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MP 6-23-31

MOTION PICTURE HERALD

REVIEWS

In Product Digest

Northwest Stampede
Deep Waters
The Black Arrow
The Timber Trail
Abbott and Costello
Meet Frankenstein

Theatre Television Tangles in Its Swaddling Clothes

Exhibitors File 3 New Trust Suits

Rank's "HAMLET"
—A Critique by Terry Ramsaye

BOX OFFICE CHAMPIONS

Better Theatres

Celebrating
25 Years
of progress in
theatre equipment
and design . .

VOL. 172, NO. 1, JULY 3, 1948

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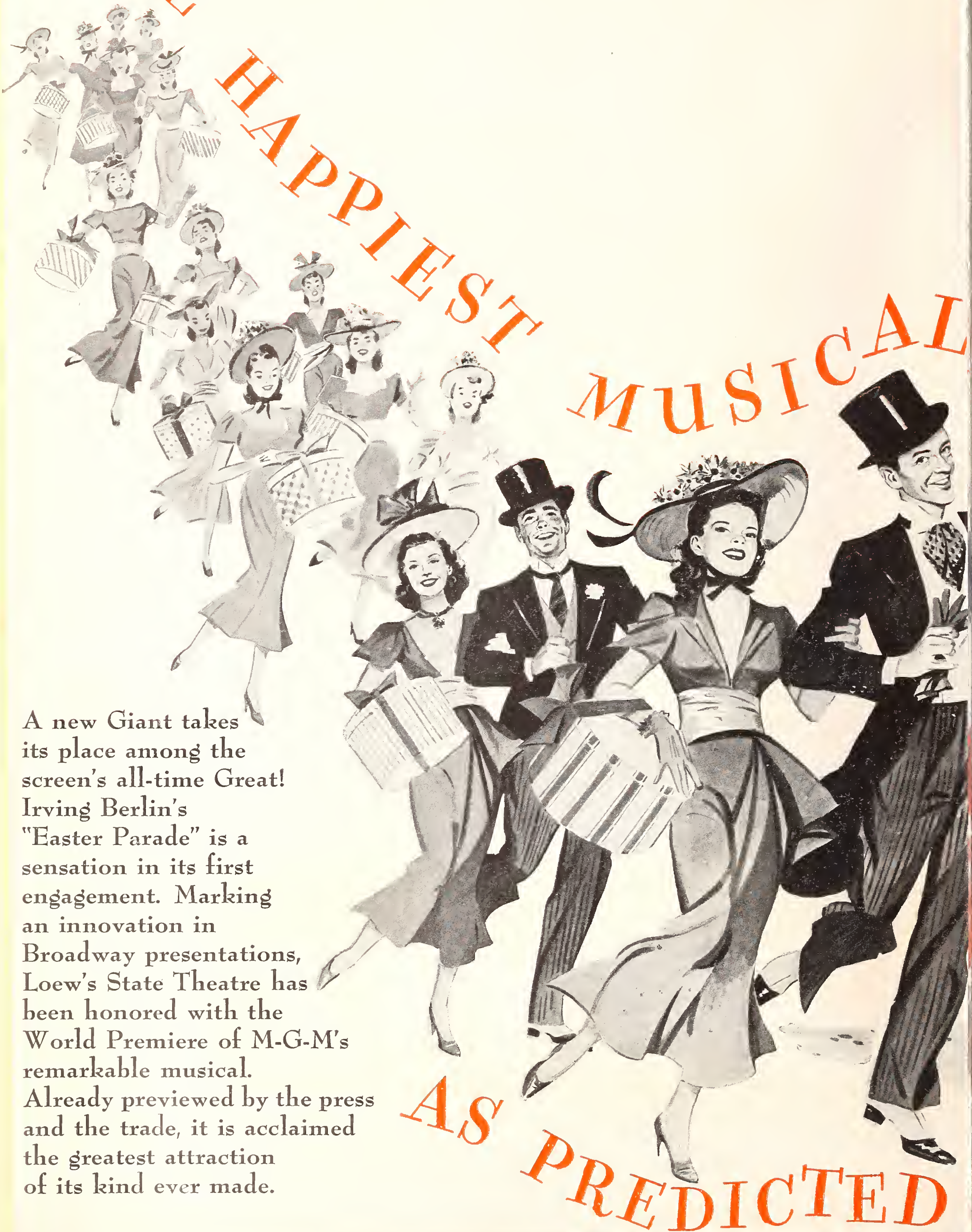
THE HAPPIEST MUSICAL AS PREDICTED



A new Giant takes its place among the screen's all-time Great! Irving Berlin's "Easter Parade" is a sensation in its first engagement. Marking an innovation in Broadway presentations, Loew's State Theatre has been honored with the World Premiere of M-G-M's remarkable musical. Already previewed by the press and the trade, it is acclaimed the greatest attraction of its kind ever made.

BY SPECIAL ARRANGEMENT

THE MOST IMPORTANT ENGAGEMENT
IN THE HISTORY OF

LOEW'S STATE

Broadway at 45th Street

The World Premiere

NOW PLAYING

of

METRO-GOLDWYN-MAYER'S

OUTSTANDING ACHIEVEMENT . . . THE MUCH
HERALDED MOTION PICTURE EVENT

The Happiest Musical Ever Made . . .

IRVING BERLIN'S

EASTER PARADE

starring

JUDY GARLAND • FRED ASTAIRE

PETER LAWFORD • ANN MILLER

COLOR BY *Technicolor*

Screen Play by Sidney Sheldon, Frances Goodrich and Albert Hackett
Original Story by Frances Goodrich and Albert Hackett
Lyrics and Music by IRVING BERLIN • Musical Numbers Directed by ROBERT ALTON
Directed by CHARLES WALTERS • Produced by ARTHUR FREED
A METRO-GOLDWYN-MAYER PICTURE

EVER MADE!
IRVING BERLIN's
EASTER
PARADE
from M-G-M
A SMASH HIT!

EDWARD G.
ROBINSON

HUMPHREY
BOGART

LAU
BAC

WARNER BROS:
KEY LARG

THOMAS GOME

Screen Play y Ric
As Produ d on

A CAST AS EXPLOSIVE AS ITS STORY!

EN
CALL

LIONEL BARRYMORE **CLAIRE TREVOR**

ME · JOHN RODNEY · directed by JOHN HUSTON · produced by JERRY WALD

ichard Brooks and John Huston • Based on the Play by MAXWELL ANDERSON
n the Spoken Stage, by the Playwrights Company • Music by Max Steiner

The Trade Papers All Have
A Name For It!!!!!!!!

"'High-Powered Grosses' Street!"

—*M. P. Daily*

"'Double-Barreled Boxoffice' Street!"

—*Variety*

"'Smash Boxoffice Thriller' Street!"

—*Hollywood Reporter*

"'Sure-Fire Hit' Street!"

—*M. P. Herald*

From the files
of the FBI

The STREET WITH NO NAME

Starring
MARK STEVENS · RICHARD WIDMARK
Directed by *WILLIAM KEIGHLEY*
Produced by *SAMUEL G. ENGEL*

4-Theatre World Premiere Now

CHINESE · LOEW'S STATE · LOYOLA · UPTOWN

. . . . . . Los Angeles

20th CENTURY-FOX

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher *TERRY RAMSAYE, Editor*

Vol. 172, No. 1 July 3, 1948

MR. RANK AT LUNCH

THE other day over in London Mr. J. Arthur Rank and Mr. Ernest Fredman, managing editor of *The Daily Film Renter*, who writes at times under the pseudonym of "Tatler", had an animated luncheon meeting. The report says nothing of the menu, but it seems to have been meaty.

" . . . Not the Rank I have known in previous interviews, but a vigorous, declaiming, blunt Yorkshireman. . . . "

The occasion was laden with sharp reference to all facets of the current British film situation, national and international.

"I have carried the banner for British films," Mr. Rank is quoted, "and I intend doing so. . . . I am determined that British films shall have a fair show — and these threats of going down to the Board of Trade leave me cold. . . . What I intend to introduce is a system of rentals from thirty-five per cent with break figures up to fifty-five per cent," he asserted, denying trade reports of twenty-five per cent, rising with break figures up to seventy per cent.

On the pooling of Odeon and Gaumont-British, he observed, "I am doing that in the interests of my shareholders. . . . What is any pooling arrangement or merger brought into being for? To effect economies, and economies I am going to effect. In any event, it is the main concern of my shareholders and the Board of Trade. . . .

"I shall budget for at least sixty or sixty-five per cent of my playing time in future to be British. I shall not exclude American pictures, because I want to show the best of all product — but I am entitled to show British pictures and I am going to do so. . . . "

Mr. Fredman took care to observe that Mr. Rank did not "utter one word against American films".

* * * *

¶ We are indebted to our contemporary, *The Film Daily*, for a cabled quotation from Mr. Harold Wilson, president of the British Board of Trade, saying:

"We want American films. We don't want them very badly. But we must have them if we are to keep our cinemas open."

Or else, Mr. Wilson.

* * * *

¶ With an outgiving in *The Star* in London, Mr. Tom O'Brien, Member of Parliament and general secretary of the National Association of Theatrical and Kine Employees, defends the new Film Quotas Act as fair alike to Britain and America. He also indulges in some observations about the debacle of that seventy-five per cent tax imposed last summer and its damage to British interests.

"Have you ever considered," asks Mr. O'Brien, "the social evils which the closing of the cinemas would bring?

"It would deprive 33 million people of their entertainment every week — for many of them their only entertainment. It would hit hardest the poor in villages and outlying districts. It would increase the tedium and lower their morale when it needs to be at its highest.

"In towns it would drive people into the public houses and put a strain on the brewing industry it could not stand. It would throw a still heavier burden on the overworked police."

■ ■ ■

WHILE considering our "Statement of Policy" on advertising last week, we come upon a reprint of an address by Mr. Charles Schlaifer, of Twentieth Century-Fox Corporation, made before the Advertising Club of Washington about a month ago.

"While the organized industry, composed of the major companies, has assiduously striven to enforce this advertising code, it has not always been respected by those outlying elements in the industry, not always subject to control," said Mr. Schlaifer.

It is in that area of infection where the organized industry, and all respectable components of it, can exert a pressure of disapproval, a degree of disapproval which can indeed be effective control.

We have sought, and seek again, to point out that the invasions of decency in production, promotion and advertising, which are the subject of consideration, are invasions of the valued position of this industry before its decent public. Those invasions cost reputation, the status of all motion pictures, all motion picture theatres — and in the end, of course, also cost dollars.

An all-pervading consciousness of real disapproval would have disciplinary influence. Too many transgressors consider themselves to be smartly "getting-by".

■ ■ ■

THE more we hear from somewhere else, the more it sounds like it is here. Down in New Zealand they have been having, in a fashion, a government enquiry into the motion picture industry of that far and progressive commonwealth. According to our correspondent: "The greatest part was taken up by people outside the industry." It seems the educators wanted to make classrooms out of the theatres; film societies wanted them for "cultural centers"; religious organizations wanted uplift, and politicians were looking for an avenue of propaganda. Apparently, only the exhibitors and their customers are interested in entertainment.

■ ■ ■

¶ "Greater aid planned for hard of hearing," says a morning headline. That's fine, but what we need more is attention to the many who seem so hard of understanding.

■ ■ ■

¶ All the while Television is in its fashion edging into the talent pool of Hollywood, as witness the tidings that Mr. Ronald Colman is reported to be now under contract for some half-hour pictures based on the works of Charles Dickens and Robert Louis Stevenson. That is a reaching back into the sets on the library shelf, deluxe and bound in full morocco. Perhaps for the old folks at home. —*Terry Ramsaye*

PN1993

THIS WEEK IN THE NEWS

Schary Out

Hollywood Bureau

DORE SCHARY, RKO vice-president in charge of production, announced his immediate resignation late Wednesday. He gave no reason but thanked his co-workers for their cooperation.

Immediately preceding this, on Tuesday, RKO had declined to confirm or deny the widely reported rumors that three high budget features in advanced stages of preparation had been abruptly cancelled on instructions from Ned Depinet, vice-president. Those reportedly shelved: the Lasky-MacEwen production, "Battleground," scheduled for a start in September; "Bed of Roses" and "Setup," both ready for shooting this month.

Rumors have been current of an impending shake-up in RKO since Howard Hughes assumed control recently.

Publisher

THIS WEEK David O. Selznick, film producer-distributor, officially entered the magazine publishing field with a 64-page slick-paper picture book called *Close-Up*. For the time being it's on the Los Angeles and Chicago news stands only, selling at 25 cents the copy. In addition, the RKO circuit in New York, the Parker circuit in Portland, and Tri-States in Des Moines has *Close-Up* in their lobbies. And what's in the book? A layout of Mr. Selznick's latest production, "Mr. Blandings Builds His Dream House," stories and pictures of the "Blandings" cast, some fashions, interior decoration and diet columns and several pages of national advertising.

The Walk-Ins

IN SAN ANTONIO they've got five of these new "walk-in" theatres—open-air theatres with seats provided for those patrons who want to walk in and sit down to see a show. The "walk-ins" are charging from 30 to 35 cents admission and the majority of the features shown are Spanish-language.

Vacations

Hollywood Bureau

UNIVERSAL will have no pictures shooting during August and all personnel whose presence is not required by editing, scoring or other post-shooting operations, will take vacations during that period. Although the studio pointed out Tuesday that the plan was worked out long ago, that it contemplates beginning work in September on scripts completed during August, Hollywood observers interpret the arrangement as well timed with respect to the possible consequences of the actors' strike which could begin August 1 if present Screen Actors Guild-producer contract negotiations fail and the Guild reaches a determination to call its performer-members out of the studios to the picket lines.

MOTION PICTURE HERALD

for July 3, 1948

INFANT theatre television is stuck with diaper pins Page 13

RKO Pathe fight film gives video a run for its money Page 13

MR. RANK'S "Hamlet"—a critical analysis by Terry Ramsaye Page 17

ON THE MARCH—Red Kann in comment on industry affairs Page 20

HONOR Louis B. Mayer at New York Jewish Appeal dinner Page 21

THREE new anti-trust suits are filed against distributors Page 24

BOX OFFICE Champions for the month of June Page 26

NEW ZEALAND industry inquiry by Government draws a blank Page 32

20TH-FOX and Allied unit agree on procedure for mediation Page 33

NATIONAL SPOTLIGHT—Notes on industry personnel across country Page 37

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Films for Senators

Washington Bureau

A NEW SENATE office building, which will be ready for the Senators in about three years, probably will include all the latest entertainment devices, including an auditorium equipped for motion pictures and large-screen television. This according to the architect. The new building was authorized in the closing days of the Congressional session and work on the foundations will start shortly. No action was taken by Congress on plans to equip the caucus rooms in both House and Senate office buildings with motion picture projectors.

Unpardonable

London Bureau

"PROGRESS by the Government and the British Broadcasting Corporation with television was unpardonably slow," was the view expressed by Oliver Lyttelton, Member of Parliament and president of the Radio Industry Council, at a luncheon here last week.

During recent months, the Renters, Exhibitors and Producers Committee of the film industry has had three meetings with the Government's Television Advisory Committee, but the first two proved abortive because "two irreconcilable points of view were being argued." The third did not go much further.

The BBC wanted to retain complete control of television, while the trade wanted permission to televise from studios to the public free of the Corporation.

Meanwhile, the industry, awaiting a further meeting with the Television Advisory Committee, continues its ban on supplying films and newsreels to the BBC for television purposes—until such time as the Corporation shows a more reasonable attitude towards the large-screen experiments to paying audiences in the West End of London.

Turnabout

DEFENDANTS in percentage suits brought by RKO and Loew's turned around Wednesday and filed anti-trust actions against the two companies. Nathan Steinberg, Leonard Finkelstein and the Parkway Theatre Corp., operating the Parkway in Mount Vernon, N. Y., filed amended answers to the percentage charges in New York District Court Wednesday. Those charges added up to a counter-claim accusing RKO and Loew's of violating the anti-trust laws. They seek $150,000 from each of the companies.

Vod-A-Vil's Back

HEY, LOOK, vaudeville's coming back—on film, of all things. Back in 1918 and 1919, H. A. Spanuth, originator of Spanuth's Original Vod-A-Vil Movies, shot more than 500 big time vaudeville performers doing their acts and then released them to the theatres.

Well, sir, Mr. Spanuth held on to his original negatives and now he's reissuing those acts on film in album form, each release containing from three to four acts. Allen Prescott does the narration. Appropriate music is being added and now what have we got? Vod-A-Vil.

Services

FUNERAL SERVICES for Earl Carroll, the noted theatrical producer killed in an airplane crash in Pennsylvania June 17, were held Monday in the Church of the Recessional at Forest Lawn Memorial Park, Glendale, Cal. The service also included a tribute to Beryl Wallace, star of Mr. Carroll's revue, who was killed in the same crash. A separate service for Miss Wallace had been held June 22. The Carroll Girls, who appeared in Mr. Carroll's shows, sent two floral pieces shaped like life-sized costumed show girls, according to the Associated Press, which also reported the bodies of Mr. Carroll and Miss Wallace will be cremated and the ashes placed in a niche together in the Forest Lawn Mausoleum.

Program Change

THE STUDIO theatre, a midtown foreign picture house in Philadelphia ran into censor trouble recently when it offered "Baboona" and "Borangu" on a double bill. Withdrawing the features, the house double-billed instead "Bedroom Diplomat" and "Art of Love."

Desperate

ACTORS EQUITY began this week a drive for support of a two-year, $360,000 series of economic surveys to improve the fortunes of "this most desperately threatened theatre business." The appeal will be taken to theatrical union leaders, owners and operators. Robert R. Nathan, an economist, who prepared a 139-page preliminary survey of the theatre for Equity, says the surveys would cover 10 major projects and a couple of subsidiary ones. Winston O'Keefe, head of Equity's economic betterment committee, says the survey would be "an exhaustive examination and complete analytical tabulation of every facet and condition bearing upon the theatre industry, past, present and impending; an analysis of past developments and conditions, an evaluation of why adverse trends and conditions have come about, a concerted effort to propose and evaluate a variety of new ideas and undertakings in the theatre, and, most important of all, the survey would develop policies and proposals for expansion." *That's* getting your $360,000 worth.

Full Page

TO BRING its picture, "A Foreign Affair," before the New York public, Paramount this week undertook a $20,500, full-page newspaper advertising campaign in eight of the nine New York newspapers and the Brooklyn *Eagle*. Sunday through Wednesday the full-page advertisements announced the world premiere of "A Foreign Affair" Wednesday at the Paramount theatre on Times Square.

According to Stanley Shuford, Paramount advertising manager, this was the first time "in many years" that the company had undertaken such an extensive campaign prior to the opening of a picture.

Further, Mr. Shuford pointed out, the campaign was undertaken to acquaint the public with the picture since the premiere was a pre-release engagement and did not have the benefit of its national advertising and publicity campaign which is scheduled to break later this summer.

Memphis Ban

THE MEMPHIS Board of Censors has done it again. Columbia's "Lulu Belle" has been banned in that city, Lloyd T. Binford, board chairman, announced Wednesday. The vote of the three-member board was unanimous, he said. This is Mr. Binford's idea of "Lulu Belle": "A sensual performance catering to the lowest impulses of its audiences. The picture is a narration of tawdry incidents in the lives of sordid people . . . with the fatal weakness of presenting no morally decent character for whom an audience sympathy might flow." The Motion Picture Association has a suit pending against the Memphis board for its banning of Hal Roach's "Curley"—banned because it showed Negro and white children playing together.

Big Record

THERE'S GOING to be a new kind of record on your phonograph turntable soon. Columbia Broadcasting System demonstrated Monday a nonbreakable Microgroove phonograph record which plays 45 minutes on one 12-inch double-faced record. The average 12-incher today plays eight minutes.

PEOPLE

W. Vosco Call whose Capital theatre is in Brigham City, Utah, visited The Herald this week, incident to a sojourn in the East and his attendance at the Philadelphia Republican convention as a delegate at large. He likes Mr. Dewey's clean-up forecast.

Eric Johnston is in touch with DeWitt Wallace of the *Readers Digest* about a piece on the education motion picture and the sixteen millimeter field. Much data has been assembled.

John G. Mulder of Eastman Kodak Company's film quality control staff has been elected an associate member of the Oval Table Society, an honorary organization devoted to the advancement of the art and science of photography.

William A. Scully, Universal-International vice-president, and **Maurice A. Bergman**, eastern advertising and publicity director, sailed for England on the *Queen Elizabeth* Wednesday for conferences with officials of the J. Arthur Rank organization.

Al Vaughan resigned as publicity director of Sierra Pictures in Hollywood Monday to join Lester Cowan Productions in a similar capacity.

Howard E. Jameyson, manager of district No. 3 of Fox Midwest since its organization 18 years ago, is retiring. He will be succeeded by **Fred Souttar**, promoted from manager of district No. 4 in St. Louis.

Alex Ardrey and **Giovanni Pagnamenta**, vice-presidents of the Bankers Trust Co., N. Y., in charge of loans to the film industry, were in London this week conferring on film and other business matters with their London branch officials. Mr. Ardrey will visit Paris and Switzerland before returning to New York.

David Horne, Film Classics foreign sales manager, is en route to London from Rio de Janeiro.

Charles A. Smakwitz, acting zone manager in Albany, N. Y., for Warner Theatres and a former chief barker of the Albany Variety Club Tent, has been named chairman of the tent's Heart Fund committee, succeeding **C. J. Latta**, who retired as zone manager to become a Warner executive in London.

John Ruback, recently a United Artists salesman in Albany, N. Y., has been appointed a salesman for Universal-International there.

Bryan Foy, producer for Eagle Lion, was presented with a Certificate of Merit Wednesday by Denver University for "his outstanding contribution to the culture of our civilization and the advancement of communications."

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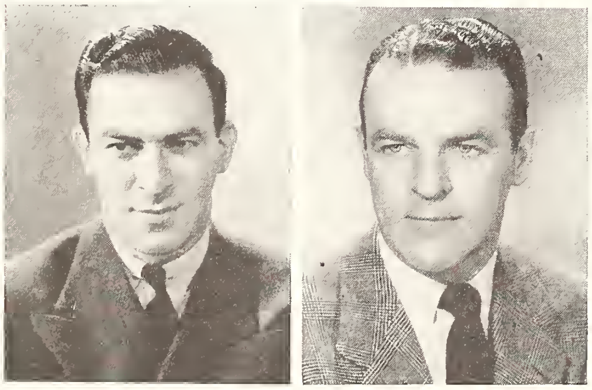
THIS WEEK the Camera reports:

IN ACCORD: Andrew W. Smith, Jr., 20th Century-Fox general sales manager, left, shakes hands with Benjamin N. Berger, North Central Allied president, as they agreed in Minneapolis, last week, on a plan for settling exhibitor disputes.
See page 33.

PREMIERE. J. Arthur Rank, with his managing director, John Davis, at right, attended the world premiere of Mr. Rank's "Oliver Twist" at the Odeon Marble Arch, London, June 24.

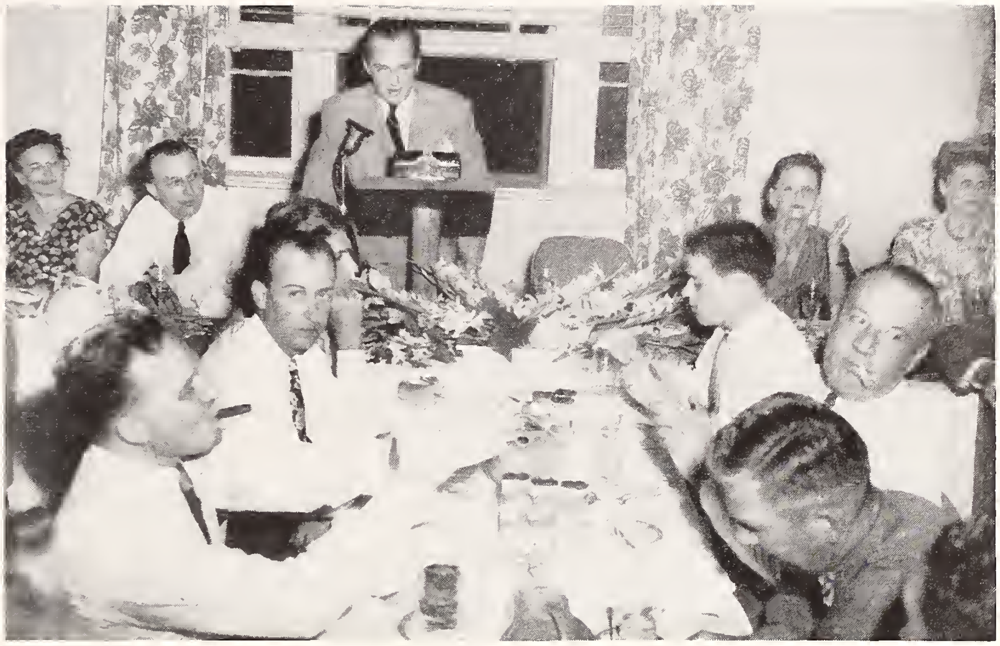
THE RT. HON. HAROLD WILSON, at left, president of the British Board of Trade, buying his program for the "Oliver Twist" premiere.



PAUL LAZARUS, JR., left, has been promoted from United Artists advertising-publicity director to executive assistant to Gradwell Sears, U.A. president. Howard LeSieur, right, succeeds him.

DOLORES DEL RIO's "Historia De Una Mujer Mala", produced in Argentina, will be distributed in Mexico by Selznick. At left she signs with Alfredo Holguin, left, SRO Mexican manager, and Manny Reiner, SRO Latin America managing director. The feature will be released in September.

EAGLE LION sent its "Mickey" and its vice-president, Max E. Youngstein, to Des Moines last week. Above, Mr. Youngstein addresses the Chamber of Commerce before the June 23 opening of the film.



BANQUET. M. A. Connett, president, Mississippi Theatre Owners, on the speaker's stand, addresses members of the organization at their annual banquet, held in Biloxi, Miss., June 22. Included in the scene above are: Mrs. Connett, Mrs. Jack Korman, E. W. Clinton, secretary and treasurer; C. E. Summers, Charles Lamantia, Sam Wright, Earl Elkin, Arthur Rush and Leon Rountree. The exhibitors in attendance were told the necessity of cooperative endeavor in an effort to further the cause of organization achievement on problems.

HARRY POPKIN, at left, California circuit owner and producer for United Artists, was in New York last week to work on exteriors for "Impact", second of ten he will deliver for United Artists release in the next three years.

ARTHUR FREED, at left, MGM producer, is producing "Words and Music", the life story of song writers Rogers and Hart. Richard Rogers is at the right.

HiPop Popcorn
HiPop Popcorn
Popcorn
Pop

CONVENTION. Principals at the summer convention of the Theatre Owners of North and South Carolina, held at Myrtle Beach, S. C., June 20–22: Left to right, George Carpenter, president of the organization; P. A. Warner, vice-president, Manley Popcorn Co.; Herman Levy, TOA general counsel, and Frank St. Clair, Manley Popcorn district manager.

Coming Paramount Pictures Bring A "New Look" To The Industry — Inspire "Encouraging Optimism"!

EVERY EXHIBITOR SHOULD READ THIS ENCOURAGING STATEMENT FROM A LEADING EXHIBITOR-EDITOR

"Optimism In The Fall"

"AFTER SEEING a couple of shows like 'A Foreign Affair' and 'Beyond Glory,' to be released by Paramount in the late summer and fall, one has reason to become optimistic over 'the new look' found within the industry following the production revamping which took place after the seriousness of the British tax situation became evident.

"IT ISN'T ONLY that both shows are strong boxoffice entries, but rather that they represent a new viewpoint that combines a showmanship outlook with a different slant on things.

"EXHIBITORS expect that from Hollywood must come a line of product which will not only offset the current dip in grosses but also assure patrons that under the new regime the coast is able to deliver more entertaining pictures at less cost. So much has been said about cutting overhead in Hollywood that audiences probably figure what is coming can never measure up to the better shows of the past.

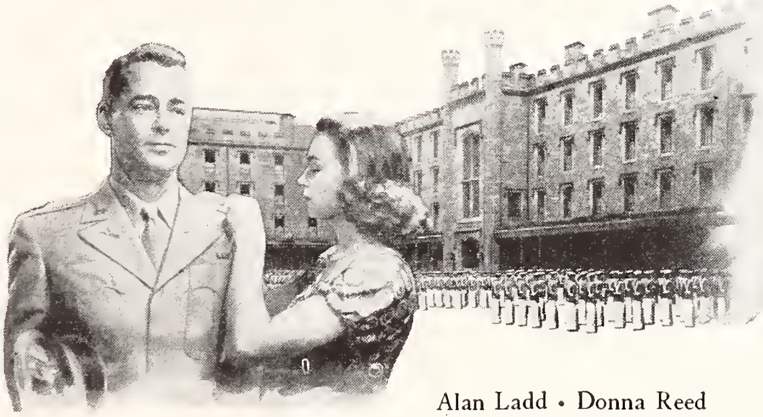
"'A FOREIGN AFFAIR' not only has a star lure, but it takes a new subject, and handles it in such fashion as to cause considerable entertainment, while still bringing out the importance of the problem, itself, the fraternization of American soldiers. 'Beyond Glory' proves that it is still possible to produce a film about West Point without adhering to the inevitable football line. Both are certain box-office hits.

"THERE IS REASON to believe that Hollywood is serious about its desire to cooperate with the rest of the industry in bringing in saleable, entertaining merchandise at a lesser cost without sacrificing quality. Exhibitors are willing to pay a fair price for pictures if the dough is in these shows. The record has always showed that.

"THE PATTERN has been set. It is singularly encouraging."

—From an Editorial by Jay Emanuel in "The Exhibitor" of June 2nd

Jean Arthur • Marlene Dietrich
John Lund in
"A FOREIGN AFFAIR"
Produced by Charles Brackett
Directed by Billy Wilder



Alan Ladd • Donna Reed
in "BEYOND GLORY"
Produced by Robert Fellows
Directed by John Farrow

•

Bing Crosby • Joan Fontaine in
"THE EMPEROR WALTZ"
Color by Technicolor
Produced by Charles Brackett
Directed by Billy Wilder

•

Betty Hutton
Macdonald Carey
in "DREAM GIRL"
A Mitchell Leisen Production
Produced by P. J. Wolfson
Directed by Mitchell Leisen

•

Ray Milland • Ann Todd
Geraldine Fitzgerald
in Hal Wallis' Production
"SO EVIL MY LOVE"
Directed by Lewis Allen

PARAMOUNT'S
SUMMER
HIT WAVE

TELEVISION

(*Continued from page* 13)

New York, and the Fox theatre, Philadelphia, via television last Friday night, making history of sorts and proving beyond a doubt that theatre television was here and had to be reckoned with.

Paramount showed the fight by means of its intermediary system which provides for the image to be photographed off the tube. The film then is developed and processed within 66 seconds and run through the regular projector. The fight was shown on an 18 by 24-foot screen. The image was quite clear and wholly satisfactory for the purpose, with all details discernible. There was some haziness only in the long-shots, but this was the fault of the camera since the same shortcomings could be observed also on home television receivers. Although it is technically possible, no attempt was made to edit the fight film for pacing.

According to its agreement with NBC and the promoters, the Paramount did not advertise the bout until about one hour before the fight when it was heralded on the marquee and a sound truck toured the Times Square area. Lines quickly began to form before the Paramount box office, where no extra admission was charged. Paramount paid an unspecified sum of money to the Twentieth Century Sporting Club, the promoters, for the right to pick up the fight and also paid a token charge to NBC. Paramount executives were highly enthusiastic over the results of the demonstration and labelled it an "unquestionable box office stimulant."

SKOURAS HAILS FOX THEATRE SHOWING

Philadelphia Bureau

Philadelphia was treated to its first public demonstration of theatre television last week when the Fox theatre, employing an RCA, direct-projection unit, presented the Louis-Walcott fight to an audience consisting of regular patrons and invited guests. Here too, the picture was clear and satisfactory. Since the showing was unannounced, a gasp of surprise went up from the audience when the fight was announced. A few minutes later, everyone had forgotten the medium and acted in the accustomed ringside manner, booing and whistling as the occasion demanded.

The Fox theatre also paid for the event. Twentieth Century-Fox officials said the demonstration on a 15 by 20-foot screen was a huge success and they stressed that the direct-projection method gave the audience the important feeling of "immediacy." The demonstration marked the first time that theatre television had utilized an event originating from another city. It was also the first time that the RCA-20th-Fox large-screen projector had been shown in public. Spyros Skouras, 20th-Fox president, called the showing "a milestone in the progress of both television and theatre programming" and said his company was proud of having presented it in the 2,300-seat house.

Twentieth-Fox and RCA executives attended the demonstration along with delegates to the Republican National Convention and members of the press. A special microwave relay was set up at Wyndmoor on the outskirts of Philadelphia.

VIDEO COMMERCIALS ANOTHER PROBLEM

Should a theatre carry the sponsor's commercials when it picks up a sponsored program for presentation on its screen? Last week the National Broadcasting Company answered with a loud "Yes". Paramount executives were firm in pointing out the need to keep the screen free of advertising.

The question arose when the Paramount televised the Louis-Walcott fight last Friday night. Engaging in what was called "a courtesy move", the Paramount televised the first Gillette Razor Blade Company commercial. The periods for subsequent commercials were used to run trailers on Paramount pictures. An NBC executive said that, while the Paramount action was according to contract, the network in the future could be expected to insist on having its whole telecast picked up without deletion of commercials.

COURT DECISIONS NEED DEFINITION

As several courts last week upheld the broadcasters' contention that no theatre could pick up their broadcasts unless it was prepared to pay the cost, it became apparent that a line would have to be drawn on what was and was not a public event. The latest legal maneuver, a court injunction blocking the Audabon Ballroom, New York, from showing the Louis-Walcott bout on large-screen television to a paying audience, seemed to indicate what few have ever contested—that a privately sponsored and promoted telecast was not free and that it could not be picked up without authorization. The only change seemed to be that the problem really centered around the sponsor and the promoter rather than the network, which basically has nothing to lose and a huge audience to gain.

Following a court's restraining order, issued to stop Henry Friedman of the Lawndale theatre, Philadelphia, from showing the bout on his screen, Mr. Friedman this week took the case up to the Pennsylvania Supreme Court where Judge Allan Stearne turned down the exhibitor's motion. Mr. Friedman now is understood to be anxious to take the issue up to the U. S. Supreme Court, provided other exhibitors are willing to back him on the cost. In the past, theatre men have shied away from test cases.

The question of public events pickups will be spotlighted again when the Democratic National Convention gets under way in Philadelphia. With large-screen RCA and Paramount equipment available in New York and Philadelphia, the failure of the pool to act on last week's Paramount demonstration may induce further unauthorized pickups.

FIGHT INJUNCTIONS, RAIBOURN URGES

Injunctions against the use of television programs in theatres, such as were issued in Philadelphia last week at the request of the broadcasters, are setting a legal trend which exhibitors must intelligently combat or else it will hurt them, Paul Raibourn, Paramount vice-president in charge of television, told the 29th annual convention of Allied Theatre Owners of New Jersey this week.

The meeting, held at the Hollywood Hotel, West End, N. J., was told by Mr. Raibourn that exhibitors must use their brains to assert their rights to television "or else they will be breaking their backs." He noted that some 60 per cent of the exhibitors attending admitted to seeing the Louis-Walcott fight and said that this was serious evidence of the new medium's appeal. He maintained that if broadcasters are permitted to retain all the rights they think are legitimately theirs, the radio set manufacturers would benefit most.

Mr. Raibourn expressed the hope that the industry may be able to "harness" television and said that, for a variety of reasons, new pictures would not now be used on telecasts. Using such a film on television now would involve some $5,000 in investigators' fees, he declared. His address aroused considerable interest and the closed eastern regional meeting Tuesday was given over to the subject of television.

4 Producers to Do Video Films

A number of independent producers, including Cecil B. DeMille, Argosy Pictures, and Roberts Productions, last week announced plans to produce special films for television.

Earlier, David O. Selznick had announced the formation of Selznick Television Corporation, which will concern itself solely with production of television pictures. Milton A. Kramer is president; Richard Greeniee, vice-president and secretary, and Leonard R. Case, treasurer.

Mr. DeMille will establish a separate corporation for the purpose of producing films for television. His first picture will be a 27-minute subject. Later a series of one-act plays for television is planned.

Officials of Argosy Pictures formed a new independent corporation to be headed by John Ford as chairman of the board and Merian C. Cooper as president.

Bob Roberts Productions also will make television films. It is owned by Mr. Roberts, John Garfield and Abraham Polonsky.

Britain's "Hamlet" Is Presented to American Reviewers

by TERRY RAMSAYE

AFTER three and a half centuries of Shaxpere and a half a century of cinema it has been inevitable that eventually the screen would do something imposing about "Hamlet, Prince of Denmark." It has been done, and that's that. It has played in Britain to high patriotic critical acclaim and it opens August 18 at the Astor in Boston, under the auspices of the Theatre Guild—if you know what that means.

This week the production was revealed to the reviewers and previewers simultaneously in Hollywood and in New York, with the showing here at the Winter Garden in Broadway. The picture will be released in the United States by Universal-International.

It is a J. Arthur Rank production, made by his Two Cities organization, directed by and the title role enacted by Sir Laurence Olivier, under the management of Filippo Del Giudice, who has since departed the Rank organization.

¶ **Flatly, it is not a motion picture even if it is on film.**

¶ **It is a magnificent recording of a British actor's concept of the play, as a Shakesperian play.**

¶ **It will be decided entertainment to the few who are to be entertained by a Shakesperian offering.**

¶ **It will be decidedly patronized by those who consider that they must look at it for cultural and social reasons.**

¶ **It is likely to be one of the most discussed film products of the decade for the same cultural and social reasons operating among the critics and commentators who will be finding it necessary thereby to demonstrate their erudition.**

The millions, which is to say Tillie-the-Toiler and her boy friend Joseph Blutz, will have none of it, extensively and properly because it says nothing they could not read in a book, if they wanted to read a book. They do not, unless it is a cartoon book. Mostly. that is because it is totally unnecessary as a motion picture.

It contains many splendid passages, splendid, too, in their separate pictorial concepts. There is charming pictorial composition, sometimes majesty, but the beads are decidedly separate on the string.

As product Mr. Rank's "Hamlet" goes to the market in that same tentative fashion as his earlier "Henry V." It gets a Theatre Guild presentation and promotion, and, if and when, if it should be, a way will be found to make it available to motion picture theatres. That is a contingency, and currently merely a pleasantry in the discussion.

Mostly the showmen of this industry will likely share the same interest as this reviewer, an order of clinical interest. It is a very big something which must be seen to be depreciated.

As late as the year 2,000 A.D. it will be a treasured item in the film archives of the Museum of Modern Art Film Library, and in occasional demand for the women's clubs and such at Des Moines and Dubuque.

¶ The picture is a part of the initial phase of Mr. Rank's program of attaining world signifiance for the British film industry. Because of the heavy incrustation of traditional importance attached to Shakespeare in general and "Hamlet" in particular it has stood as obviously a subject of attention as Niagara Falls or the Grand Canyon.

Meanwhile, as the product on the screen so ably demonstrates, Mr. Shakespeare, the ambidextrous re-write man, had to work for his appeal and effects in a small theatre upon a small stage, dependent almost entirely on words, with a minimum of action and almost no properties and physical effects. In this production there has been an endeavor, not so very successful, to get away from that and to widen the horizon, so a camera seeking fluidity is at times so active as to be jittery. Also Sir Laurence apparently has taken some acrobatic swordmanship from the late Douglas Fairbanks and leaps and thrusts all over the lot—not bad however.

The fact is that Sir Laurence is right handsome, and that his diction is charming, if British, although not so impenetrably British as in "Henry V." In this instance it is possible for those who are attentive to get some trace of the plot at times. It is, they say, a sort of murder story. Also there is some sex in it, of a sort. The classic role of Ophelia is represented, but does not really matter. The plot would have been improved if murder had been more extensive.

¶ "Hamlet" comes to the American screen somewhat belatedly, when one considers that the special kudos phase of Mr. Rank's program has apparently been passed, what with his new volume program under the newly reconstituted British quota.

It may be expected that "Hamlet" will perhaps do better in the American market than "Henry V," both because of its higher merit, and because of the pioneering done by that opus. "Henry" it is said by the more expansive claimants, showed to as much as one tenth as many persons as see the big popular hit pictures. It is alleged to have taken about a million and a half dollars in American film rentals and distribution shares. "Hamlet" might well do better.

SIR LAURENCE OLIVIER AS HAMLET

It still pertains more to literature than to entertainment, or cinema. It represents, also, a sort of understandable clutching at the glories of an Empire that is gone. One hundred and fifty-three minutes.

Film Export Totals Show Decrease for Quarter

Exports of motion picture films during the first quarter of 1948 fell slightly from the record levels set in the first three months of 1947, according to Commerce Department motion picture chief Nathan D. Golden in Washington. Equipment exports showed a slight increase.

Exports of exposed motion picture feature films totaled 74,093,423 linear feet compared with 77,540,641 feet in the first three months of 1947. Raw stock shipments dropped from 130,274,333 linear feet in the 1947 quarter to 110,493,693 in the 1948 period, but equipment exports rose from $3,357,792 to $3,791,923.

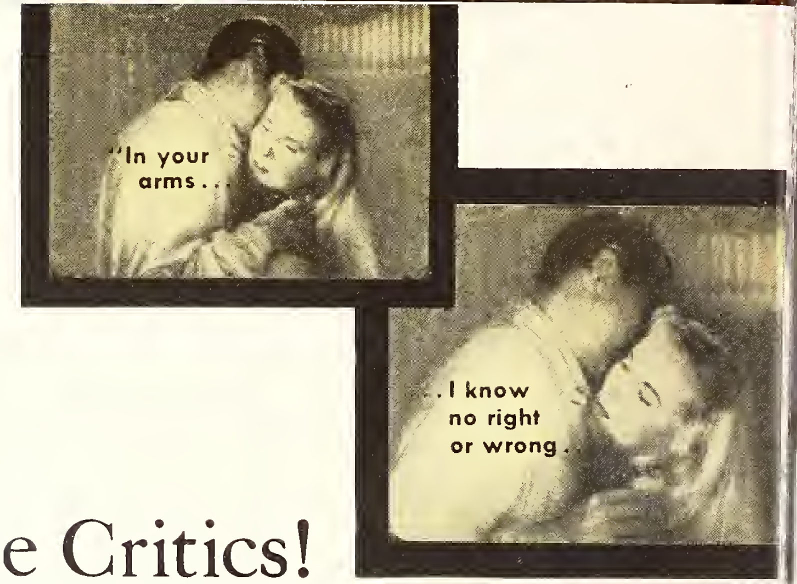
Exports of 35mm negative exposed film dropped from 3,529,333 feet in the first quarter of 1947 to 2,798,748, and 35mm positive exposed film dropped from 70,388,008 feet to 66 246,946. Exports of negative and positive exposed 16mm film increased sharply.

Sack Office in New Orleans

Sack Amusement Enterprises, Dallas, will open a New Orleans branch July 12. Alton Dureau, formerly with Twentieth Century-Fox, will be branch manager; Gene Youngblood, former manager of the New Orleans Joy, will be salesman.

PARAMOUNT'S SUMMER HIT WAVE

Draws a Wave of Raves from the Critics!


"In your arms . . .
. . I know no right or wrong . .

LOOK AT THIS SENSATIONAL PRAISE FOR

Paramount's 3rd Great Summer Show In A Row

"**One of Paramount's strongest offerings this season.** Wallis has tossed in enough values to intrigue any audience — dramatic intensity, quality and class treatment—Miss Todd turns in her best performance." —*Daily Variety*

"**Wallis has made artistry and showmanship synonymous** in intriguingly done suspense film carved from solid entertainment values. A melodrama whose boxoffice fate is a natural—the kind that can't go wrong. Fascinating novel . . . scores decisively. Milland has not been shown to such advantage since 'The Lost Weekend'. . . Geraldine Fitzgerald superb." —*Hollywood Reporter*

"**Suspense, excitement and movement.** A feature of which [the industry] may well be proud. In a 24-karat role, Milland turns in one of the best performances of his career, yet is challenged for honors by Ann Todd." —*Boxoffice*

"**A particularly strong appeal for women.** Gripping melodrama, unusual plot and powerful performances. It should score in first and subsequent runs alike." —*Showmen's Trade Review*

"**Absorbing story.** Outstanding performances by Ann Todd, a boxoffice name of top news value, Ray Milland and Geraldine Fitzgerald. Remarkable attention to authentic details." —*Motion Picture Herald*

"**Stands with Hollywood's best.** It reflects a high degree of excellence." —*M.P. Daily*

RAY MILLAND · ANN TODD · GERALDINE FITZGERALD

By Courtesy of J. Arthur Rank

in HAL WALLIS' production

"So Evil My Love"

...You have
made me
what you are

with Leo G. Carroll · Raymond Huntley
Martita Hunt · Raymond Lovell
Moira Lister · Roderick Lovell
Directed by LEWIS ALLEN
Screenplay by Leonard Spigelgass and Ronald Millar
Based on a novel by Joseph Shearing

...so evil
my love!"...

ON THE MARCH

by RED KANN

RETURNS from three more districts are in on one of the most pressing issues of the day—the over-length feature and what best can be done about it.

Theatre men, large and small, argue for an average of 90 minutes, but will settle for 100. Obviously influenced by their special situations, some exhibitors prefer their films longer. Practically everyone appreciates those very special cases where the story demonstrably is strong enough to push length aside. There aren't many attractions which properly fall into this classification anyway.

This question of running time actually goes beyond the men who run the theatres. It bears significantly on production as well. If ever in doubt, it is the fact today that time is of the essence in Hollywood. Tighter dramatic and entertainment values resulting from better preparation and shorter shooting schedules mean less money spent at the source in a period when producers are compelled to reduce negative investments without quality sacrifice. Here is one broad highway down which they can travel.

Now to the latest returns, first from M.A. Lightman of Malco Theatres, Memphis:

"I firmly believe too many pictures are padded unnecessarily and the length is more harmful than helpful on such occasions. I remember when the industry managed to tell a pretty good story in 6,500 feet, then it took 7,000, then 7,500, then 8,000. Now, some of them seem to think they can't tell a story properly unless they use around 11,000 to 12,000 feet. I don't think there is any fixed pattern. Common sense and good judgment in telling the story adequately and properly are essential requirements, but it does seem to me that 90 per cent of the super pictures could be told in 90 to 95 minutes, and certainly not over 100 minutes.

"Remember, there are exceptions and, in such cases, I don't think the length should be considered. It certainly seems to me that, if the producers started trying to cut out a few unnecessary scenes, not only would they improve the quality of the features but they would certainly cut down some on the budget.

"P.S. That exception works both ways—in other words, it isn't always necessary to even use as many as 90 minutes to tell the story well."

Sam Switow of M. Switow and Sons Enterprises, Inc., Louisville, Ky., thinks:

"Length, of course, is not a serious problem in theatres of single features, provided it does not become excessive. However, we can see no advantage to the two hour or two hour and 35 minute features that have been produced, whether they are run single or double feature.

"We would much prefer in the booking of features in our theatres, which include both single and double feature houses, that the running time be between 80 and 85 minutes. This length seems to be one that is easy to work with in order to get a turnover on double features and is long enough so that you do not have to play excessive shorts when played as a single feature.

"I am sure that no feature in the past has brought in a nickel because of its excessive length, and we, as exhibitors, would appreciate a move to see that footage is not wasted and features are brought down to the maximum length of 85 minutes."

Vincent R. McFaul, chief operating executive of Buffalo Theatres, Inc., Buffalo, N. Y., lightens his chest on the question and apologizes needlessly for tieing in a crack or two at double features. Thus:

"Off hand, I would say that the ideal length of a feature picture would be from an hour and 45 minutes to two hours and 15 minutes. However, the quality would change my opinion to a considerable degree, meaning that for certain types of pictures an hour is plenty while other pictures can be extended to two and a half hours and still provide entertainment. Quality, rather than length, is what brings people into the theatres and sends them out satisfied or dissatisfied, as the case may be. If a picture has real entertainment value the length is not of too much importance unless you get beyond two and a half hours. You get enough of even the best picture in two and a half hours.

"Expressing an opinion, not my own, but the opinion of the patrons of the theatres, based on remarks we hear them make going out of the theatres lately: There is considerable dissatisfaction with double features, and I can readily understand this, as the greatest percentage of pictures is played double. When the first feature is not too good, the show is then supposedly strengthened with a second feature that is not as good as the not-too-good first feature, which gives you a bill that many times is very tiresome and sends the patrons from the theatre in a dissatisfied frame of mind. The thought of this is that this double feature bill brings you in more business than each one of the questionable pictures might bring if each played alone. I begin to seriously doubt this. We could help a show a great deal by supporting the questionable feature with good shorts.

"Lately, however, there are not too many good shorts. It would be a good thing for the business generally if there were more and better short subjects made. I feel that this might be the kind of support, if the short were important enough, to actually help a questionable picture do a fairly satisfactory business. I am quite convinced that two questionable feature pictures do not satisfy the patrons, based on the comments we hear them make when they leave the theatres."

◆ ◆

ON THE PLUS SIDE: *"The Street with No Name"* [20th Century-Fox]—Tops in the semi-documentary style explaining how the FBI tracks down post-war gangsterism. Has believability, excitement and an edge-of-the seat quality. Mark Stevens, as the FBI agent, swell; Richard Widmark, as the gang leader, a superb menace. Only 91 minutes.

"Tap Roots" [Wanger-Universal]—Never a "Gone With the Wind," but a big-sweep Civil War yarn with plenty of canvas [in Technicolor] behind a competent cast headed by Van Heflin and Susan Hayward in a high-geared, tempestuous romance.

"The Dude Goes West" [Allied Artists]—A satirical thrust at heroic Westerns in which Eddie Albert wins the day and the girl, Gale Storm, mostly thorugh fumbles. It takes off with a sense of humor and stays aloft. Exhibitors and their customers become the decided beneficiaries. In 86 happy minutes, too.

Seeking Channel For Stratovision

Following a successful demonstration of Stratovision—the broadcasting of television signals from a plane—Walter Evans, president of Westinghouse Radio Stations, Inc., last week announced that his company had applied to the Federal Communications Commission for a commercial channel. The station would be over Pittsburgh and would be the first in a projected network of 14 stratovision stations.

Last week's demonstration involved a plane flying over Pittsburgh and re-broadcasting telecasts from the Republican National Convention as they were sent out by a Baltimore station. The signals relayed from the plane covered an area 525 miles in diameter and nine states. The system was developed by the Glenn L. Martin Company and the Westinghouse Electric Corporation.

Test results showed strong television signals received over locations like Pittsburgh, Cleveland, Youngstown and Zanesville, Ohio. Some of these points are more than 100 miles distant from the nearest ground station. The plane involved was a modified B-29, but plans for a special Stratovision plane, designed for all-weather flying, have been outlined. Stratovision was first announced in 1945, and several test flights have been made since.

Four Promotions in Sales Field Announced by MGM

Four promotions in the MGM field sales force were announced last weekend by William F. Rodgers, vice-president and general sales manager. William D. Gaddoni, salesman at Chicago since October, 1946, has been promoted to manager of the company's Omaha exchange. Gerald E. McGlynn, resident manager at Omaha, has been transferred to the top sales post at the Des Moines branch where he succeeds D. C. Kennedy, resigned. Vincent Flynn, who recently was acting manager at Omaha, has been appointed assistant branch manager at Milwaukee. Harry Buxbaum, formerly a salesman at the Washington branch, has been promoted to assistant branch manager at San Francisco. All promotions are effective July 12.

CBS Creates Four New Television Posts

The creation of four new posts within the television network of the Columbia Broadcasting System was announced this week by J. L. Van Volkenburg, CBS vice-president and director of television operations. Charles Matthew Underhill, formerly of RKO-Pathe, becomes CBS-TV director of programs; David Sutton was named CBS-TV sales manager; George L. Moskovics was appointed manager of CBS-TV sales development, and Worthington C. Miner became CBS-TV manager of program development.

Lords Approve British Quota

London Bureau

After listening to Lord Swinton, president of the Board of Trade when the quota principle was first introduced, roundly condemn the 45 per cent quota as fostering sub-standard production, the House of Lords approved the order without division Tuesday. The new quota is now the law of the land, effective October 1.

Lord Swinton was concerned that the high quota would encourage producers to make the "sort of merchandise" which merely fills the quota—"quota quickies," in other words. He asserted that bad British films are not only a bad advertisement for the industry this side, but, more importantly, a bad advertisement for British product showing abroad.

After the Lords were assured by Lord Chorley, Government spokesman, that the quota act provided exemption for those smaller exhibitors who satisfy the Board of Trade they are unable to meet the quota, the measure was approved.

Col. Cole to Relinquish Texas Allied Reins

Colonel H. A. Cole, president of the Allied Theatre Owners of Texas, announced at a directors' meeting in Dallas Monday that following the unit's convention, November 1-2, he no longer would serve as president. Col. Cole said that the unit has been a one-man affair too long, and urged a more active participation of all directors, officers and members in association matters. He offered to continue as the state representative in national Allied matters and to continue to work with both the national and local boards. The board voted to inaugurate a new election procedure. Members in districts will nominate a director for the district and the directors in turn will elect officers.

Michigan Allied Fighting Public Showings of 16mm

Allied Theatres of Michigan, under the direction of Charles W. Snyder, executive secretary, has opened a drive on the use of 16mm film in unlicensed situations competing with theatres. One attack is directed at taverns and beer gardens showing film and Mr. Snyder is seeking a city ordinance to impose a license fee. He already has obtained the cooperation of the State Liquor Control Commission. Mr. Snyder plans to extend his campaign to control the public exhibition of television.

Michigan Allied has obtained a ruling from the Deputy Commissioner of Internal Revenue that the drive-in hamburger stands which show motion pictures constitute public performances for profit, and therefore are subject to the 20 per cent Federal amusement tax.

HONOR MAYER AT NEW YORK JEWISH APPEAL DINNER

***GUESTS OF HONOR.** In the guest room, before the United Jewish Appeal dinner Tuesday night in the Hotel Astor, New York are: Eric Johnston, Bert Lytell, Irene Selznick, Louis B. Mayer, who was given a scroll honoring him for services to philanthropic causes: Acting Mayor Vincent Impellitieri, Barney Balaban, Jack Cohn, David Weinstock and Emil Friedlander.*

A testimonial dinner for Louis B. Mayer production head for MGM, held in the Grand Ballroom of the Hotel Astor, was the highlight of a series of United Jewish Appeal functions held Tuesday night in the New York Metropolitan area.

At the Astor dinner Eric A. Johnston, president of the Motion Picture Association, presented a large illuminated scroll of appreciation to Mr. Mayer in behalf of the entire industry. Ted R. Gamble, president of Theatre Owners of America; Louis Nizer, industry attorney, and James D. McDonald, U. S. representative to Israel, were among those praising Mr. Mayer for his public service, his philanthropic activities, and his service to the industry.

The dinner was sponsored by the Amusement Industry Division of the Appeal, under the joint leadership of Barney Balaban, Paramount president; S. H. Fabian and Emil Friedlander.

Hailing Mr. Mayer as a statesman, an artist, and a business genius, Mr. Johnston introduced the producer as "a leader in one of the noblest causes of our times."

In his address Mr. Mayer stressed the urgency of the Appeal campaign and urged that the entire industry give its full support to this cause.

Vog Film Financing French Production

Vog Film Company, New York distributor of French product, is aiding in the financing of a new French film, "Manon," in return for American distribution rights. The feature is being directed by Henri-George Clouzot, director of "Jenny Lamour," being distributed by Vog, and stars Cecile Aubry. The feature adapts the Abbe Prevost story of the eighteenth century to the post-war problems faced by a group of young French Maquis. The American premiere is planned for New York in the late autumn.

Levin Joins Company to Make Sanctum Mysteries

Irving M. Levin, divisional director, San Francisco Theatres, Inc., enters the motion picture production field with M. R. S. Pictures, Inc., the independent group who have signed with Simon and Schuster, publishers, New York, for the screen rights to Inner Sanctum mysteries. According to Mr. Levin the first picture planned is a suspense drama titled "Inner Sanctum." The release will be through Film Classics, with the contract calling for a three-a-year production schedule. Others included in the M. R. S. company include Richard B. Morros, son of Boris Morros, producer; Walter Shenson, former Columbia studio publicity and art director; and Samuel Rheiner, production head of Federal Films. The company is located on the Hal Roach lot.

Gets French Short

Carroll Films' "The Children's Republic" as well as eight French short subjects have been acquired for American release by A. F. Films, Inc. "Children's Republic" is narrated by Madeleine Carroll and is a two-reel subject dealing with a school in France where homeless children are given shelter and the freedom to govern themselves.

STAMPEDING THE
AMERICA'S FA

See Why These Nine Decoration-To-Labor-Day Shows Are The Talk Of The Trade... Inspiring "Encouraging Optimism" says "The Exhibitor"

THE EMPEROR WALTZ
THE CRUSADES
A FOREI
AFFAI

Sets all-time opening day, day-to-day, and now first week non-holiday record Radio City Music Hall as each week day builds over preceding figure...

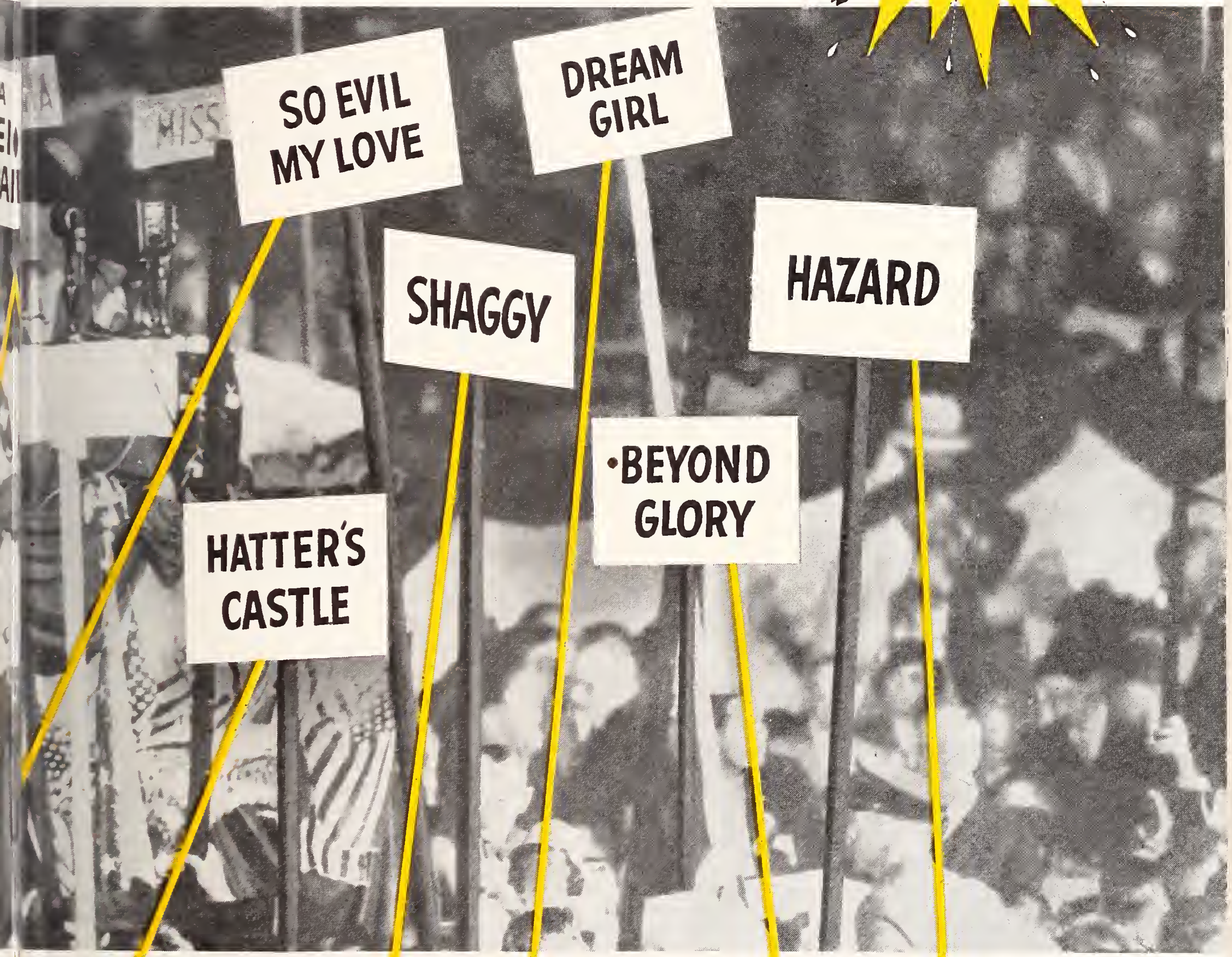
1st reissue date, Chicago, 60% over new high budget Paramount hit. 2nd, Rochester, within $7 of another new topper.

World Premiere Engagement at N. Y. Paramount takes off to new high levels in laughter, praise and crowds, as Liberty Magazine calls it "top entertainment."

Hollywood Reporter leads barrage of rave praise, saying "Its boxoffice fate is a natural—it can't go wrong."

NATION–
ORITE SUN...

PARAMOUNT'S SUMMER HIT WAVE


SO EVIL MY LOVE
DREAM GIRL
SHAGGY
HAZARD
•BEYOND GLORY
HATTER'S CASTLE

Kansas City, first date, paced it within $30 of smash "Road to Rio."

Denver opens within few dollars of "The Big Clock" and tops re-release of "For Whom The Bell Tolls"...

The N. Y. Post said: "most enjoyable American picture in months." The Paramount loved her and she's dated up everywhere all thru July...

"Potent boxoffice," says Daily Variety, "and departure from usual Ladd swashbuckler."

Playing to results that double-check Film Daily's appraisal of "Boxoffice in large letters."

THREE NEW TRUST SUITS ARE FILED

Majors, Exhibitors Named in 3 States; Theatco Case Settled Out of Court

The never-quiet anti-trust front flared in four states this week, the courts receiving new actions in Mississippi, Indiana and Georgia and an out-of-court settlement reported in California.

These were the new cases:

In Indianapolis, Ind., Central Avenue Theatre Corp., operating the Zaring theatre, filed a $552,000 action in Federal Court against six distributors and operators of five downtown and four neighhood houses.

In Vicksburg, Miss., a $600,000 suit was filed in U. S. District Court by Joseph Appleblum and Bertram E. Simms, Greenville, Miss., theatre owners, against nine motion picture firms and two circuits.

In Alma, Ga., Alma Amusement Company filed a $21,000 anti-trust action against four distributors and a local theatre operator.

In San Francisco Ben Levin, head of Theatco, Inc., operating the Empire theatre, announced an out-of-court settlement of his $1,200,000 anti-trust suit against 19 producing-distributing companies and circuits.

In the Indianapolis suit, the plaintiff, a subsidiary of Manny Marcus Enterprises, named Loew's, Twentieth Century-Fox, Paramount, Columbia, Universal, United Artists, Amusement Enterprises, Inc., the Greater Indianapolis Amusement Co., and Fourth Avenue Amusement Co. of Louisville as defendants. Greater Indianapolis and Fourth Avenue jointly operate the Indiana, Circle, Lyric and Keith's in downtown Indianapolis. Amusement Enterprises operates the Oriental, St. Clair, Strand and Uptown, all neighborhood theatres.

Monopoly Is Charged

The complaint charges that the method of distribution and clearance used has created a monopoly in violation of the Sherman and Clayton Anti-Trust Acts. The suit claims the Zaring theatre lost $174,000 in patronage since April 1, 1947.

The Zaring charged that distributors give the downtown houses first run on all product, then give other neighborhoods preference, so that the Zaring must wait 69 days after downtown runs before playing the product.

Plaintiffs in the Vicksburg suit, charging conspiracy, assert they were denied access to product until from 60 to 90 days or more after the Paramount theatre in Greenville, Miss., and 21 to 30 days or more after the Lake, in the same town. The Paramount is operated by Paramount Richards Theatres; the Lake by Darden and Presitt.

The suit named as defendants: Paramount, Warner Brothers, Universal, United Artists, Twentieth Century-Fox, RKO, Loew's Columbia, Republic, Paramount Richards and Clyde G. Darden, of Greenville, and W. Q. Presitt, Jr., of New Orleans, a partnership.

Claims Denial of Top Product

The Alma, Ga., action was filed against Warners, Eagle-Lion, Republic, Monogram Southern Exchanges and L. A. Stein, a local theatre operator. Alma Amusement Co., the plaintiff, charges a conspiracy which prevented it from obtaining top motion picture product.

Terms of the Theatco settlement were not announced by the attorneys, nor was the amount of damages agreed upon. It was indicated, however, that the settlement was less than settlements reached in similar eastern suits, some of which have been settled for one-third of the amount sought.

In addition to the damage settlement, the defendants agreed to follow the pattern for first run release as recently set by the Supreme Court decision in the Paramount anti-trust suit.

Still undetermined at midweek was Theatco's demand that Fox West Coast be restrained from ever building or acquiring theatres west of Twin Peaks in San Francisco and that the circuit be forced to divest itself of stock in certain other theatres, including United California Theatres, Inc.

PARAMOUNT NAMED IN 52 TRUST SUITS

Fifty-two anti-trust suits have been brought by exhibitors against Paramount in association with other distributors or exhibitors, it was disclosed in a June 25 letter to stockholders from Barney Balaban, Paramount president. In those suits in which a money judgment is sought, the total amount claimed is $46,755,000. To date, according to Mr. Balaban, approximately $1,000,000 has been paid by the corporation in judgments connected with the suits. Not all the suits sought money damages. Some sought injunctive relief against clearance or a right to an earlier run of pictures. Paramount, according to Mr. Balaban, has a $9,711,327 "reserve for contingencies", created out of past earnings for all contingencies, which can be used in meeting such judgments.

Anti-Trust Jury Frees Majors in Louisville Suit

Major distributors were found not guilty Tuesday in the $2,100,000 anti-trust suit filed by the Fifth and Walnut Amusement Corp. of Louisville. A jury of 11 men and one woman returned the verdict in U. S. District Court, New York, after four hours of deliberation. No evidence of monopoly or conspiracy was found on the part of the defendants. The trial had been in progress for almost seven weeks.

Judge Vincent L. Leibell charged the jury for three hours, pointing out that the burden of proof was on the plaintiff.

Fifth and Walnut had accused the distributors of engaging in a conspiracy to deny first run product to its National theatre in Louisville.

Counsel for the plaintiff was granted until July 5 to serve notice to have the verdict set aside.

Also named as defendants were the Marcus Loew Booking Agency and United Artists Theatre Circuit. Republic was not a party to the suit.

Goldman Petitions Court On Theatre Divestiture

William Goldman reopened his legal fight with Warner Brothers and 10 other major distributors last Friday with a petition to Judge William H. Kirkpatrick in Federal Court, Philadelphia, to order the companies to give up their ownership of theatres in the Philadelphia area. The suit is a follow-up of his anti-trust suit which early in May won him triple damages of $375,000 and an injunction forbidding the companies from conspiring to deprive him of the right to obtain first run feature film for his Erlanger. Mr. Goldman's new request is based on the U. S. Supreme Court's decision in the Paramount anti-trust suit. The petition was under advisement at midweek. No date had been set for a hearing.

William G. Underwood Dies; Veteran Texas Owner

Funeral services were held Tuesday at Dallas, Texas, for William G. Underwood, 72, veteran Texas theatre owner, who died Sunday morning in a Dallas hospital after a six-weeks illness. He was a partner in Underwood and Ezell, Texas theatre operators. Born in Chicago, Mr. Underwood moved to Dallas in 1915 and was active in theatre business there for 45 years. He was a Mason and a Shriner, a member of the Dallas Athletic Club and the Variety Club of Texas. He is survived by his widow, a daughter, and a brother, all of Dallas, and two sisters. Pallbearers were Ned E. Depinet, Sam Dembow, Jr., Eph Charninsky, C. C. Ezell, Lowell Russell and Albert Reynolds.

M-G-M STEALS THE SHOW IN PICTORIAL REVIEW WITH IRVING BERLIN'S EASTER PARADE

Pictorial Review
FRED ASTAIRE
JUDY GARLAND

Billed as "the happiest musical ever made," MGM made an equally happy selection in using the Pictorial Review circuit to tell 6,500,000 movie loving families from coast-to-coast about their newest production.

AND PICTORIAL REVIEW IS SUCH A HAPPY SELECTION BECAUSE:

In Pictorial Review, MGM is timing its full color pages with opening dates in the ten key cities where Pictorial Review is published.

In Pictorial Review, MGM is booking "Easter Parade" into 6,500,000 homes with 15,240,000 seats.

In Pictorial Review, MGM is getting spotlight visibility for "Easter Parade" because "Easter Parade" will be the only motion picture color advertisement in that issue.

In Pictorial Review, MGM gets the added value of the nation's leading drama and movie critics plus the local advertising of over 800 movie houses.

Nowhere else can producers get such super sales power for advertising their productions. That's why Pictorial Review, in addition to having the acceptance of MGM, also has the acceptance of Paramount, Universal, David O. Selznick, RKO, Republic, Allied Artists, and United Artists.

Covering 10 Major Markets through the Sunday Issues of

New York Journal-American
Baltimore American
Pittsburgh Sun-Telegraph
Detroit Times
Chicago Herald American
*Milwaukee Sentinel
Boston Advertiser
Los Angeles Examiner
San Francisco Examiner
Seattle Post-Intelligencer

(*Milwaukee Sentinel represented for Pictorial Review only)

PICTORIAL REVIEW

A Hearst Publication — Represented Nationally by *HEARST ADVERTISING SERVICE*

Box Office Champions for The Month of June

The Box Office Champions are selected on the basis of their gross revenue at key city theatres throughout the country.

THE FULLER BRUSH MAN
(Columbia)

An Edward Small Production. Produced and directed by S. Sylvan Simon. Screenplay by Frank Tashlin and Devery Freeman. Based on a *Saturday Evening Post* story by Roy Huggins. Photographed by Lester White. Cast: Red Skelton, Janet Blair, Don McGuire, Hillary Brooke, Adele Jergens, Ross Ford, Trudy Marshall, Nicholas Joy, Donald Curtis, Arthur Space.

GREEN GRASS OF WYOMING
(Twentieth Century-Fox)

Produced by Robert Bassler. Directed by Louis King. Screenplay by Martin Berkeley. Based on the novel by Mary O'Hara. Technicolor director, Natalie Kalmus. Photographed by Charles G. Clarke. Cast: Peggy Cummins, Charles Coburn, Robert Arthur, Lloyd Nolan, Burl Ives, Geraldine Wall, Robert Adler, Will Wright, Herbert Heywood, Richard Garrick.

HOMECOMING
(MGM)

Produced by Sidney Franklin and directed by Mervyn LeRoy in association with Gottfried Reinhardt. Screenplay by Paul Osborn. Photographed by Harold Rosson. Cast: Clark Gable, Lana Turner, Anne Baxter, Ray Collins, Gladys Cooper, Cameron Mitchell, Marshall Thompson, Lurene Tuttle, Jessie Grayson, J. Louis Johnson, Eloise Hardt.

SILVER RIVER
(Warner Brothers)

Produced by Owen Crump. Directed by Raoul Walsh. Screenplay by Stephen Longstreet and Harriet Frank, Jr. From a novel by Mr. Longstreet. Photographed by Sid Hickox. Cast: Errol Flynn, Ann Sheridan, Thomas Mitchell, Bruce Bennett, Tom D'Andrea, Barton MacLane, Monte Blue, Jonathan Hale, Alan Bridge, Arthur Space, Art Baker, Joe Crehan.

Tax Total in May Is $28,309,290

Washington Bureau

Federal admission tax collections in May totaled $28,309,290, nearly $3,000,000 less than collected in the same month of 1947, the Treasury Department reported this week. The May collections were also below those of the previous month, when $31,146,236 was collected.

These figures are the tax collections from sporting events, legitimate theatres and other admissions, including admission to motion picture theatres. However, they do not include cabaret taxes or taxes on various ticket overcharges and premiums. All admission collections in May, 1948, covering all these categories, totaled $32,167,271, compared with $36,145,428 in May 1947.

Tax receipts for a particular month usually reflect business at the box office for the previous month.

Sound Bulletin Available

The Motion Picture Research Council, Hollywood, is making available to exhibitors a technical bulletin described as an "aid to securing the best possible sound reproduction from all types of sound equipment." The bulletin may be obtained from the Council, 1421 North Western Ave., Los Angeles 27, Cal.

Networks Expanding Television Plans

The *Washington Post* and the Columbia Broadcasting System now are making plans for cooperation in the expansion of radio and television in the capital. To give CBS an outlet there, a new corporation, to be owned 55 per cent by the *Post* and 45 per cent by CBS, has been formed to operate station WTOP and WTOP-FM. The corporation also will seek from the Federal Communications Commission a permit to operate a television station on channel No. 12.

In New York, the American Broadcasting Company announced that its New York television station, WJZ-TV, would go on the air in August.

In Buffalo, the National Broadcasting Company announced that television station WBEN-TV would become an affiliate of the network. The station went on the air last week and will serve as the connecting link between NBC's east coast and midwest television networks when coaxial facilities become available in December. WBEN-TV is NBC's seventh television affiliate.

Minsky Resigns from Eagle Lion

Joseph Minsky, since 1946 a district sales manager for Eagle Lion, has resigned his position to enter private industry. He had supervised the Philadelphia, Pittsburgh, Washington, Cleveland and Cincinnati areas.

FCC Denies Plea Of Warners For Channel Voice

Washington Bureau

The Federal Communications Commission this week turned down a request from Warner Brothers to have a voice in the hearings on the reallocation of television channels among the major cities and to protest plans to cut from seven to six the number of channels available in Chicago.

At the same time, the FCC granted permission to the Allen B. DuMont Laboratories and Philco Corporation to participate in hearings on the reasonableness of intercity television relay rates as currently set by the American Telephone and Telegraph Co. and Western Union. The hearings will open here September 28.

Participants in the hearings on channel allocation, which got under way in Washington Monday, included Twentieth Century-Fox, Allen B. DuMont Laboratories, Columbia Broadcasting System and the Television Broadcasters Association. The Warner application was turned down as having been made after the deadline and also on procedural grounds. Warners has applied for a station in Chicago.

As the hearings on the allocations of the two San Francisco channels continued here last week, Paul Raibourn, Paramount vice-president in charge of television, told the FCC examiner that television was beginning to bite into the theatre box office and that the value of films was affected by presentation on television until it had exhausted its theatrical exhibition outlets. The Paramount executive was asked if, should television hurt the business of the Paramount theatre, San Francisco, and should Paramount be operating a station in that city, this circumstance would not tend to lower the quality of the station's presentations.

Other witnesses on the stand included William C. Eddy, manager of WBKB, Chicago, and Sheldon F. Sackett, KROW owner and president, who said the major portion of the financing of his proposed station would come from his personal fortune.

To Head FCC Inquiry

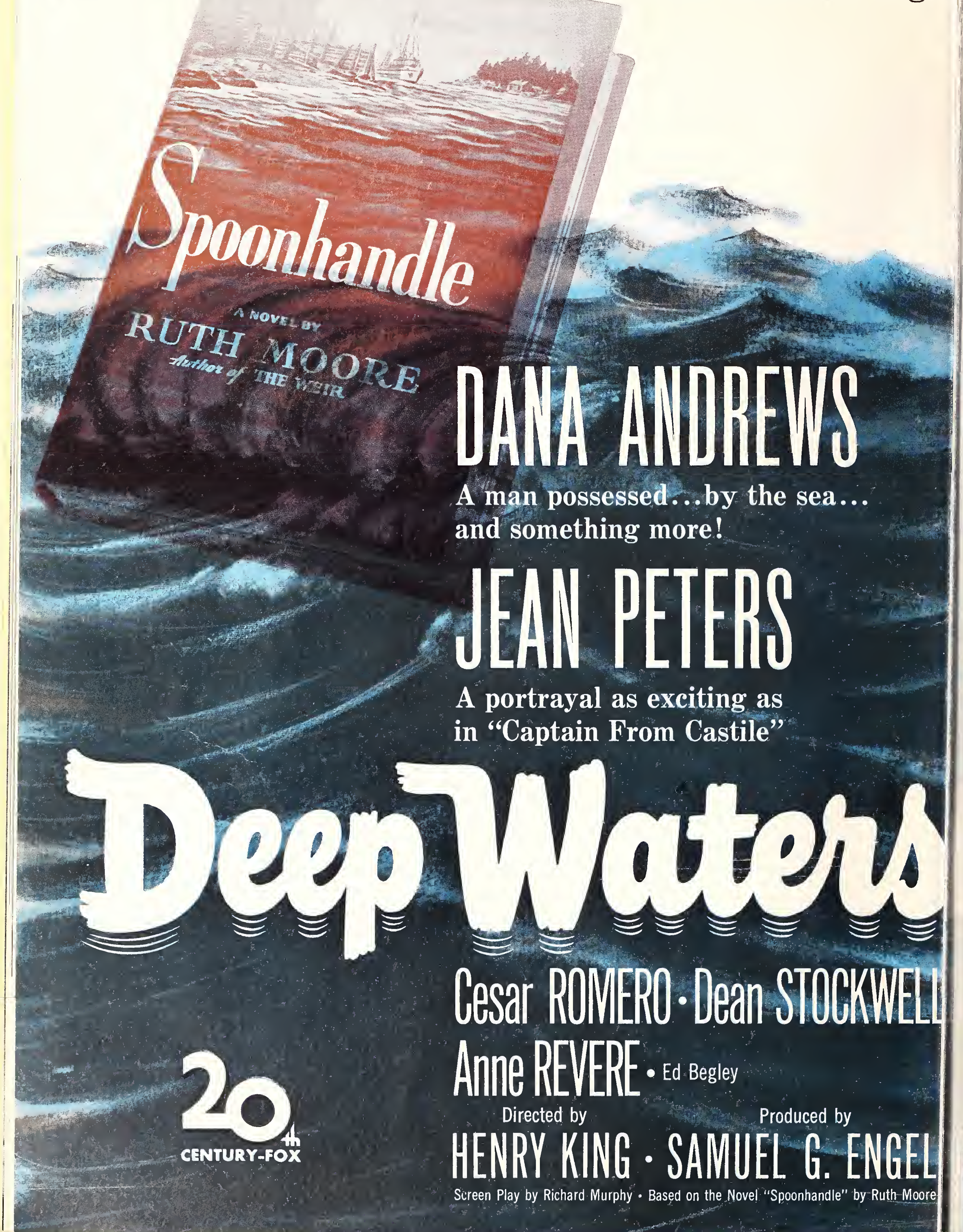
Representative Forest A. Harness of Indiana Tuesday in Washington was named chairman of a special committee to investigate the Federal Communications Commission. Rep. Harness, who sponsored the resolution to set up the committee, said he would have a staff at work within 48 hours

Baseball for WPIX

WPIX, the television station of the New York *Daily News,* will televise all of the night baseball games played by the New York Giants in the Polo Grounds for the remainder of the 1948 season, it was announced this week. The broadcasts will be sponsored by Chesterfield cigarettes.

"The Sea is a Woman
...beautiful and, like you... cruel!

From the best-seller that thrilled millions in Reader's Diges


Spoonhandle
A NOVEL BY
RUTH MOORE
Author of THE WEIR

DANA ANDREWS

A man possessed...by the sea...
and something more!

JEAN PETERS

A portrayal as exciting as
in "Captain From Castile"

Deep Waters

Cesar ROMERO · Dean STOCKWELL
Anne REVERE · Ed Begley

20th CENTURY-FOX

Directed by
HENRY KING · Produced by
SAMUEL G. ENGEL

Screen Play by Richard Murphy · Based on the Novel "Spoonhandle" by Ruth Moore

THE *HOLLYWOOD SCENE*

Production Up Sharply, 43 Pictures in Work; Wyler Starts "Heiress"

by WILLIAM R. WEAVER
Hollywood Editor

Resumption of contract negotiations between the Screen Actors Guild and the major studios, which had broken down early in April under circumstances raising the possibility of an actors' strike August 1, appears to have had direct effect upon the production index, which rose from 36 to 43 during the week on completion of five pictures and start of shooting on 12 others.

Producer-director William Wyler started "The Heiress" for Paramount, with Olivia de Havilland, Sir Ralph Richardson, Montgomery Clift, Miriam Hopkins, Mona Freeman and Vanessa Brown in the cast.

Walter Wanger launched "Tulsa," for Eagle Lion release, with Susan Hayward, Robert Preston and Pedro Armendariz, directed by Stuart Heisler.

Belsam Productions Starts "Bungalow 13" for 20th-Fox

Belsam Productions turned cameras on "Bungalow 13," for 20th-Fox release, Sam Baerwitz producing and Edward L. Cahn directing. Tom Conway, Margaret Hamilton and Richard Cromwell head the cast.

Producer Leonard Goldstein and director George Sherman went to work on "Black Velvet," in Technicolor, for U-I, with Ann Blyth, Howard Duff and George Brent.

Warner Brothers began shooting "Night Beat," with Felix Jacoves directing Robert Alda, Robert Douglas and Helen Westcott.

Columbia started four pictures. Rudolph Flothow produces and Seymour Friendman directs "Boston Blackie's Honor," starring Chester Morris. Albert Rogell is producer-director of "Song of India," a Gibraltar Production offering Sabu, Gail Russell and Turhan Bey. "Wings Westward" is a Gene Autry number produced by Armand Schaefer and directed by John English, and "Challenge of the Dark" is a Charles Starrett Western produced by Colbert Clark and directed by Ray Nazarro.

Sol Lesser trained lenses on "Tarzan and the Arrow of Death," with Lex Barker as Tarzan and with Brenda Joyce, Evelyn Ankers and Albert Dekker in the cast.

Republic started "The Denver Kid," an Allan "Rocky" Lane item produced by Gordon Kay and directed by Phil Ford.

"Unknown Island" Has Pattern of "Lost World"

In hurly-burly pursuit of successive story fads, or in serene reliance upon formula plots, most people making pictures just grind out product — not bad, not good — easy enough to look at, if a person's hungry to seek a picture, but too hard to sell and too unrewarding to bring the buyer quickly back again to the ticket wicket. That is a swift summary of observations voiced by Albert J. Cohen between inspections of his now-editing "Unknown Island," a production conceived and designed to slash its way through the rising wall of customer indifference which is every Hollywood producer's prime concern in a dull summer.

"Unknown Island" is not like any picture that's been made in many years—23, in fact—and is a great deal like one that made so much money that its success, by modern traditions of duplication, should have precipitated a cycle. The picture it goes back to, as to type and execution, was "The Lost World," which made extraordinary box office history for several reasons, including its quality of appeal to all age brackets, tastes and cultural levels. "Unknown Island" is a modern story, as "The Lost World" was, which takes some of today's people to a place where the animals which roamed the globe 60,000,000 years ago still live and reign supreme. It is packed with adventure, the type of adventure which manages to keep one foot on the base of credibility while reaching off into far realms of imagination, and with the excitement of exploration and discovery.

It is the Cohen belief, shared by Joseph Bernhard, president of Film Classics, whose confidence is based on his recollection of the selling success he experienced with "The Lost World," that in 23 years a vast new audience for a picture of this type has come into existence and is hungry for it. He says it is, in all save technical precedent, one of the new-things-under-the-sun of which the motion picture public requires a great many if its appetite for screen entertainment is to be refreshed and its attendance habits restored.

Producer Cohen, an independent now after many years with Republic and Columbia studios, says the answer to what's-wrong-with-business declares itself to anybody who goes, as he does, with his family to the theatre and pays his way in. He says the screen just isn't giving the ticket-buyer satisfaction most of the time. He says the nub of his production policy is to do all he can to remedy that condition.

Wilder To Produce Four For United Artists

W. Lee Wilder, producer of "The Vicious Circle," which United Artists is releasing, has signed with UA to produce two films for the company for the next two years. His first, a story set in the Tehachapi Women's Prison, Calif., will go into production in two months at the Nassour studios. His second will be "Desert Brigade."

STARTED

COLUMBIA
Boston Blackie's Honor
Wings Westward
Challenge of the Range
Song of India (Gibraltar)

EAGLE-LION
Tulsa (Wanger)

PARAMOUNT
The Heiress (Wyler)

REPUBLIC
The Denver Kid

RKO-RADIO
Tarzan and the Arrow of Death (Lesser)

20TH CENTURY-FOX
Sand
Bungalow 13 (Belsam)

UNIVERSAL-INTERNL.
Black Velvet

WARNER BROTHERS
Night Beat

COMPLETED

COLUMBIA
The Dark Past

EAGLE-LION
The Strange Mrs. Crane (Sutherland)

REPUBLIC
The Plunderers
Son of God's Country

WARNER BROTHERS
My Dream Is Yours (Curtiz)

SHOOTING

ENTERPRISE
The Numbers Racket (formerly "Tuckers People")

METRO-GOLDWYN-MAYER
Act of Violence
Sun in the Morning
Command Decision
Words and Music
The Bribe

MONOGRAM
The Last of the Badmen (Allied Artists)
Silver Trails

REPUBLIC
Grand Canyon Trail

RKO-RADIO
Baltimore Escapade
Every Girl Should be Married
Enchanted (Goldwyn)
Brothers in the Saddle

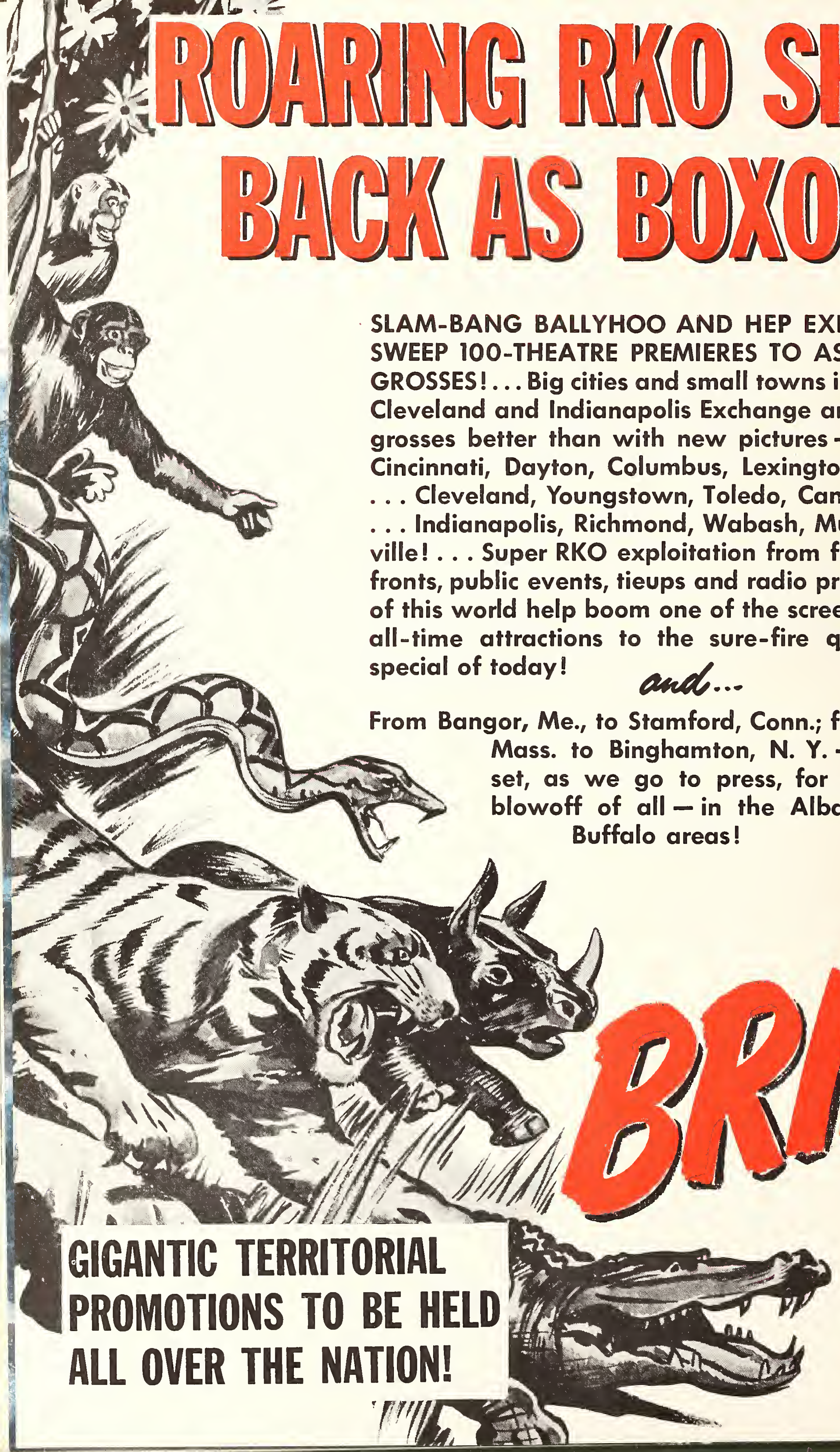
20TH CENTURY-FOX
Chicken Every Sunday
Tucson (Wurtzel)
Yellow Sky

UNITED ARTISTS
Three Wives (formerly "Letter to Three Wives")
Some Rain Must Fall (Nasser)
Indian Scout (Small)

UNIVERSAL-INTERNL.
Criss Cross
Mexican Hayride
You Gotta Stay Happy (Rampart)
Countess of Monte Cristo (Westwood)
The O'Flynn (Fairbanks)
Family Honeymoon

WARNER BROTHERS
June Bride
Silver Lining
The Girl from Jones Beach
The Younger Brothers
South of St. Louis (U. S. Pictures)
Fighter Squadron

ROARING RKO SHOWN
BACK AS BOXOFFICE



SLAM-BANG BALLYHOO AND HEP EXPLOITATION SWEEP 100-THEATRE PREMIERES TO ASTOUNDING GROSSES!... Big cities and small towns in Cincinnati, Cleveland and Indianapolis Exchange areas register grosses better than with new pictures — towns like Cincinnati, Dayton, Columbus, Lexington, Hamilton ... Cleveland, Youngstown, Toledo, Canton, Marion ... Indianapolis, Richmond, Wabash, Muncie, Louisville! ... Super RKO exploitation from flash theatre fronts, public events, tieups and radio promotion out of this world help boom one of the screen's greatest all-time attractions to the sure-fire quick-money special of today!

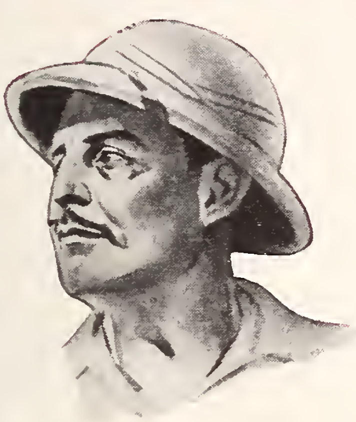
and...

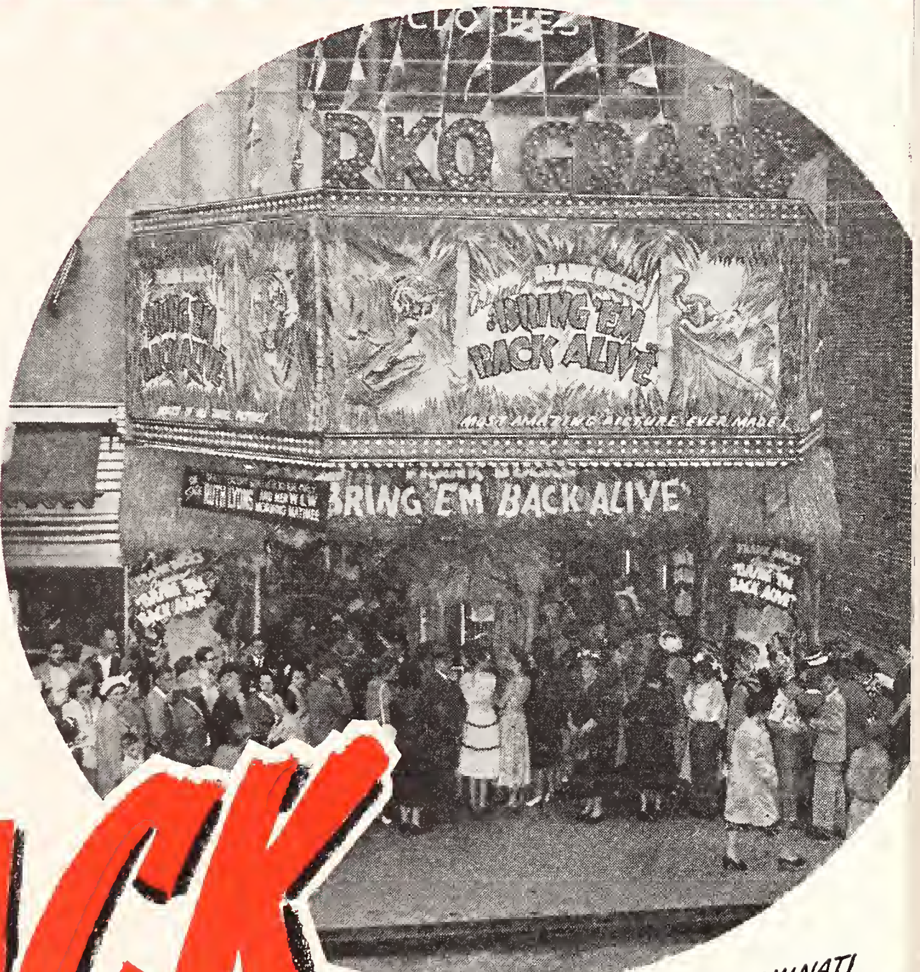
From Bangor, Me., to Stamford, Conn.; from Boston, Mass. to Binghamton, N. Y. — 57 towns set, as we go to press, for the biggest blowoff of all — in the Albany, Boston, Buffalo areas!

BRING
A

GIGANTIC TERRITORIAL PROMOTIONS TO BE HELD ALL OVER THE NATION!

NSHIP BRINGS 'EM
ISTORY REPEATS ITSELF!




CLOTHES
RKO GRAND
BRING 'EM BACK ALIVE
MOST AMAZING PICTURE EVER MADE!
BRING EM BACK ALIVE

GRAND THEATRE, CINCINNATI

FRANK BUCK'S

ORIGINAL

'EM BACK
IVE

Directed by
CLYDE E. ELLIOTT

K O
ADIO
ICTURES
RE-RELEASE

NEW ZEALAND FILM QUIZ IS A BLANK

by R. A. USMAR
in Wellington

The New Zealand Governmental film inquiry has come and gone and nothing of great moment was unearthed. After three weeks of sittings, which included several night sessions, the Commission set up by the New Zealand Government has adjourned the hearing *sine die*. Reason for the closure was the nearness of the opening of Parliament—to have been in session this week—and so the remaining evidence will be taken in writing and perhaps deliberated upon by the Committee later.

The general opinion in the industry is that the enquiry did not unearth anything new and will find it difficult to effect any momentous improvements in the conduct of the business here.

By far the greatest amount of time was taken up by people outside the industry. Educators wanted the theatres run as advanced school rooms. Film societies wanted the theatres to serve as centers of culture and art and so on in similar vein.

Herewith a summary of the points raised and debated:

Monopoly of exhibition: There will probably be some legislation to limit the circuits to their present size, or at least licensing restrictions or limiting joint ownership between circuits and independents.

Control: It is practically certain that the control of exhibition will be required to be in the hands of New Zealand or British national licensees. A Licensing Tribunal most likely will be established to replace the present licensing officer, and no theatre will be permitted to be built or licenses transferred without this tribunal's consent.

Narrow-gauge film: 16mm is certain to come under the same rules and regulations as 35mm—meaning that exhibitors' licenses will be required for screening entertainment 16mm film.

Film supply: Probably the licensing tribunal and the Film Industry Board will have power to regulate the film supply in competitive areas in order to prevent overbuying and unfair restrictive trade practices.

Censorship: It was generally recognized that New Zealand's censorship is fair and reasonable.

Production: Encouragement—possibly financial—will be given to the production of newsreels and shorts, but there was no enthusiasm for locally-produced features unless under American or British auspices.

BRAZIL

by I. A. EKERMAN
in Sao Paulo

In spite of the difficulties of building and the almost certain commercial depression, theatre building is on the increase. All over the country new theatres are opening almost daily. Owners of large and small theatres are making every effort to improve their equipment. Cinema Excelsior, for example, to open shortly in Bahia, is equipped not only with the most modern American projection and sound equipment, but also with American air conditioning and seats.

A Federal decree of May 6 makes it compulsory to obtain import licenses before ordering projection equipment. Although 10,000 requests for those licenses have been made, only a little more than 100 have been granted.

▽

Athough American-made features still occupy first place here, competition from French, Italian, British and Argentine production is increasing.

New Brazilian pictures are also proving extremely popular. "E com este que eu vou" ("That's the One for Me") ran three weeks in Sao Paulo's largest theatre with simultaneous runs in three other midtown theatres. "Esta e fina" ("That's a Good One") ran two weeks in two midtown theatres in Sao Paulo.

A large number of Brazilian features are in production.

GERMANY

by HUBERTUS ZU LOEWENSTEIN
in Berlin

The British Military Government has adopted measures taken by the Americans in an effort to end still existing "motion picture monopolies" by July 8 at the latest. The decree issued by the AMG puts a ban on the formation of new monopolies and provides also that no one can hold a position in more than one branch of the German film industry. The number of theatres that can be owned by one person also is strictly limited, and no company may own, or have an interest in, more than 10 theatres. With the formation of Trizonia, similar measures are expected to be taken by the French.

▽

A violent controversy, centering around the question of voluntary censorship, has broken into print. It concerns the Helmut Kaeutner production "The Apple Is Down," a musical comedy, featuring Adam and Eve and the fall of man. The picture is to be released in September. Father Max Gritschneder, S.J., the representative of Catholic Central Office for Motion Picture Questions, reported the film was "objectionable in part and . . . not in accord with moral standards and violating the religious feelings of the people." The Auxiliary Bishop of Munich, the Most Rev. Dr. Johann Neuhaeusler condemned the picture as "a fantastic vaudeville version of the biblical narrative." The principle of voluntary censorship was endorsed at a conference attended by representatives of the Chancery, the Catholic Central Office, the Protestant Church, the Bavarian and the U. S. Military Governments and the film industry.

▽

An acute scarcity of motion pictures is reported from the Soviet zone. Theatres there must exhibit at least 40 per cent Soviet-produced films. This is interpreted as meaning that a Russian and a German program must be presented alternately. The situation is becoming serious since no new Russian pictures have been available for several weeks and there also is a marked lack of German productions. Foreign non-Soviet films have, of course, completely disappeared from the Eastern-German screens.

SPAIN

by JUAN CUENCA
in Madrid

The Congreso Hispano Americano de Cinematografia is meeting here from June 27 to July 4. Industry representatives from Mexico, the Argentine and Cuba are meeting in session with Spanish interests, discussing such mutual problems as a standard duty for imports, dubbing, and joint productions. The Congreso will also sponsor a production competition between its members. The Mexican delegation is headed by Adolfo Fernandez, director; Alfonso Rosas, producer; Julian Diaz Soler and Rafael Beledon, actors, and several reporters and critics.

▽

Spain's studios produced 42 features during 1947. Plans had been more ambitious, but the studios were unable to turn out more than the 42.

Currently, 12 features are in production: four at Sevilla Films, three at C. E. A., and one each at the Roptence, Ballesteros, Trilla, Kinefon, and Diagonal studios.

During 1947, 290 licenses for building new theatres were granted.

▽

Spain's first government department to deal exclusively with motion pictures is the recently designated Institute de Investigaciones y Experiencias Cinematograficas.

▽

Production Notes: The Mexican feature, "Enamorada," distributed by Suevia, has been declared of National Interest, and has won the patronage of the Instituto de Cultura Hispanica. . . . Tauro Films has in production a feature based on the life of Sabtiago Ramon y Cajal, the celebrated Spanish scientist. . . . Hercules Films is doing a biography of the famous bull fighter, Monalete. . . . Pegaso is filming "Campo Bravo" and will produce "Cita con unviejo Corazon."

Iran Film Draws Well

"Toofan Zendegi" ("Storm of Life"), first Iran-made feature, has been drawing well in Teheran, the Commerce Department reports from Washington. The report says the film cost about $31,000.

20th-Fox Agrees With Allied Unit On Mediation

North Central Allied and Twentieth Century-Fox have joined in a new program to mediate differences which may arise between members of the exhibitor organization and the film company, Benjamin Berger, NCA president, announced last weekend in Minneapolis.

The agreement, first of its kind in the industry, directs that the Allied unit create a grievance committee of three permanent members and three alternates. The group will consider complaints of exhibitors, and, if they are found justified, they will be referred to Twentieth Century-Fox officials. Additionally, it will not attempt to negotiate contracts for exhibitors.

The mediation project stemmed from a letter sent by Andrew W. Smith, Twentieth Century-Fox general sales manager, to Mr. Berger, in which Mr. Smith cited trade press reports that Mr. Berger intended to encourage damage suits on a "wholesale" scale. Mr. Smith suggested in his letter that before any court action be taken the possibilities of a round table discussion be considered.

Monday, Mr. Smith said that Twentieth Century-Fox was ready and willing to consider expanding its new conciliation plan. He said the plan will go a long way to resolving exhibitor-distributor differences out of court.

One condition of introducing the plan around the country, Mr. Smith said, is that all exhibitor organizations in any one area must have representation. In any territory where Allied and the Theatre Owners of America have members, both groups must have spokesman on the grievance board.

Fourth Clearance Complaint Since Decision Is Filed

The fourth clearance complaint to be filed with the American Arbitration Association since the May 3 decision of the Supreme Court in the Paramount anti-trust suit has been filed with the Detroit tribunal, the AAA reported in New York at the weekend. It is the third complaint in Detroit since May 3 and was filed by the Priscilla theatre, Detroit, against the five majors. Complainant asks that clearance between the Priscilla and the East Side theatre be abolished and that new clearance be fixed between the Priscilla and the Your theatre or the Priscilla and the Rialto, Detroit.

"Woman Speaks" in Spanish

"Woman Speaks," the monthly newsreel devoted to women's activities, will now be available in Spanish versions. The Spanish version rights have been sold to John A. Cowan, of Mexico, for Spain, Cuba, Puerto Rico, Mexico, the Philippine Islands and all Central and South America.

Mississippi MPTO Reelects Max Connett President

Max Connett of Newton was reelected president of the Motion Picture Theatre Owners of Mississippi during the organization's two-day meeting, June 21-22, at Biloxi. W. S. Taylor, Laurel; Dwight Blissard, Okolona, and B. V. Sheffield, Poplarville, were elected vice-presidents and E. W. Clinton was elected secretary. Mr. Connett was sharply critical of those exhibitors who "are always ready to complain and are never available to help in the solution of industry problems." He told the 140 theatre owners present that "the same few carry the ball every year, while the many give lip service in bemoaning the ills and give no service in seeking the cures." State Senator John Farese, in his address, pointed out that state and national legislatures cannot act intelligently on industry legislation unless exhibitors supply them with full information.

Columbia, Universal Join MPEA's Holland Unit

Columbia and Universal-International last Thursday joined the new Motion Picture Export Association service organization which will begin operations in the Netherlands starting September 1, 1948. Seven major companies are now members of the new setup, under which the MPEA member companies will sell independently in Holland, using MPEA facilities. Those members: MGM, Paramount, RKO, Warner Brothers, Twentieth Century-Fox, Columbia, and U-I. Allied Artists and United Artists, also MPEA member companies had, at midweek, still to make a decision on their selling plans.

Negro Roadshow Special Opens in New York

Astor Pictures' Negro roadshow special, "The Betrayal," opened a two-a-day run last week at the Mansfield theatre, New York, a former legitimate house. Running three hours and 15 minutes, "The Betrayal" is based on Oscar Micheaux's novel, "The Wind from Nowhere." Following the Broadway run, the feature will be roadshown throughout the country. The film features Leroy Collins, Gladys Williams, Myra Stanton, and Verlie Cowan. Mr. Micheaux produced and directed.

Louisiana Legislature Withdraws Two Tax Bills

Washington Bureau

Two film tax bills, introduced in the Louisiana special session, have been withdrawn, according to Jack Bryson, Motion Picture Association legislative representative. The bills, fought by exhibitors and distributors, would have levied taxes on film rentals and gross receipts. Still pending is a general sales tax bill. Special sessions in Louisiana and Wyoming are the only legislatures now sitting, Mr. Bryson said.

ABPC Year Net $2,055,644, Off 40% from 1947

London Bureau

The falling away in cinema profits from recent peak levels is evidenced in the latest financial report announced by Associated British Pictures Corporation, controllers of Britain's largest circuit.

For the year ended March 31, 1948, net profit was £513,901 ($2,055,604), after providing £988,338 ($3,953,352) for taxation. For the previous year net profit amounted to £956,174 ($3,824,696) after charging £1,573,305 ($6,293,220) for taxation. Profits before tax have therefore shrunk by about 40 per cent.

The shareholders' dividend is cut from 30 per cent to 22½ per cent.

Sir Philip Warter, chairman of the company, explained that "reduced attendances and increased costs caused the fall in profits. There have been no big losses on film production."

Sir Philip recently stated that he considered the new 45 per cent screen quota for British first features a high figure and it was his opinion, he said, that there was a danger that producers would aim at quantity and sacrifice the high quality which British pictures had established.

He added, however, "We are going to do everything we possibly can to conform with the provisions of the quota bill."

Warner Brothers have a 37½ per cent interest in the Associated British circuit.

Rank's Companies Approve Merger of Two Circuits

London Bureau

The merger of the Gaumont-British and the Odeon circuit into Circuit Management Association was formally approved here June 23 by a vote of the 20 companies within the circuits. Both circuits are controlled by J. Arthur Rank, who is chairman of Circuit Management. Some 564 theatres are represented by the 20 companies.

Palestine Becoming Film Conscious: Meyer Levin

Palestine is film conscious, with many plans for studio construction under consideration, Meyer Levin, who has just produced, directed and written "The Illegals," said in New York Monday. Mr. Levin said that Oved Ben Ami, mayor of Nathanyah, has tentative plans for the building of a film center at approximately $4,000,000. "The Illegals," a documentary of the underground route from Europe to Palestine, was made for $25,000. The development, cutting and other laboratory work was done in Paris where, Mr. Levin said, costs are a third less than in Hollywood. The film, paid for by Americans for Haganah, will be distributed in this country by Mayer-Burstyn.

Plenty of ACTION ON

FEUDIN', FUSSIN AND A-FIGHT

Set for a world premiere over the Tri-State Circuit, with fun, hilarity and plenty of space-grabbing ballyhoo stunts surrounding personal appearances of Hollywood stars . . . real showmanship action that will establish the selling pattern for the rest of the country.

UNIVERSAL-INTERNATIONAL presents

DONALD O'CONN

IN **FEUDI**

with PENNY EDWARDS · JOE BESSER · Scre

Directed by GEORGE SHER

IN'

a Word from Bill Scully about Feudin', Fussin' and a-Fightin'!

"Don't take our word for the entertainment value of FEUDIN', FUSSIN' AND A-FIGHTIN'. I think you owe it to yourselves, to the business and to your customers to screen this picture for an audience before you book it.

"This is the best way to prove to you that FEUDIN', FUSSIN' AND A-FIGHTIN' is a great audience picture."

MA 'n PA KETTLE OF "THE EGG AND I" *Together Again!*

MARJORIE MAIN · PERCY KILBRIDE

USSIN' AND A-FIGHTIN'

D. D. BEAUCHAMP from his Collier's Magazine story

roduced by LEONARD GOLDSTEIN

FOREIGN FILM REVIEWS

PORTRAIT OF INNOCENCE
(Nous Les Gosses)

(*Siritzky International — French with English subtitles*)

This is an exceptional and very fine film about children and it deserves to be treated as top A product by exhibitors catering to art audiences. The picture creates a moving and altogether charming whole from what appears on the surface to be a patchwork of very simple incidents. "Portrait of Innocence" makes the most out of the appeal of the children it employs in its story. It is full of humor and the kind of realism that will endear it to any family audience. And, without being tumultuous, there is action a-plenty, with some romance thrown in to boot. Louis Daquin directed this Pathe film. Louise Carletti, Gilbert Gil and Coedel are starred. Running time, 90 minutes. General audience classification. *Excellent.*—F. H.

THEY ARE NOT ANGELS
(Battalion Du Ciel)

(*Siritzky International — French with English subtitles*)

Produced by Pathe in France with the cooperation of the British and French governments and the Royal Air Force, "They Are Not Angels" is one of the few pictures of the war which has reached the screen without any artificial preachments or philosophizing, or embarrassing heroics. Despite its more than two hours' running time its dialogue, situations and plot development has been so skillfully woven together, plus the excellent quality of the acting by all players, that the audience will not be aware of the time it takes to tell the story. Opening at a training camp in England where the battalion of French paratroopers await D-Day, the picture shows their jump into France; their operations behind the enemy lines, and, finally, in an impressive scene, the three remaining members of the unit. Starring Pierre Blanchar and Raymond Bussieres, it was directed by Alexandre Esway from the scenario and dialogue written by Joseph Kessel. Running time, 121 minutes. Adult audience classification. *Excellent.*—G. H. S.

THE DAMNED
(Les Maudits)

(*Discina International; French and German with English subtitles*)

This is an exciting and action-packed film that compares very favorably with any Hollywood picture of the same type. At the same time it retains the French touch for sketching personalities and characters, combined with exceptionally effective photography. It can be criticized only for its length, which at times causes the pace to drag, and for the illogical aspect of part of its story. This tale of a group of Nazis, fleeing a beaten Germany aboard a submarine and kidnapping a young French doctor before their departure, has many a tense moment and should be a natural for art theatres. Eventually all but the doctor and a girl perish, some through suicide, some through violence. Henri Vidal, Florence Marly, Kurt Kronefeld, Anne Campion and Jo Dest all give fine performances. Andre Paulve and Michel Safra produced. Rene Clement directed. *Very good.*—F. H.

BLIND DESIRE
(La Part de L'Ombre)

(*Discina International — French with English subtitles*)

Starring Jean-Louis Barrault, remembered for his excellent portrayal in the French film, "Children of Paradise," this is at best only a routine romantic melodrama, which has little to offer in the way of entertainment. Opening with Barrault as a talented but impoverished violinist, he meets Agnes Noblet, daughter of a prominent musician. When the father discourages the violinist to protect his daughter, they separate. During the next 20 years they meet several times, but something pops up to interrupt their coming marriage. Eventually they part for good. Jean Delannoy directed, and Michel Safra and Andre Paulve produced. Running time, 88 minutes. General audience classification. *Fair.*—G. H. S.

THE ROOM UPSTAIRS
(Martin Roumagnac)

(*Lopert Films, Inc., French with English subtitles*)

Beyond the fact readily discernible that Marlene Dietrich, in this first French picture, has very shapely legs, little can be said for this moody French production, which does not bother to replace the lack of story with either good acting or good photography. Art theatre patrons, lured by the marquee attraction of La Dietrich and Jean Gabin, probably will be somewhat disappointed. The story has the ticklish topic of a woman of loose morals who, once she does fall in love and gives up a prospective rich, degenerate husband, is misunderstood and dies by the hand of her former lover. The whole thing is told within the framework of a trial. After hearing about the woman's life, the jury absolves Gabin of the murder charge, but he is guilty and dies at the end of the film. The Alcina production was directed by Georges Lacombe. Running time, 90 minutes. Adult classification. *Fair.*—F. H.

IRELAND TODAY

(*Irish-American Film Corp.*)

This is an 81-minute color travelogue with songs and music intended for Irish audiences in the United States. It will appeal to persons born in Ireland who are glad to have any picture of it and will excuse imperfections. The subject was produced and narrated by John H. Furbay evidently with the blessing of the TWA airline, the Irish Tourist Association, certain motoring interests and the Irish Government. The color is Kodachrome and is sometimes excellent. The photography ranks at the top of the amateur or the bottom of the professional class. The editing is poor. Seven new songs by Carle and Sanders and sung by Michael Shannon and Julie Conway are dubbed in. While some Irish-Americans will be attracted by the film and entertained, it is an inadequate treatment of "Ireland Today."—M. Q., Jr.

BRITISH

SHOWTIME

(*English Films*)

Produced in England and inspired by the memory of Great Britain's musical comedy producer, George Edwardes, "Showtime" follows the routine format established by the many predecessor films of this type. Starring Richard Greene as the showman and Ann Todd as his wife, the picture opens at the turn of the century and tells of the producer's rise to success; the financial collapse of his enterprise when he sells his theatrical interests to contribute to an ideal; his internment in a German prison camp during the first war, and then his return to bring another success to the stage. For a story of musical comedy it is concerned too much with the personal lives of the stars and too little with the stage productions and their music. In supporting roles are Peter Graves, Morland Graham, Hazel Court and Charles Victor. George King produced and directed from a screenplay by Katherine Strueby based on a story by Richard Fisher and Peter Creswell. Running time, 89 minutes. Adult audience classification. *Fair.*—G. H. S.

Milford Theatre To Open

The Milford theatre, Milford, Del., built by the Schine circuit to replace the house destroyed by fire, will open June 24.

Canada Project Sets Film Plans

The Canadian Cooperation Project, an organization of representatives of major American and Canadian film interests, has been formed with the specific objective of deciding the film industries' contribution to a solution of the Canadian exchange problem and to spread general film information about Canada. Trade Minister Clarence D. Howe so reported to the Canadian Parliament Monday.

At the same time he announced that contracts had been signed covering some $2,000,000 to $3,000,000 for feature productions in Canada and which Canadian interests are financing on approximately a 50-50 basis and from which Canada will get a pro-rata share of world earnings.

Mr. Howe also reported that through the Canadian Cooperation Project 64 Canadian film subjects have appeared in American newsreels. Last year there were 61. Other commitments, chiefly for short subjects, have been made and others are being negotiated now, he said.

Paramount Would Free Eight In Brandt Fraud Suit

Paramount, in New York Supreme Court Monday, asked permission to eliminate eight defendants from its $563,265 percentage action against Brandt Theatres, New York, and 162 other exhibitors and officers of exhibitor corporations in the Brandt circuit. Paramount would like to replace the eight old defendants with eight new ones.

The distributors' attorneys, the New York firm of Phillips, Nizer, Benjamin and Krim, moved for permission to serve proposed amended and supplemented summonses and amended complaints to alter the list of defendants and correct certain "defects and mistakes" in the original complaint, filed January 12. The defendants which Paramount would eliminate are: Andear Amusement, Anwell Amusement, Mangood Amusement, Rogel Amusement, Ray V. Wemple, Richie Amusement, Lanroc Operating Corp., and Moe Goldman.

Those which Paramount would include are: Milroy Theatre Corp., The 62 Delancey Street Theatre Corp., Safeway Corp., Bell Theatres, Inc., Traymore Operating Corp., R. and M. Operating Corp., A. M. Rapf and Michael Rudin.

Wometco Television Station Has Exhibit

Miami saw television receiving sets in action for the first time last week when WTVJ, Florida's pioneer television station, owned by Wometco Theatres and Stewart-Warner, put on a three-day exhibit for Miamians in the lobby of the Miami theatre. Circuit officials and other dignitaries inspected the equipment. The station will have studios in the Everglades Hotel and should go on the air August 15.

THE NATIONAL SPOTLIGHT

ALBANY

The Palace presented "Fort Apache" and "Big Town Scandal." The Strand ran "Duel in the Sun" at popular prices. The Ritz screened "Smart Woman" and "The Hunted," while the Grand reached into the past for "Bring 'Em Back Alive." Paired with the jungle picture was "Dick Tracy Meets Gruesome." The Leland followed "Gone With the Wind" with "The Iron Curtain." Colonial played the reissued "Rebecca." . . . Mike Nuzzola, Twentieth Century-Fox salesman, is Film Row's champion golfer, on the basis of his showing in the annual Variety Club golf tournament held at the Shaker Ridge Country Club. He was runnerup to Henry Blatner, theatre architect, who won the championship for the second consecutive year. . . . The Palace Grand and Leland advertised they would show the televised Louis-Walcott fight in their lobbies. So did Warners' Strand, which had had a television set operating in the mezzanine for several weeks.

ATLANTA

Film Row visitors: O. C. Lam and Howard Schuessler, Lam Amusement Co., Rome; Forman Rogers, the Alabama showman; Ed Ducan, Carrollton, and L. J. Ducan, West Point. . . . Earle Holden, formerly with various theatres in Atlanta, has been elected first vice-president of the Lion's Club in Hickory, N. C., where he is manager of the Wilby-Kincey theatres. . . . Dorothy Edmonds has resigned as head of Monogram's accounting department here and Miss Florence Chamblee replaces her. . . . Claudia Linker, formerly with U-I, is now with Screen Guild's booking department. . . . Ben Carter replaces Wallace Smith as manager of the Brookhaven, Brookhaven, Ga. Smith has been appointed southern sales manager for a portable oxygen unit. . . . The Lam Amusement Company will start work soon on a new drive-in in Rome and one at LaGrange. . . . The FCC has an application for a permit from James Rivers for a new radio station in East Point, Ga. . . . Harlow Land and E. S. Winburn have opened their new 500-seat Capitol in Chiefland, Fla. . . . C. E. Beach, owner of theatres in Thomson, Ga., will open his new Ilan theatre in Fernandina, Fla., about July 13. . . . Larry Walters is building a drive-in near Linden, Ala. . . . The Atlanta Variety Club has donated $10,000 to the Scottish Rite Hospital for Crippled Children and $25,000 to the Boys' Club of Atlanta.

BALTIMORE

Week beginning June 24 started badly with later afternoon heavy rainstorm and high winds causing city wide damage and darkening many theatres when current was cut off. Weather turned hot and sultry over weekend. Business only fair. Two holdovers doing good: "Give My Regards to Broadway," at the New theatre, and "Nicholas Nickleby," at the Little. Reissued "Best "Best Years of Our Lives" brought back at regular prices at the Town to good business. Six new pictures offered including "On Our Merry Way" good at the Century; "So Well Remembered," good with vaudeville and fight pictures, at the Hippodrome; "Hatters' Castle," okay at Keith's; "The Big Punch," fairly good at the Stanley; "So This Is New York," good at the Mayfair, and "Bury Me Dead," with "Betrayed," at the Times and Roslyn. Hick's Circuit sold their Maryland theatre at auction to Michael Fox, real estate man, for $79,500, subject to approval of court because several minor heirs are involved in estate. Clause in agreement stipulates films cannot be shown in Maryland for 25 years. . . . Durkee Circuit's North Point drive-in recently opened.

BOSTON

Three first run and two rerelease openings featured a week hard hit by five major league night ball games, the Louis-Walcott fight and the Republican convention, plus a mixture of rain and heat. The Keith Memorial opened well with "Give My Regards to Broadway," with "The Pirate" going in to the State and Orpheum and "Christmas Eve" at the Paramount and Fenway. "The Crusades" was at the Metropolitan and was followed on July 1 with "Emperor Waltz." "Bring 'Em Back Alive," preceded by a big campaign, opened well at the RKO Boston. Astor theatre held the "Seach" for a third week. . . . Bernie Stewart and Carl Goldman, Boston theatre managers, have both resigned from their positions at the Astor theatre. New manager at the Astor is Jeff Sullivan, formerly with Loew's. . . . $50,000 is the goal set for the Will Rogers Memorial Hospital Fund Drive. . . . B & Q mangerial changes: John Bulmer, formerly manager of the Union, Attleboro, now at the Bijou, Springfield; Roxy Picci, assistant at the Bijou, promoted to manager at the Union. Fred Daly resigned as manager of the Bijou. The Cape theatre, Onset, with Raymond Gould as manager, has opened for the summer. . . . Beacon theatre, Boston, will close in July, for renovations.

WHEN AND WHERE

July 26–28: Associated Theatre Owners of Indiana annual convention at the French Lick Springs Hotel, French Lick, Ind.

August 16: International Alliance of Theatrical Stage Employees biannual convention at the Cleveland Public Auditorium, Cleveland, Ohio.

September 14 – 15: Independent Theatre Owners of Ohio convention at the Deshler-Wallick Hotel, Columbus, Ohio.

September 16 – 18: International Variety Clubs mid - year convention at the Statler Hotel, Washington, D. C.

September 24 - 25: Theatre Owners of America convention at the Drake Hotel, Chicago.

September 28 – 30: Theatre Equipment and Supply Manufacturers Association national trade show and convention at the Jefferson Hotel, St. Louis, Mo.

CHICAGO

Patrons welcomed back stage shows to the Chicago theatre with heavy response. That factor, coupled with B&K's new morning and matinee reductions in admissions, should bring a solid $65,000 to the flagship house in its first week. Other Loop business was only fair; the major competition offered by the Louis Walcott fight and the GOP convention. . . . Irving Werthamer, former office manager for Paramount in Milwaukee, has been made assistant to J. J. Donahue, central division manager here. . . . A two-day session of the SGP board of directors meeting concluded Friday at the Blackston Hotel. . . . The B&K employees club will hold its annual outing at the White Pipes Golf Course, June 29. . . . Mrs. Clara Volmer is subbing for Edmund Horgan, head of the Internal Revenue Ticket Tax Department, while he undergoes an operation in the St. Joseph's Hospital.

CINCINNATI

Theatre business is holding up remarkably well, particularly considering the extremely hot weather, with the thermometer registering in the middle 90's. "The Fuller Brush Man" established something of a recent record with an opening at the RKO Albee, and five moveover weeks. . . . Theatres will encounter considerable competition for the next several weeks from the summer opera season at the Cincinnati Zoo, which opened June 27. This annual affair has heretofore drawn heavily and is expected to attract a larger following this season, since ticket offices have been opened in 29 towns throughout the nearby areas. . . . WCPO, Scripps-Howard station, operated by the Cincinnati *Post,* will soon construct a television station here. This will make the third video station locally, the other two being operated by the Crosley Broadcasting Co. and WKRC, local Columbia affiliate, operated by the Cincinnati *Times-Star.* . . . Robert Law, veteran 20th Century-Fox salesman, has resigned because of his health. . . . Grant Frazer has been transferred from manager of the Chakeres State theatre, Greenfield, Ohio, to the Fairborn, at Fairborn, Ohio. Robert Rowlad, manager of the Orpheum theatre, in Xenia, replaces Mr. Frazer at the Greenfield house, while Donald Flanders, assistant manager of the Regent, in Springfield, will have charge of the Orpheum, in Xenia.

CLEVELAND

Two attendance records in the amusement field were broken last week in spite of terrific heat, when Jack Benny and his radio

(Continued on following page)

(*Continued from preceding page*)

troupe, with as many as eight shows a day at the RKO Palace, played to more people than any previous show and piled up a gross in excess of $70,000. This is double the average take with a stage show. The other attendance record was at the Stadium where 83,000 turned out to see the Cleveland Indians play the Philadelphia Athletics. . . . "Will It Happen Again" made a good showing in its first run engagement at the Alhambra. . . . More than 100 theatres in the Cleveland exchange area are using premiums. . . . Fairmount theatre, built on property part of which is in Shaker Heights and part in University Heights, will share equally the theatre local sales tax estimated to be $6,000 annually. . . . Jack O'Connell of Toledo, was given the lease on the Madrid theatre, Port Clinton, by order of the Court of Appeals. . . . Mr. and Mrs. H. C. Lance of Cleveland have formed the Diana Amusement Company to operate the Diana theatre, Rittman, which they recently took over from F. D. Krichbaum.

COLUMBUS

Midsummer heat, the GOP convention broadcasts and the Louis-Walcott fight diverted attention from theatres in a week of average attractions. "Tarzan and the Mermaids," at the Palace; "All My Sons," at the Ohio; "The Noose Hangs High," at the Grand, were the new features. The World brought in a revival of "The Private Life of Henry VIII." This revival practice will be repeated frequently at this art house during the summer. . . . George W. Cook, who served eight years as president of the American Federation of Musicians, Local 103, died last week following a month's illness. He was marriage license clerk in the Franklin County Probate Court at the time of his death. . . . Carl M Everson, manager of WHKC, was elected president of the Columbus Chamber of Commerce. . . . Bargain children's weekday rate of 10 cents until 2 P.M. has been announced by Mrs. Lelia Stearn, operator of the Southern, downtown subsequent run. The rate will be in effect until September 4. . . . Theatre ad rate of the *Dispatch* was upped one cent, to 31 cents per line, June 20. . . . Next session of the Ohio legislature may be asked to enact regulations controlling roadside developments, including shopping centers and drive-ins. . . . Miles Scioto Drive Auto theatre, accommodating 800 cars, has been opened opposite Griggs Dam. Hobart Gay, manager of the Drexel, has been named manager.

DENVER

Clarence Martin, owner of the Gem, Hugo, Colo., cut an artery in his hand while riding in a friend's car. He spent a night in a hospital as a result of it. . . . Neal Beezley, owner of the Midway, Burlington, Colo., has been elected president of the Chamber of Commerce. . . . There's less parking space on Film Row—the city has posted the two small triangular parks. . . . Joe LeVee has been moved from Des Moines to Denver as salesman by Warner Bros. He succeeds Bill Hobson, who recently went with Selznick Releasing Organization. . . . O. J. Sears has sold the Apache, Elida, N. M., to A. B. Yarbrought, and moved the theatre to House, N. M. . . . Sam Reed, Western Service and Supply salesman, has taken a leave to manage Dillon, Breckenridge and Fairplay, Colo., theatres for R. D. Irvin. . . . Harry Golub, a former manager of the Orpheum here is now director of W6XIS, Salt Lake City television station.

PICTURE PIONEER

Ben Mindlin has never known any other business but the show business—"the one I truly love," he wrote the other day. Now 59 years old, and with the Century Circuit at Valley Stream, Long Island, N. Y., Ben entered the business in 1906, immediately after graduating from the High School of Commerce in New York. He became assistant treasurer of the Old Thalia theatre, on the Bowery, operated by Sullivan, Harris and Woods. He liked it so much he was also treasurer at the Grand Street, at the Hyde and Beemans, and the Liberty, the latter two houses in Brooklyn and owned by Al Woods. In the same capacity, he then went to the old Madison Square Garden.

Ben Mindlin

Then he took the plunge, business for himself, leasing the Old London theatre, on the Bowery. This was successful, and he began to eye the new movies. In 1910, he and brother Mike rented stores in the Bronx and Brooklyn for Nickelodeons. They let themselves be persuaded by a conservative father that the venture might lose, and sold out. Ben went into the wholesale and retail drug business, and didn't come back to the show business until after World War I, joining his brother in operation of "art film" houses. They fared well until 1929.

As Ben says, he "kept smiling, and stuck to the game," joining Century in 1937. Since then he has won many of the circuit's showmanship prizes.

Ben is positive that he will "finish life in the show business." His hobby: seeing Broadway plays. Good ones he sees two or three times.

DES MOINES

Sioux City's first drive-in theatre opened last week. The project cost $250,000 and occupies a 40-acre tract on Highway 75 at Twenty-Ninth St. Owners are L. S. Davidson and J. P. Kampmeyer, Sr. . . . Mrs. Floyd Sichra is planning to continue managing the Weiting, Toledo. Her late husband, F. J. Sichra, had managed the house since about 1933. . . . Members of the AITO of northwest Iowa attended a regional meeting at the Lyric in Marcus. . . . H. B. Downing, 58, of Marshalltown, traveling representative of MGM studios, died recently at Flat River, Mo. . . . Approval has been given by stockholders to buy a site in Elma for a new theatre. . . . The former Lyric, Belmond, has been opened under the management of Bill Mack, former Central States manager. He has renamed it he New Belmond and plans extensive remodeling. . . . Mr. and Mrs. Bob Johnson of Fonda have leased the Legion's Memorial theatre at Thompson.

HARTFORD

Business has been fair in the first runs, with revivals almost equalling new product in playdates. . . . Michael Piccirillo, formerly with Loew's Theatres in New York, has been appointed manager of the Center theatre here, succeeding Jack A. Simons, now managing director of the Beacon theatre in New York. . . . Jim Clancy, for many years manager of the Capitol theatre and sales promotion manager of WTIC in Hartford, is now in charge of a $50,000-fund raising campaign for the Hartford Rehabilitation Workshop. . . . Ben Lamo, Warner Strand, Hartford, assistant, a patient at Hopkins Hospital, Baltimore, has been moved to Hartford Hospital for more convalescing. . . . Larry O'Neill, formerly manager of the Cameo, Hartford, and Suffolk theatre, Holyoke, Mass., has gone into the laundry business at Marblehead Mass. . . . The first drive-in theatre in Vermont has been opened at Burlington by the Sunset Drive-In Auto Corp. Associated in the project are George Brown, Burlington, Vt.; John Gardner, Schenectady, N. Y.; Claude Watkins, Watervliet, N. Y. . . . Raymond Flynn is new assistant manager, Loew's Poli Bijou, New Haven, replacing Bob Ritzert, shifted to the Globe, Bridgeport, in same capacity.

INDIANAPOLIS

Bill Ainsworth, president of National Allied, is on the program for the Associated Theatre Owners of Indiana summer convention at French Lick, July 26-28. . . . Horace E. Shock of Lima, O., is building a new drive-in at Fort Wayne. Louis Wetzel is building the Airline Auto theatre midway between Winchester and Union City. . . . First run business was on the quiet side again last week. "The Bride Goes Wild," at Loew's, was the standout, grossing $17,000 and earning a holdover. "The Best Years of Our Lives" got a neat $11,000 in its first regular scale run at the Circle; "All My Sons," a rather slow $10,000 at the Indiana.

KANSAS CITY

Storms, rains and floods in Kansas and western Missouri have damaged crops. Scores of theatres had slim atendance for from two days to a week while waters were high in their areas. . . . A Cincinnati exhibitor, Herman H. Hunt, has leased the new Tower, seating 880, at Wichita, Kans. It will open July 6, with Robert Pfotenhauer as manager. . . . M. G. Shackelford has acquired the franchise for Minnesota, South Dakota and North Dakota from Barnett Film Service of Los Angeles. . . . Howard Jameyson is retiring after 18 years as Fox Midwest district manager, with headquarters in Wichita. Fred Souttar replaces him. . . . Film Row visitors: Ken Winkelmeier, Boonville; Charles Fisk, Butler; Francis

(*Continued on page 40*)

20 MILLION LISTENERS* HEARD JIMMIE FIDLER BROADCAST THIS MESSAGE TO TEEN-AGERS AND PARENTS— CREAM OF THE MOVIE MARKET!

* On 2 major networks ...hundreds of ABC and MBS stations!

"If you are a teen-age girl thinking of leaving home to become an actress, or if you are the mother or father of such a young lady, make it a point to see 'STAGE STRUCK.' It reveals the pitfalls that await immature career girls. And forewarned is forearmed."

Direct from official police files come the startling, true stories of thousands of missing girls!

It's a Headline Hit from MONOGRAM!

Stage Struck

Starring

KANE RICHMOND · AUDREY LONG

CONRAD NAGEL · RALPH BYRD with JOHN GALLAUDET

oduced by JEFFREY BERNERD • Directed by William Nigh • Screenplay by George W. Sayre and Agnes Christine Johnston

THE NATIONAL SPOTLIGHT

(*Continued from page 38*)

Myers, Brookfield; A. L. Jones, Breckenridge; Harry Till, Hamilton; Mrs. C. E. McElwee, Blue Springs; Gene Michael, Brayer; L. Z. Henry, Plattsburg; Fred Wilcox, Lockwood; Charles Fryer, Neosho; Fred Eiberweyn, Weston, and M. B. Presley, Savannah. . . . Mr. and Mrs. Lester R. Jones have purchased the Canton at Canton, Kans., from Earl Shutt.

LOS ANGELES

The Colosseum Motion Picture Salesman of America held their picnic June 18 at George Hartman's ranch in North Hollywood. . . . Vinnicof Theatre Circuit managerial changes: Ken Howe, manager of the Grand in Long Beach, goes to the Regent Theatre; Murray Peck, manager of the Melvan, goes to the Grand in Long Beach. . . . Frank Mednick, operator of the La Tosca and Trojan theatres, is in the Cedras of Lebanon Hospital. . . . Patty Dolezal, Republic booker, is back on the job after a brief illness. . . . Cecil Vinnicof, general manager of the Vinnicof circuit, was host at a farewell breakfast given in honor of Scotty Bayless, who is retiring from the circuit as supervisor. All the managers attended. Claude Ford replaces Mr. Bayless.

LOUISVILLE

The Parkview Amusement Company will keep its Shelby and Capitol theatres here open seven days a week, changing programs three times a week. . . . The number of new theatres under construction here is far above the normal average. . . . Film Row visitors: E. L. Ornstein, Margeno; A. N. Miles, Eminence; Robert Enoch, Elizabethtown; Bob Harned, Sellersburg; Otto Marcum, Lebanon; Walter L. Campbell, Ravenna; G. M. May, Corydon; C. K. Arnold, Bardstown; Lewis Baker, West Point; Oscar Hopper, Lebanon, and E. T. Denton, Owingsville. . . . New product is dominating the Louisville first runs. Several new double bills were on hand, with Loew's running "B. F.'s Daughter," coupled with "Trapped by Boston Blackie." The Rialto had "Give My Regards to Broadway," joined with "The Counterfeiters," while the Strand offered "I, Jane Doe" and "Heart of Virginia." "The Damned" opened at the Scoop as a single, while the Mary Anderson had "The Mating of Millie." The National offered a bill of reissues, "Call It Murder" and "Racketeers." "Hazard," joined with "Mr. Reckless," was moved to the Brown, following a week at the Rialto.

MEMPHIS

Better than average attendance was reported by Memphis first run theatres despite hot, humid weather. Loew's State showed "The Big City." Malco presented "River Lady." Warner had "The Big Punch." Loew's Palace showed "Give My Regards to Broadway." Ritz had "One Night of Love." Strand showed a double feature. . . . W. L. Moxley, Blytheville, Ark., exhibitor, signed a 99-year lease on a lot in West Memphis, Ark., where he is starting construction of a $250,000 theatre with 1,200 seats. . . . Malco Theatres, Inc., Memphis, gave $500 to the United Nations fund for children. . . . Cecil Vogel, manager, Loew's Palace, is vacationing in Owensboro, Ky. . . . M. A. Lightman and associates, who operate the Linden Circle theatre in Memphis, are building two stores on property they own next to the theatre. . . . Exhibitors on Film Row: M. E. Rice, Brownsville; J. A. Thornton, Bruce; Gordon Hutchins, Corning; Mrs. H. A. Fitch, Erin; Mort Monger, Calhoun City; J. K. Jameson, Bald Knob; Ethel Lobdell, Rosedale; J. F. Adams, Coldwater; Johnnie Parham, Forrest City; L. J. Haven, Jr., Forrest City; C. A. Gilliland, Steele; Sam Kirby, Little Rock; Orris Collins, Paragould; Zell Jaynes, Truman; K. H. Kinney, Hughes; A. N. Rossie, Clarksdale; and Roy Cochran, Little Rock.

MIAMI

A policy of Wometco Theatres is to permit all blind folk into the theatres free for their enjoyment of the music. This has been practiced for many years. . . . Mitchell Wolfson, co-owner of Wometco Theatres, and his family, left this week for their South American vacation. . . . "Are You With It?" was the midnight bill at the Town theatre, while "Silver River" spotlighted the Paramount midnight show. . . . "High Tide" at the State is a first in Miami. "Up in Central Park" opened at the Miami and Lincoln June 27. Florida and Sheridan theatres are playing "Summer Holiday" as their feature attraction.

MINNEAPOLIS

The seasonal slump continued in theatre business here with box office grosses running well below averages. . . . Major action in the territory at the moment is in the drive-in field, as material and labor costs hamper building of conventional houses. More than a half-dozen of the outdoor theatres are either under way or in the planning stage in the Minneapolis film zone. . . . John Wright & Associates has been organized to operate the Metro and Chief theatres at Red Wing, Minn., the incorporators including John Wright, Minneapolis; A. F. Slavik, New Prague, Minn., and G. M. Koktavy. . . . MGM sales executives have conferred with Harry French, Minnesota Amusement Co. chief, reportedly looking toward a change in clearance schedules on Double-A houses in the Twin Cities. . . . Ben Meshbesher is a new member of the Minneapolis Columbia sales staff, filling the vacancy left by Irving Marks. . . . George Morris has purchased the State at Olivia, Minn., and Ben Hurner is the new owner of the Roxy at Bird Island, Minn.

NEW ORLEANS

Average business was reported by downtown theatres last week. The Saenger was showing "Hazard." Loew's State featured "The Pirate." The Joy showed "Sign of the Ram." "Fighting Father Dunne" was the Orpheum's feature. The Liberty showed "Tarzan and the Mermaids." "Casbah" was at the Center. The Tudor was showing "Tobacco Road." The Globe showed "The Big Clock." The Strand's double bill was "The Time of Their Lives" and "Chip of the Flying U." . . . Edna Seibert, of Joy Theatres, has resigned her position due to ill health. She is replaced by Mrs. Betty Corbin. . . . Visitors to the Row last week included Felix Touchard, Fun theatre, Des Allemands, La., who was here with his daughter Barbara, and O. J. Gaude, of the Magic Theatre, Port Allen, La.

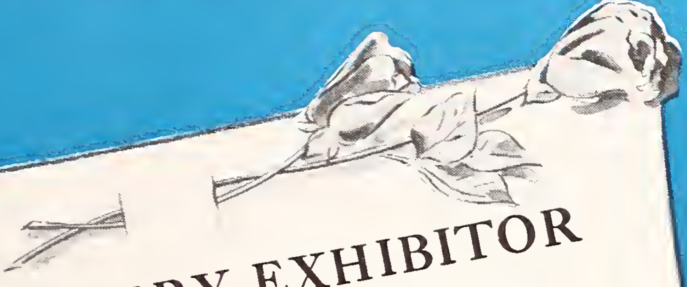
NEW YORK

Business was up 20 to 25 per cent last week over previous weeks, Broadway theatre managers reported. Chief factors in favor of the higher grosses was the influx of visitors for the Louis-Walcott fight, and the unseasonable humid weather which sent the sweltering customers into air-cooled theatres for relief. This week four new pictures were to open in New York. They included MGM's "Easter Parade" at the State; Paramount's "A Foreign Affair," at the Paramount; Universal's "Man-Eater of Kumaon," at the Winter Garden, and Republic's "I, Jane Doe," at the Gotham. . . . John Murphy and Harold Rinzler were awarded first and second prizes, respectively, for low gross scores, at the annual Fabian Theatres' golf tournament and party last Thursday at Preakness Hills Country Club in Wayne Township, N. J. Some 200 exhibitors and distributors from the New York, Philadelphia and Albany areas participated in the day's events. . . . Donald L. Velde has resigned from National Screen Service after eight years. Burton E. Robbins, assistant to Herman Robbins, NSS president, will take over his duties. . . . Max Schosberg, retired head and founder of Paramount Theatres confectionery department, left New York during the weekend by plane for Geneva.

OMAHA

Cliff Sherron has remodeled the theatre at David City he purchased and changed the name from the City to the Crest. . . . Verne Lindholm, secretary and manager of the Ainsworth Chamber of Commerce, has purchased the Ainsworth theatre from Roy Syfert. . . . J. K. Varney has closed his Modern theatre, Fairfield, Neb., and Dale Murphy his Rainbow at Wilsonville, Neb. . . . M. H. Noragon purchased the Manilla theatre, Manilla, Ia., from L. R. Howorth. . . . Jack Schweidelson, former Cass theatre owner, is the new Monogram salesman. . . . Eddie Kugel was shooting at August 1 as opening date for his new theatre at Holstein, Ia. . . . Bill Youngclaus, Island theatre owner, has returned to Grand Island from Cali-

(*Continued on page 42*)



TO EVERY EXHIBITOR

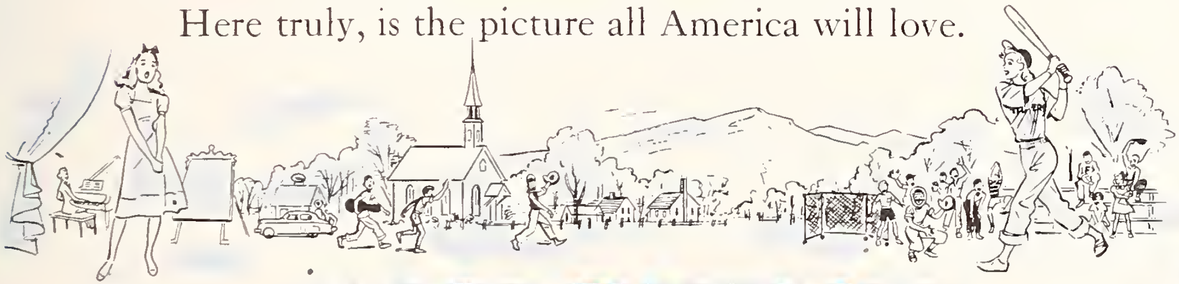
With Love . . . From

"MICKEY"

In the very heart of America . . . the great Midwest . . . "MICKEY" makes her bow to the nation in the sensational 157 theatre day-and-date showings throughout Illinois, Iowa and Nebraska.

In "MICKEY," the screen discovers an enchanting young new star—LOIS BUTLER, whose radiant beauty and glorious voice will capture the hearts of everyone.

Here truly, is the picture all America will love.



Introducing **LOIS BUTLER**

America's New Sweetheart

in **MICKEY**

In gay, sparkling CINECOLOR!

with **BILL GOODWIN · IRENE HERVEY · JOHN SUTTON**

Rose Hobart · Hattie McDaniel · Skippy Homeier

Produced by Aubrey Schenck · Directed by Ralph Murphy

From the novel, "Clementine," by Peggy Goodin

Screenplay by Muriel Roy Bolton,
Agnes Christine Johnston

Presented by DAVID W. SIEGEL

"In 'Mickey' Eagle Lion has not only a new and charming star, Lois Butler, but also a picture with the family label pasted all over it!"

—*Motion Picture Herald*

An EAGLE LION FILMS Release

Another hit for the BILL HEINEMAN DRIVE!

(*Continued from page* 40)

fornia to live. . . . Ken Maynard was in Council Bluffs for a two-day stand. . . . The Ballantyne Company sent out a three-ton order of sound equipment to India by express.

PHILADELPHIA

The political convention lived up to expectations, and the influx of visitors created a steady pace of patronage at the box office with the downtown theatres, where new openings predominated, getting virtually all of the convention business. . . . Philadelphia Theatrical Club, ladies' auxiliary of the Variety Club, donated $1,000 each to the Stomach Hospital and to cerebral palsy child victims. . . . Leo Posel, retired independent circuit operator, has turned over his 80-acres farm and properties to the Variety Club, to be used as a summer camp for handicapped and underprivileged children. . . . Michael H. Egnal, independent exhibitor, was installed as president of the Philadelphia Zionist Organization. . . . A five-day collection in two Warner first run houses will be taken by the Motion Picture Prevue Study Group for the Philadelphia Diabetic Society. . . . Jack Jaslow closed his Poplar, neighborhood house featuring foreign language films, for the summer. . . . Frolic, also a neighborhood house, closed down entirely. . . . Robert Moore opened the new Canon in Duncannon, Pa. . . . Ground for a proposed 1,100-seat theatre in Lewistown, Pa., was broken last week. The theatre has been leased by William H. Humphries, who also operates the Rialto here. . . . The delayed widening of the Vine Street project, Philadelphia's film exchange row, received another setback when the contractors assigned to construct a new railroad bridge withdrew from the contract. . . . Max Korr has been assigned the booking and buying chores for the Rio ir Reading, Pa., and the Rio in Schuylkill Haven, Pa., Block and Sork houses.

PITTSBURGH

Heavy thunderstorms during the evenings which washed out a couple of performances of the Civic Opera in Pitt Stadium helped the first run houses, but all seemed to be having trouble matching averages. . . . "Give My Regards to Broadway" opened strongly in the J. P. Harris but was moved over to the Senator after an initial seven days to be replaced by "Coroner Creek." . . . "The Best Years of Our Lives" was a holdover in the Fulton. . . . Practically all of Film Row turned out for the opening of Camp O'Connell, Tent No. 1, Variety Clubs of America's biggest charity venture, which gives camp life to thousands of children during the summer months. . . . "Henry V" embarked upon its third week in the Art Cinema and almost matched the figures set by "Intermezzo." . . . "Romance On the High Seas" had its world premiere in the Stanley. . . . "The Pirate" stayed for a third week in the Ritz on a moveover from the Penn.

SAN ANTONIO

"Homecoming" went into a second week at the Texas. "Arch of Triumph" opened at the Majestic and "The Mating of Millie" was the Aztec offering. . . . Clarence Moss is the new manager of the Broadway in Alamo Heights. Tom Howell moves to the Majestic as the assistant manager, and Dick Corneilson takes over as a new relief manager for San Antonio Interstate Theatres.

SAN FRANCISCO

William Coovert, formerly manager of the El Camino theatre, San Bruno, has been appointed by Michael Naify, president of United California Theatres, to take over the post of city manager, vacated by the resignation of Rex Stevenson. Coovert will assume the position on July 15, and he has been associated with the circuit for the past 14 years. . . . The position of manager of the East Bay district, open with the resignation of David Bolton, has been filled by Van P. Garrison, formerly Merced district manager. . . . Opening of the El Rey, Chico, a Golden State house, was held on June 25. The new house, a 900-seat showcase, replaces the old American which burned down. . . . A new 500-seat house has been scheduled for Soquel, according to Charles Ide, exhibitor in South San Francisco. The new stadium-type theatre will be built at a cost of $60,000. . . . Another house in the same area, which was halted some months ago by Federal regulations, but which is going ahead now, is the $70,000 theatre at Capitola being built by Arthur Mayer and Joseph Jacobs. . . . Robert Naify takes over the reins as head of the purchasing department of Golden State circuit, following the resignation of Walter Armstrong. . . . Jack and Nate Blumenfeld's opulent Tahoe Biltmore has its debut this summer. . . . After several months minus vaudeville, the RKO Golden Gate again reinstates flesh shows with the personal appearance this week of Betty Hutton. Betty will take a 50 per cent slice of the gross.

SEATTLE

Two holdovers ran into their fifth weeks: "Fuller Brush Man" was still going strong at the Liberty and "Homecoming" was still drawing crowds at the Music Hall. . . . Bernard Reiter, chairman of the city's Board of Theater Supervisors, asked the City Council to increase the Board's annual appropriation from $300 to $600. . . . Arthur Fox has acquired the Mount Baker theatre from Tony Ross. After redecorating and other improvements, the theatre reopened. . . . E. A. Darby was on Film Row booking for his new theatre which opened this week in Naches. . . . Barbara Rossman and John Murray joined the booking department of Sterling Theatres. . . . Morrison B. Orr resigned as western sales manager for United Artists to head his father's firm in Cleveland. . . . Jane Adams resigned as secretary to Hal Boehme, and was succeeded by Mamie Munds. . . . Dot Brekke, head inspector for 20th Century-Fox, was hostess for the annual picnic of the feminine employes of the Seattle branch.

ST. LOUIS

Fanchon and Marco's reopening of the 4,000-seat St. Louis after 75 days' darkness will make several changes in the first run schedules. The big house will open at 5:30 P.M. week nights and put on matinee showings Saturday and Sunday only. Admission will be 63 cents week nights and 52-63 cents Saturday and Sunday, which is the first break in the 50-60-75-cents prices adopted by the first run houses over a year ago and increased to 52-63-78 cents by the city amusement tax of January 1. . . . The 3,500-seat Missouri, also Fanchon and Marco, shifted to a similar time schedule last Wednesday. . . . Musicals held the boards with "Emperor Waltz" at the Ambassador, "Pirate" at Loew's State and "On an Island with You" coming up at Loew's State. . . . The city has dug up a new tax of $1 a year on coin-operated soft drink machines. Along with filling stations and office buildings quite a few motion picture houses will have to pay and like it. . . . Obituary: G. Henry Sanders, 70, exhibitor and film salesman at Cape Girardeau, St. Louis and Kansas City, Mo., and Little Rock, Ark., from 1914 till his retirement a few years ago; Virgil Merritt, 52, theatre owner, Kincaid, Ill.; Vincent Price, 77, St. Louis industrialist and father of the actor Vincent Price, Jr.

TORONTO

With the exodus to the summer places starting following the end of school, Toronto's first run theatres registered fair business with the help of holiday trade on Dominion Day, but sub-normal patronage was in sight after that flurry. The week saw the holdover of "Out of the Blue" at the Fairlawn and Danforth theatres for another six days. The most popular feature proved to be "The Fuller Brush Man" at Shea's theatre, although the Imperial theatre gained extra attendance by adding the Louis-Walcott fight film to "Tarzan and the Mermaids." The Tivoli and Fairlawn theatres turned to a cartoon program, topped by the reissued "Bambi," to secure fairly good family patronage. The International Cinema continued to "The Prime Minister," an oldish British picture. . . . Gordon Lightstone, general manager of Canadian Paramount, has announced that Syl Gunn of Winnipeg won the Canadian branch managers' sales contest, with William Kelly of Calgary second. . . . Dimouts will be required again next fall and winter in Toronto and the southern Ontario area. . . . Toronto saw the opening of its second summer theatre in the launching of the Northwest drive-in. . . . The interior of the 54-year-old Massey Music Hall, Toronto, where film roadshows come between concert engagements, is being reconstructed and a new feature is a real projection booth.

VANCOUVER

Business still on the slow side here. "Three Daring Daughters," at the Capitol, did around average business. "I Remember Mama," on its second week at the Strand, fell down badly. "April Showers" opened to nice business at the Orpheum. . . . It is reported that Odeon will build a new theatre here shortly. . . . Selznick Releasing Organization is opening offices here to service B. C. To date they have been using the facilities of a major distributor, Film Row having no available space, SRO will operate from the Dominion Bank Building, Mabel Grant, who was formerly with Empire-Universal Films, will be in charge of the office. . . . Steve Rolston, former manager of Eagle Lion, who has been in St. John, N. B., the past year, is back in Vancouver and will handle the product of Alliance Films for B. C. . . . Frank Marshall, manager of the Marpole theatre, raised $415 for the flood fund by putting on a Sunday show.

France Drops Move For New Foreign Film Tax

A possible ban on the importation of American films to France was averted Tuesday when the French Assembly voted 408 to 183 against a Communist proposal to levy a 25 per cent tax on the earnings of foreign films in France.

The Assembly at the same time postponed action on a second measure which would have set up a confiscatory tax on French and foreign films, based on footage.

On Monday, reports from Paris said negotiations aiming at changes in the Blum-Byrnes accord, which regulates the French-American film relationship, were under way in the French capital. The French have requested an increase in the playing time for their films from four to seven weeks per quarter. There were no indications on the disposition of the $18,000,000 of American earnings now frozen in France.

The tax, first proposed several weeks ago by a Socialist-Communist bloc and discussed in committee, would have meant an increase of from $1,000 to $1,200 per print. When first announced as part of an over-all French move to tax footage produced in France and to raise admission prices as a means to raise enough money to subsidize the French industry with 1,000,000,000 francs, it completely took the U. S. industry by surprise.

Gerald Mayer, head of the international division of the Motion Picture Association of America, immediately made representations to the French government and reportedly gained a two-week delay from the proponents of the bill. Paris reports say the latest postponement was in line with a request from the French Foreign Office and probably means the end of that measure which the Americans considered "a clear violation of the Blum-Byrnes accord."

With the abandonment of the tax idea, the future of the Government's subsidy project is uncertain.

Children's Film Library Serving 2,500 Theatres

The Children's Film Library, sponsored by the Motion Picture Association, is currently servicing 2,500 theatres with over 160 motion pictures deemed suitable for youngsters in the age group eight to 12, according to an MPAA statement released this week. In a report to Eric Johnston, MPAA president, the National Children's Film Library Committee revealed last week that "no small part of the movies' charm for children may rest on the fact that movies are not made for children—that movies are a part of the grown-up world in which a child may share." Therefore, the report continues, the committee "has withheld making any recommendations at this time for the production of special 35mm features for children."

IN NEWSREELS

MOVIETONE NEWS—Vol 31, No. 51—Dewey wins nomination.

MOVIETONE NEWS—Vol. 31, No. 52—Warren nominated for vice-president. . . . Germany: U. S. military government issues new currency. . . . Palestine: Violence under truce. . . . Lord Louis Mountbatten returns to England. . . . Miss America of 1947 gets new title in 1948—housewife. . . . Joe Louis quits ring. . . . Germany: Young speed demons hold soap box derby.

NEWS OF THE DAY—Vol. 19, No. 285—Dewey wins nomination.

NEWS OF THE DAY—Vol. 19, No. 286—Berlin under Red seige. . . . Red rubber ship set afire. . . . The Warrens meet the Deweys. . . . Patty Berg wins open golf title. . . . India bids farwell to Lord Mountbatten.

PARAMOUNT NEWS—No. 88—Dewey wins.

PARAMOUNT NEWS—No. 89—Berlin: New days of crisis. . . . Tito in Yugoslavia. . . . Mountbatten's farewell to India. . . . Haganah forces clash with Irgunists over armed ship. . . . Dewey and Warren G.O.P. ticket. . . . Joe Louis retires. . . . Patty Berg wins golf title.

UNIVERSAL NEWS—No. 155—Dewey wins.

UNIVERSAL NEWS—No. 156—Warren nominated for vice-president. . . . Mountbatten leaves India. . . . Strike in France. . . . Colorado beetle. . . . Telescopic ladder. . . . Water skiing. . . . Mechanical surf board. . . . Soap box derby.

WARNER PATHE NEWS—No. 90—Dewey wins.

WARNER PATHE NEWS—No. 91—Warren joins Dewey ticket. . . . Four brothers come home. . . . Bernadotte in Rhodes. . . . Miss America married. . . . Moutbnatten leaves India. . . . French bathing suits.

TELENEWS DIGEST—Bernadotte plans peace. . . . Strike in France. . . . France: Maile survivors honor Americans. . . . Mountbatten returns home. . . . Hosiery shortage in Germany. . . . Convention windup. . . . Projected home of UN. . . . Plane crash in N. Y. harbor. . . . School for motorcycle cops. . . . Scenes of luxury yacht. . . . Bees buzz beekeepers. . . . Budget fashions. . . . America's Olympic hopefuls. . . . Soap box derby.

Eleven Wins and One Loss For Colosseum Salesmen

The Colosseum of Motion Pictures Salesmen of America is the collective bargaining representative for the film salesmen of all 11 distributors, it was determined at the weekend in New York when the National Labor Relations Board counted up the ballots. Except in the case of Loew's salesmen, who voted 43 for the union and 30 against it, the company-wide elections were heavily in favor of the union. National Screen salesmen, however, rejected the union, voted 32 to 19 to have no union representation. Those companies choosing the Colosseum are: Loew's, Warners, Monogram, Universal, Republic, Columbia, RKO Radio, Twentieth Century-Fox, United Artists, Eagle Lion and Paramount.

Quebec Rejects Higher Rate Of British Than U. S. Films

Quebec censors in 1947 rejected in full a higher percentage of British films than U. S. films, according to a Commerce Department report from Washington.

Three British films out of 52 submitted were rejected while five Hollywood features were turned down out of 293. Chief objection to U. S. films, the report says, are based on divorce scenes, infidelity, gangsterism, suicide and murder.

In neighboring New Brunswick province, chief objection to American offerings is "too much sex." The report says another criticism is a tendency to "belittle marriage and reflect the acceptability of divorce as an easy solution for most marital difficulties."

20th - Fox Finds 400 - 500 Texas Spots For 16mm

Twentieth Century-Fox's survey of 16mm theatrical possibilities in Texas is nearing completion and some 400 to 500 situations already have been cleared as non-competitive with the nearest 35mm houses, it was learned this week.

The company's project, which calls for theatrical 16mm situations in small, theatreless communities, especially in the sparsely populated areas, is handled by Films, Inc., and was first announced last November by Peter Levathes, short subjects sales manager for 20th-Fox.

It was stressed at the time that no competition with established theatres was intended and assurances to that effect were given by 20th-Fox executives to the exhibitors. The survey has been conducted with the full cooperation of the 20th-Fox field force and before a situation is cleared it must be approved by the nearest exhibitor, the branch manager of the closest exchange and the salesmen of that exchange.

Explaining the plan when it was first announced, Mr. Levathes said the service would be aimed at communities "so distant from the next 35mm house that people living there, under the present setup, do not have a chance to see a picture unless they travel a considerable distance." The project was frankly labeled as an attempt to enlarge the domestic audience. Films, Inc., will offer features in packages. All of these pictures, however, will be at least one year old.

According to 20th-Fox executives it was their aim also to stop the many fly-by-night operators who have been touring the country since the end of the war, carrying their equipment on small trucks.

Framingham Theatre Opens

The new Gorman theatre in Framingham, Mass., opened Wednesday, June 23, under the management and ownership of John S. Giles, head of the Giles Circuit. The theatre seats 1,000 and was designed by Harry J. Korslund of Norwood, Mass. The circuit operates nine theatres in New England.

Altec Service Moves

Offices of Altec Service Corporation and its manufacturing subsidiary, Altec Lansing Corp., have been moved from 250 West 57th Street to 161 Sixth Ave., New York. The New York district of Altec Service Corp. remains at 250 West 57th Street.

James R. Donnelly Dies

James R. Donnelly, 37, vice-president of the Sevier Theatre Corporation, Johnson City, Tenn., died of a heart attack at his home in that city Tuesday, June 22. He had been in theatre business since 1937.

RKO Theatres Cut Loop Price

Chicago Bureau

Because of the drop in theatre business caused by the two-week limitation in playing time under the Jackson Park decree, RKO's Grand and Palace theatres in the Chicago Loop are understood to be preparing for a reduction of their morning admission prices.

According to reports the morning price, including weekends, will be reduced from 67 cents to 50 beginning June 30. Last week Balaban and Katz announced admission price reductions for their Loop theatres.

The new RKO schedule will hold until 1 P.M., but will remain at 67 cents until 5 P.M., and 98 cents for evenings.

Jones Resigns as Screen Guild Productions Head

John J. Jones, president of Screen Guild Productions, Monday in Hollywood announced his resignation from that post to devote himself to his Chicago exhibition interests. He will retain the Chicago and Indianapolis Screen Guild franchises and membership on the Screen Guild board of directors. Robert L. Lippert, executive vice-president, succeeds Mr. Jones as president.

Short Product in First Run Houses

NEW YORK—Week of June 28

ASTOR: Calgary Stampede.....Warner Bros.
Teen Age Tars.......................RKO
Feature: Melody Time....................RKO

CRITERION: No Holds Barred......Columbia
Stork Takes a Holiday............Columbia
Feature: The Lady from Shanghai.......Columbia

GLOBE: Screen Snapshots.........Columbia
Kiddie Car Concert...........United Artists
Feature: Arch of Triumph.........United Artists

MUSIC HALL: Donald's Dream Voice....RKO
Feature: The Emperor Waltz...........Paramount

PARAMOUNT: Unusual Occupations, No. 5 Paramount
Popular Science, No. 6.........Paramount
Butterscotch & Soda............Paramount
Feature: A Foreign Affair............Paramount

RIVOLI: Cuckoo Bird-Dog.........Columbia
Crime Laboratory ....RKO
Feature: Lulu Belle....................Columbia

ROXY: Mighty Mouse in the Feuding Hillbillies.....................20th Cent.-Fox
Scenic Sweden ....20th Cent.-Fox
Feature: Give My Regards to Broadway 20th Cent.-Fox

STRAND: So You Want To Be a Detective Warner Bros.
A Day at the Fair............Warner Bros.
Hop, Look and Listen..........Warner Bros.
Feature: Romance on the High Seas..Warner Bros.

WINTER GARDEN: What a Build...Universal
Feature: Bad Sister....................Universal

CHICAGO—Week of June 28

APOLLO: Banquet Busters.....United Artists
Feature: Four Faces West..........United Artists

GRAND: Disney Festival...............RKO
Feature: Fighting Father Dunne...........RKO

PALACE: Muscles and the Lady........RKO
Feature: All My Sons.................Univ.-Intl.

ROOSEVELT: Popeye Meets Hercules Paramount
A Day at the Fair............Warner Bros.
Feature: Wallflower ....Warner Bros.

STATE LAKE: Bugs Bunny Rides Again Warner Bros.
Feature: Mr. Blandings Builds His Dream House.................................RKO

Warners Suspends Bacall

Lauren Bacall was suspended last week by Warner Brothers for the second time in three months. She was suspended last week for failing to report to work for "Blowing Wild". In April she was suspended for refusing a role in "The Girl from Jones Beach".

*

District Theatres Acquires 1,400-Seat Baltimore Royal

Washington Bureau

District Theatres has acquired the 1,400-seat Royal theatre in Baltimore, the circuit announced at the weekend. This acquisition brings the circuit's total to 27 houses in Maryland, Virginia and the District of Columbia. It is the circuit's second Baltimore house. The Royal will have a policy of first-run double features every other week and a single feature, plus stage show, the other weeks. Sam Ward will be retained as manager, according to the circuit.

Six-City Pre-Release Plan For Columbia's "Carmen"

Columbia has planned pre-release engagements in six "typical audience cities" for its "The Loves of Carmen," starring Rita Hayworth and Glenn Ford. The first showings will be held in Detroit, Buffalo, Houston, San Francisco, Baltimore and Cincinnati. While the playing dates are not yet set, the feature will probably open in these situations in mid-September, with national release scheduled for later in the year, according to A. Montague, general sales manager. The Technicolor feature will be backed by an extensive promotion campaign.

Kentucky Minimum Wage Applies to Theatres

The Kentucky Commissioner of Industrial Relations has ordered that all theatre employers must pay their women and their minor employees the minimum fair-wage rates established in the May 27, 1948, order of the Commissioner. Employers have until July 1 to conform to the order, but the wage rate is retroactive to April 7. Theatre operators had been seeking a special wage order affecting their employees.

H. C. Arthur, Jr.
president,
Fanchon & Marco,
says:

"DO YOU WAIT UNTIL YOUR CAR BREAKS DOWN?"

"It does not make any difference whether you are running a motion picture theatre or you are taking care of your own automobile. There are two ways to do it. You can let your car run until it breaks down on some important trip causing extreme discomfort to your guests who are with you and causing extreme embarrassment to you or you can keep it serviced and save money in ultimate repairs and replacements as well as wear and tear on your nerves and on those of your guests.

"You can run your projection equipment on the same principle until it breaks down. Whether it is your car or your theatre equipment, when it does break down, you will wish you had had a regular efficient service that would have saved you all of the trouble and ultimately the greater expense.

"Altec's service is assurance against breakdown. It saves against a larger expense in the long run for repairs and replacements and it saves your patrons annoyance and discomfort; both ultimately affect your P. & L. To maintain the goodwill of your patrons and their regular attendance at your theatre, don't let your equipment break down. That is my advice. Altec will help you follow it."

Altec Service, known for its service "over and above the contract" is a vital ingredient of your theatre's ability to meet successfully the competition of other forms of entertainment. An Altec Service contract is the soundest long term investment an exhibitor can make today.

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161 Sixth Avenue
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THE SERVICE ORGANIZATION OF THE MOTION PICTURE INDUSTRY

Stock Trading Light in Month

Washington Bureau

Trading by motion picture executives in their companies' stocks was generally light during the period from April 11 to May 10, according to a report of the Securities and Exchange Commission.

At Monogram, George D. Burrows sold 4,600 shares in six separate transactions, dropping his holding to 3,033 shares.

Universal director Daniel M. Sheaffer sold 1,600 shares of Universal common in five separate transactions, leaving him with 13,207 shares at the end of the period. Warner president Harry M. Warner made four gifts totaling 6,250 shares, leaving him with 284,350 shares plus 16,000 shares in trust accounts.

At Columbia, Jack Cohn trust holdings disposed of 2,000 shares, leaving 21,619. Mr. Cohn himself has 47,969 shares. Abraham Montague sold 200 shares, but acquired 195 as a stock dividend, ending the period with 8,027 shares plus warrants for 10,426 more. Abraham Schneider sold 1,000 shares in five separate transactions, but acquired 274 shares as a stock dividend, leaving his holdings at 11,253 shares. Donald S. Stralen acquired 24 shares as a stock dividend to bring his total to 992.

Paramount director Duncan G. Harris bought 200 shares to increase his holdings to 2,600, while Maurice Newton bought 150 shares and promptly gave them away, leaving him with 18,605 plus 18,380 in trust accounts.

Harry Brandt, of Trans Lux Corp., bought 1,500 shares, increasing his holdings to 88,565 shares. Broadyork, Inc., owns another 1,000, Mr. Brandt reported; Harday Operating Co. another 1,400 shares, and his wife 14,700. Earle G. Hines, of General Precision Equipment Corp., sold 500 shares, leaving him 1,500.

Legion Condemns "Fric-Frac"; Approves 11 Other Films

"Fric-Frac," a French feature, was condemned this week by the Legion of Decency, which listed as its objection: "This film glorifies crime and criminals. Moreover, it is indecent in treatment." In further listings, the Legion approved 11 features. In Class A-I, unobjectionable for general patronage, were: "Beyond Glory," "Fighting Back" and "Mickey." In Class A-II, unobjectionable for adults, were: "Canon City," "The Checkered Coat," "I, Jane Doe," "Jinx Money," "Key Largo," "King of the Gamblers," "Man-Eater of Kumaon" and "The Street With No Name."

Selznick in Mexico City

The Selznick Releasing Organization of Mexico, Ltd., SRO sales outlet in Mexico, opened a new sales office and exchange in Mexico City June 24.

Dividends Show Drop for Month

Washington Bureau

Publicly reported dividend payments of film companies, which have been getting smaller since the first of the year, were down again in May, the Department of Commerce reported last week.

The May figure totaled $186,000, compared with $217,000 for May, 1947. Chief reason for the drop, according to the Department, is the Loew's Boston Theatres omitted its usual May dividend this year.

Total for the first five months of 1948 is $15,871,000, compared with $18,438,000 in the like 1947 period. For only one month—in February—was the 1948 figure ahead of 1947, and then it was only $226,000 compared to $217,000.

The Department of Commerce figures that publicly reported cash dividends account for about 60 per cent of all dividend payments.

Stamp To Honor Youth

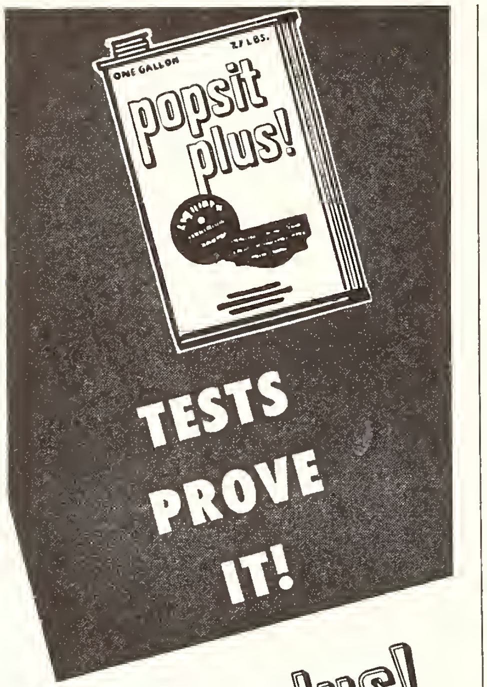
Gael Sullivan, executive director of Theatre Owners of America, has been informed by Postmaster General Jesse M. Donaldson that a commemorative stamp honoring the youth of America has been authorized in connection with the Youth Month Program to be sponsored this September by TOA.

PARAMOUNT TRADE SHOW
Friday, July 9th

• • •

EDWARD G. ROBINSON
GAIL RUSSELL · JOHN LUND
in
"NIGHT HAS A THOUSAND EYES"
with
VIRGINIA BRUCE
WILLIAM DEMAREST
Produced by **ENDRE BOHEM**
Directed by **JOHN FARROW**
Screen Play by Barre Lyndon and Jonathan Latimer
Based on the Novel by Cornell Woolrich

CITY	PLACE	TIME
ALBANY	FOX PROJ. ROOM, 1052 Broadway	2:30 P.M.
ATLANTA	PARAMOUNT PROJ. ROOM, 154 Walton St., N.W.	2:30 P.M.
BOSTON	PARAMOUNT PROJ. ROOM, 58 Berkeley Street	2 P.M.
BUFFALO	PARAMOUNT PROJ. ROOM, 464 Franklin Street	1:30 P.M.
CHARLOTTE	PARAMOUNT PROJ. ROOM, 305 So. Church Street	10 A.M.
CHICAGO	PARAMOUNT PROJ. ROOM, 1306 So. Michigan Ave.	1:30 P.M.
CINCINNATI	PARAMOUNT PROJ. ROOM, 1214 Central Parkway	2:30 P.M.
CLEVELAND	PARAMOUNT PROJ. ROOM, 1735 E. 23rd Street	2 P.M.
DALLAS	PARAMOUNT PROJ. ROOM, 412 So. Harwood Street	2:30 P.M.
DENVER	PARAMOUNT PROJ. ROOM, 2100 Stout Street	2 P.M.
DES MOINES	PARAMOUNT PROJ. ROOM, 1125 High Street	1 P.M.
DETROIT	PARAMOUNT PROJ. ROOM, 479 Ledyard Avenue	2 P.M.
INDIANAPOLIS	PARAMOUNT PROJ. ROOM, 116 W. Michigan Street	2 P.M.
JACKSONVILLE	FLORIDA THEATRES SCREEN ROOM, 128 Forsyth St.	8 P.M.
KANSAS CITY	PARAMOUNT PROJ. ROOM, 1800 Wyandotte St.	2:30 P.M.
LOS ANGELES	BOULEVARD THEATRE, Washington and Vermont Sts.	1:30 P.M.
MEMPHIS	PARAMOUNT PROJ. ROOM, 362 So. Second Street	2:30 P.M.
MILWAUKEE	PARAMOUNT PROJ. ROOM, 1121 N. Eighth Street	2 P.M.
MINNEAPOLIS	PARAMOUNT PROJ. ROOM, 1201 Currie Avenue	2 P.M.
NEW HAVEN	PARAMOUNT PROJ. ROOM, 82 State Street	2 P.M.
NEW ORLEANS	PARAMOUNT PROJ. ROOM, 215 So. Liberty St.	10 A.M.
NEW YORK CITY	NORMANDIE THEATRE, 51 E. 53rd Street	10:30 A.M.
OKLAHOMA CITY	PARAMOUNT PROJ. ROOM, 701 W. Grand Ave.	10:30 A.M.
OMAHA	PARAMOUNT PROJ. ROOM, 1704 Davenport St.	2 P.M.
PHILADELPHIA	PARAMOUNT PROJ. ROOM, 248 No. 12th Street	2 P.M.
PITTSBURGH	PARAMOUNT PROJ. ROOM, 1727 Blvd. of Allies	2 P.M.
PORTLAND	PARAMOUNT PROJ. ROOM, 909 No. West 19th Ave.	2 P.M.
ST. LOUIS	PARAMOUNT PROJ. ROOM, 2949 Olive St.	2 P.M.
SALT LAKE CITY	PARAMOUNT PROJ. ROOM, 270 E. 1st South St.	1 P.M.
SAN FRANCISCO	PARAMOUNT PROJ. ROOM, 205 Golden Gate Ave.	2 P.M.
SEATTLE	PARAMOUNT PROJ. ROOM, 2330 First Avenue	2:30 P.M.
WASHINGTON	PARAMOUNT PROJ. ROOM, 306 H Street, N.W.	2:30 P.M.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★ GREATER POPPING VOLUME
★ FEWER DUDS

Here's positive proof that Popsit Plus costs less than substitutes — judged by final results. Tests by a leading agricultural college reveal that Popsit Plus liquid seasoning (1) pops more corn by volume, (2) leaves fewer duds, (3) gives corn the flavor your customers demand.

That's why Popsit Plus costs less. It gives you more for your money than so-called cheaper substitutes. Avoid substitutes and save money.

popsit plus!
means profit plus

Simonin of Philadelphia
SEASONING SPECIALISTS TO THE NATION

Walsh Invites Members Of Congress to IA Meet

Members of Congress who voted in favor of the Taft-Hartley Act were invited this week by Richard F. Walsh, international president of the International Alliance of Theatrical Stage Employes, to attend the union's international convention at Cleveland, August 16, to find out for themselves whether America needs more or less labor-control legislation.

Congressmen, the press and the public would be welcome at the organization's bi-annual gathering, Mr. Walsh said, adding that they would find "conclusive proof that the duly selected delegates were our supreme government" and that this democratic precept is "the law for a vast majority of America's labor organizations."

Mr. Walsh' views were contained in the pre-convention issue of the IATSE Official Bulletin. The agenda of the week-long meeting was enlarged to take in discussions of employment opportunities in 16mm and television. Some 1,100 delegates, representing 938 locals, are expected to attend.

Stevenson and Bolton Form Trans-California Theatres

Rex Stevenson and David Bolton, long associated with Golden State Theatres, have announced the formation of Trans-California Theatres, Inc. Robert McNeil, who last year sold out his partnership in Golden State, is rumored as the new company's guiding force.

Mr. Stevenson has been division manager for Golden States' San Francisco and peninsula area. Mr. Bolton has been division manager for Oakland. In addition to the management of theatres, the new company will operate a film booking and buying service. The Starlite drive-in at Belmont, Cal., former Lippert house, and the new Starlite drive-in, south San Francisco, have been acquired by Trans-California.

Other houses to be managed by the new company will include the Roxy, Santa Rosa; Del Rio, Los Banos, and a new house under construction at Los Banos. Offices will be in San Francisco.

Historical Films Available For Freedom Train Trips

A group of 29 historical films, produced by various companies, are available for showing in schools and before educational groups during the journey of the Freedom Train through Wisconsin, the Motion Picture Association announced in Washington last week. The films have been recommended by the Film Library of the Extension Division of the University of Wisconsin, which will distribute the pictures, and additional prints will be made available to other film libraries across the country to coincide with the journey of the Freedom Train. Among the recommended films are "Land of Liberty," "Monroe Doctrine," "Story That Couldn't Be Printed," "Across America in Ten Minutes," "Inside the Capitol" and "Washington, D. C."

Warner Studio Employment at Peak Since 1940

During the past 11 weeks employment at Warner Brothers' studios has risen 42 per cent, to reach an approximate total of 4,188—the highest employment level since 1940, Jack L. Warner, executive producer, said in New York last weekend. He said he expected an even higher peak of employment by July.

Pausing in New York before leaving this week for Europe, Mr. Warner reported that since the beginning of the year, Warner studio personnel had almost doubled.

He announced there were eight features now in production—the most in production at one time for 10 years. Since more are expected to begin production this month, Mr. Warner said he would not be surprised if he would soon have 10 pictures in process.

"This will not be a sudden spurt or a seasonal peak," he stated. "We will continue to bend every effort toward maintaining the highest volume of production throughout the year."

Last April the producer issued a statement in which he called upon the industry to increase its production as a means of solving its economic ills.

"Canon City" Premiere July 2 in Colorado

The world premiere of Eagle Lion's "Canon City" will take place in two theatres in Canon City, Colorado, July 2, it was announced this week. The film is set to open in 100 theatres in the Rocky Mountain area July 6 and at Loew's Criterion, on Broadway, New York, July 8.

The picture deals with the escape and capture of a band of 12 armed convicts of the Colorado State Penitentiary on December 30, 1947. Warden Roy Best appears in the film and the day of the opening has been proclaimed a local Canon City holiday.

Bryan Foy, producer; Scott Brady, star of the picture, and two local housewives who aided in the capture of the prisoners, will participate in the festivities and will also make an appearance when the film opens in Denver July 7. The premiere will be the subject of several radio broadcasts and will be attended by Governor Lee Knous of Colorado, other officials, industrialists and exhibitors.

Omaha Council Ends Building Threat

A threat to future building in Omaha was ended by one of the last acts of the old City Council, which last week ruled against a City Planning Commission proposal that would have eliminated any theatre construction in areas zoned "first commercial." Most of the remaining desirable theatre sites are in those sections.

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

BLONDIE'S ANNIVERSARY: Penny Singleton, Arthur Lake—There was a time when Blondie pictures drew good business but the last few we played were just so-so. This one is as good as the other "Blondies," but today it takes more to get them in on Sunday. From now on we will use them on midweek days. Played Sunday, Monday, June 13, 14.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

BULLDOG DRUMMOND AT BAY: Ron Randall, Anita Louise—Good action weekend picture. Business wasn't up to par. Played Friday, Saturday, June 18. 19.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can.

DOWN TO EARTH: Rita Hayworth, Larry Parks—For those who like a touch of fantasy, this may be all right, but it did not go down well with patrons generally. The stars and the color helped to put it over to some extent, but weekend business on this feature was only moderate. Played Thursday-Saturday, April 29-May 1.—R. Whitehead, Brig Cinema, Filey, Yorks, England.

HER HUSBAND'S AFFAIRS: Franchot Tone, Lucille Ball—A very light comedy that pleased our Sunday patrons. Played Sunday, June 6.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

HER HUSBAND'S AFFAIRS: Franchot Tone, Lucille Ball—Only a program type for double billing. Not a bad picture. Played Friday, Saturday, June 18, 19.—Harland Rankin, Erie Theatre, Wheatley, Ont., Can.

HER HUSBAND'S AFFAIRS: Franchot Tone, Lucille Ball—Did fairly well. It was liked by those who came to see it. Played Friday, Saturday, June 4, 5.—A. D. Murphy, Broad Brook Theatre, Broad Brook, Conn.

JOLSON STORY, THE: Larry Parks, William Demarest—We played this a week and have been taking aspirins ever since. Most regrettable error. Played Monday-Saturday, June 7-12.—Harland Rankin, Erie Theatre, Wheatley, Ont., Can.

LAST ROUND-UP, THE: Gene Autry, Jean Heather—Well received by patrons and the box office was busy. Played Friday, Saturday, June 18, 19.—C. W. Ritenour, Milford Theatre, Milford, Ill.

LAST OF THE REDMEN, THE: Jon Hall, Evelyn Ankers—Not a bad program picture. It was well received. Played Friday, Saturday, June 18, 19.—Harland Rankin, Beau Theatre, Belle River, Ont., Can.

LONE STAR MOONLIGHT: Ken Curtis, Joan Barton—Not the effect we get from straight Westerns. Played Friday, Saturday, June 18, 19.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

MY DOG RUSTY: Ted Donaldson, Ann Doran, John Litel—These pictures go pretty well here, but did less on this one than any other of the series. Our patrons like dogs, horses and guns, or anything with action. Played on a double bill with a Tim McCoy reissue. Played Wednesday, June 16.—Thurston Cooper, Myers Theatre, Nashville, N. C.

Eagle Lion

T-MEN: Dennis O'Keefe, Mary Meade—Good picture. Lots of action. It should do well in a small town. Played Monday, Tuesday, June 7, 8.—Harland Rankin, Beau Theatre, Belle River, Ont., Can.

TORNADO RANGE: Eddie Dean, Roscoe Ates—Another Eddie Dean Western. Some action and a few songs. If you have seen one you have seen them all. Kids like it. Played Saturday, June 19.—Thurston Cooper, Myers Theatre, Nashville, N. C.

Metro-Goldwyn-Mayer

B. F.'s DAUGHTER: Barbara Stanwyck, Van Heflin—Who said this show would do good business? Well, it didn't do so well here. Maybe it was because the weather is so hot. Something was wrong. We had several walkouts. Played Sunday, Monday, June 20, 21.—Thurston Cooper, Myers Theatre, Nashville, N. C.

BRIDE GOES WILD, THE: Van Johnson, June Allyson—Brought the crowd in and it was very well liked. Played Sunday, Monday, June 6, 7.—A. D. Murphy, Broad Brook Theatre, Broad Brook, Conn.

CASS TIMBERLANE: Spencer Tracy, Lana Turner—A good picture well liked by most. Perhaps a little slow at times and over-long but still better than most recent releases. Played Sunday, Monday, May 30, 31.—C. W. Ritenour, Milford Theatre, Milford, Ill.

GOOD NEWS: June Allyson, Van Johnson—"Good News" was poor news at the box office. Did not draw in spite of color. Played Wednesday, Thursday, June 9, 10.—A. D. Murphy, Broad Brook Theatre, Broad Brook, Conn.

ROMANCE OF ROSY RIDGE: Van Johnson, Thomas Mitchell—Excellent picture. Capacity crowds both nights. The boy with the golden hair played the usual V. J., only better this time. Played Sunday, Monday.—Ruby Theatre, Chelan, Wash. General patronage.

TENTH AVENUE ANGEL: Margaret O'Brien, George Murphy—Excellent. Played with "The Big Clock" and received better comments. Played Sunday, Monday, June 13, 14.—A. D. Murphy, Broad Brook Theatre, Broad Brook, Conn.

Monogram

ANGELS ALLEY: Leo Gorcey, Geneva Gray—Numerous compliments. Very well liked. Need more co-features like this.—A. D. Murphy, Broad Brook Theatre, Broad Brook, Conn.

BOWERY BUCKAROOS: Leo Gorcey, Huntz Hall—We doubled this with "West of Dodge City," as a great percentage of our fans go for Westerns. The Dead End Kids were particularly good in this one. We had a full house both nights. Played Friday, Saturday, May 7, 8.—Ruby Theatre, Chelan, Wash. General patronage.

IT HAPPENED ON FIFTH AVENUE: Don DeFore, Victor Moore—Thoroughly delightful human comedy well cast. It was very refreshing after so many murder dramas and did better business than we expected in brilliantly sunny weather. The musical score deserves special mention., Patrons generally were enthusiastic. Played Monday, May 17.—R. Whitehead, Brig Cinema, Filey, Yorks, England.

JOE PALOOKA IN THE KNOCKOUT: Leon Errol, Elyse Knox—Very well liked. Play it if you can.—A. D. Murphy, Broad Brook Theatre, Broad Brook, Conn.

SONG OF THE WASTELAND: Jimmy Wakely, Lee "Lasses" White—Jimmy Wakely is too namby-pamby for a cowboy lead. Patrons of Western pictures like the rough and rugged type. Wakely can sing O.K., but doesn't fill the bill otherwise. Even a serial and 40-minute comedy carnival couldn't help him in our action house. Played Tuesday, Wednesday, June 15, 16.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

Paramount

ALBUQUERQUE: Randolph Scott, Barbara Britton—Gave this extra exploitation, but results were little better than ordinary black and white Westerns. Priced too high for any profit. Paramount is really out of line on pricing their product. Played Sunday, Monday, May 23, 24.—C. W. Ritenour, Milford Theatre, Milford, Ill.

ALBUQUERQUE: Randolph Scott, Barbara Britton—Very similar to "Trail Street" but it was a dilly. A high class Western with a big punch. Played Monday, Tuesday, June 14, 15.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

BIG CLOCK, THE: Ray Milland, Maureen O'Sullivan—Played with "Tenth Avenue Angel." Few comments and some walkouts. Played Sunday, Monday, June 13, 14.—A. D. Murphy, Broad Brook Theatre, Broad Brook, Conn.

BIG CLOCK, THE: Ray Milland, Maureen O'Sullivan—Plenty of suspense. A good show of its kind. We are having too many mysteries and psychological films to suit my public here. For a good picture they turn out but you can't fool them. The so-so films just don't draw. Played Sunday, Monday, June 20, 21.—C. W. Ritenour, Milford Theatre, Milford, Ill.

BIG TOWN AFTER DARK: Philip Reed, Hillary Brooke—We used this on the second half of a weekend double bill and it did surprisingly well. Played Friday, Saturday, June 11, 12.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

BIG TOWN AFTER DARK: Philip Reed, Hillary Brooke—Strictly program fan fare. Didn't do anything to write home about. Played Friday, Saturday, June 18, 19.—Harland Rankin, Beau Theatre, Belle River, Ont., Can.

JUNGLE FLIGHT: Robert Lowery, Ann Savage—Played double with "Sea Wolf." A good per cent saw the "Sea Wolf" and left before seeing too much of "Jungle Flight." This type product is what cuts the exhibitor's profits terribly. Played Wednesday, Thursday, June 2, 3.—C. W. Ritenour, Milford Theatre, Milford, Ill.

NOTHING BUT THE TRUTH: Bob Hope, Paulette Goddard—The truth about this picture was little "Hope" at our box office. Surely they can put Bob over bigger than this. Played Wednesday, Thursday, June 9, 10.—Harland Rankin, Beau Theatre, Belle River, Ont., Can.

SAIGON: Alan Ladd, Veronica Lake—About like "Calcutta." No raves and few kicks. Ladd deserves a better story to maintain his popularity at the box office. This one fell below average for a Ladd picture. Played Sunday, Monday, June 13, 14.—C. W. Ritenour, Milford Theatre, Milford, Ill.

WELCOME STRANGER: Barry Fitzgerald, Bing Crosby—Full house Sunday and a well satisfied bunch. Monday was slow as usual.—Ruby Theatre, Chelan, Wash. General patronage.

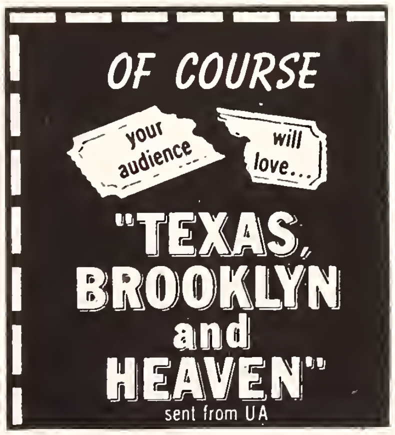
WILD HARVEST: Alan Ladd, Dorothy Lamour—Another "Adult Entertainment" picture. When advertised as such we sure get it in the neck properly. Played Wednesday, Thursday, June 16, 17.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

RKO Radio

BACHELOR AND THE BOBBY SOXER, THE: Cary Grant, Myrna Loy, Shirley Temple—Cary Grant is first rate in this brilliant comedy. The rest of the cast gave him fine support and the result is the kind of light entertainment which seems to be particularly welcome to patrons over here now. Business was pleasing and we had no complaints. Played Monday-Wednesday, May 3-5.—R. Whitehead, Brig Cinema, Filey, Yoarks, England.

BACHELOR AND THE BOBBY SOXER, THE: Cary Grant, Myrna Loy, Shirley Temple—Good picture. Did extra business. Should go over anywhere.

(*Continued on following page*)



(Continued from preceding page)

Played Monday, Tuesday, June 14, 15.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

CROSSFIRE: Robert Young, Robert Mitchum—This isn't the type of picture for small towns. Although different, it didn't take. Played Monday, Tuesday, June 7, 8.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

DICK TRACY'S DILEMMA: Ralpb Bryd, Lyle Latell—Very entertaining although it did scare a few kids out. Played Friday, Saturday, June 11, 12.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

DICK TRACY VERSUS CUEBALL: Morgan Conway, Anne Jeffreys—Was considerably disappointed on the box office results on this picture. Thought Dick Tracy would mean something to our action patrons but gross was just so-so. Picture was good, however. Played Thursday, Friday, June 10, 11.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

FORT APACHE: John Wayne, Henry Fonda, Shirley Temple—A very good cast and the picture is fair. Very good length, says our projectionist (127 min.). Had a few walkouts and a few good comments. This movie should do well anywhere as the cast has box office draw. Played Thursday, Friday, June 17, 18.—Thurston Cooper, Myers Theatre, Nashville, N. C.

LONG NIGHT, THE: Henry Fonda, Barbara Bel Geddes—The three nights we played this were all too long. It is slow and depressing and told in flashback. A method which has been much overdone. Business was below average and comments were not pleasing. Played Thursday-Saturday, May 13-15.—R. Whitehead, Brig Cinema, Filey, Yorks, England.

OUT OF THE PAST: Robert Mitchum, Jane Greer—When we put out our signs of "Adult Entertainment," you would think the police were looking for everyone in town because they all stay away. Played Wednesday, Thursday, June 16, 17.—Harland Rankin, Beau Theatre, Belle River, Ont., Can.

TYCOON: John Wayne, Laraine Day—This really has dynamite plus the ever popular John Wayne. Beautiful Technicolor. Very good for small towns. Played Wednesday, Thursday, June 9, 10.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

Republic

CAMPUS HONEYMOON: Lyn & Lee Wilde, Adele Mara—Very good comedy. Played with "Double Life" and it went over very well. Played Wednesday, Thursday, June 16, 17.—A. D. Murphy, Broad Brook Theatre, Broad Brook, Conn.

FABULOUS TEXAN: William Elliott, John Carroll—This was too long and for some reason did not go over. Used on a weekend double bill. Played Friday, Saturday, June 11, 12.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

FLAME, THE: John Carroll, Vera Ralston—The flame died out and left the box office in the dark. Take a tip and pass it up. Played Friday, Saturday, June 11, 12.—A. D. Murphy, Broad Brook Theatre, Broad Brook, Conn.

WEB OF DANGER: Adele Mara, Bill Kennedy—Fair. No comments.—A. D. Murphy, Broad Brook Theatre, Broad Brook, Conn.

WINTER WONDERLAND: Lynne Roberts, Charles Drake—Good program picture that was enjoyed by all. Played Friday, Saturday, June 11, 12.—Harland Rankin, Beau Theatre, Belle River, Ont., Can.

Screen Guild

HOLLYWOOD BARN DANCE: Ernest Tubb, Lori Talbott—If your patrons like hillbilly pictures be sure and play this one by all means. First time in months that customers really came out to see a show. The cast may not mean anything to you but to hillbilly fans Ernest Tubb was like advertising the biggest stars in Hollywood. Played Sunday, Monday, June 6, 7.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

NATURALLY
you're going to play
"TEXAS, BROOKLYN and HEAVEN"
sent from UA

Twentieth Century-Fox

CALL NORTHSIDE 777: James Stewart, Helen Walker—One of the best ever to come from 20th-Fox. Much better than "The House on 92nd Street" and that's saying plenty. Jimmy Stewart gave a superb performance. Hope to see more of Richard Conte. Played Monday, Tuesday, June 7, 8.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

DAISY KENYON: Joan Crawford, Dana Andrews—Our customers will not turn out to see any picture starring Joan Crawford and because of the very poor business and the walkouts on this one we will not contract for another. Played Sunday, Monday, June 6, 7.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

GENTLEMAN'S AGREEMENT: Gregory Peck, Dorothy McGuire—A lot of bad comment on this show, not because it was a poor show because it was just the opposite. The unfavorable comment was because of what the show stands for. In spite of all that the attendance was tops both nights. Played Sunday, Monday, May 16, 17.—Ruby Theatre, Chelan, Wash. General patronage.

GREEN GRASS OF WYOMING: Peggy Cummins, Charles Coburn—It's a fine film. Attendance held up well the first day but flopped on the second. Played Tuesday, Wednesday, June 1, 2.—Ruby Theatre, Chelan, Wash. General patronage.

IRON CURTAIN, THE: Dana Andrews, Gene Tierney—Dana Andrews plays an unusual part in this one. Played to nearby competition on Sunday and Monday. Played here the following Tuesday and Wednesday. Business not so good.—Ruby Theatre, Chelan, Wash. General patronage.

MOTHER WORE TIGHTS: Betty Grable, Dan Dailey—We did an average business the first day but it was a flop on the second mostly due to the usual summer slump. Would recommend this for any night, any place, as it is a very good picture. Played Tuesday, Wednesday.—Ruby Theatre, Chelan, Wash. General patronage.

THUNDER IN THE VALLEY: Peggy Ann Garner, Lon McCallister—A good picture. Lots of action. Color good. Our season was off so can't blame it on the picture. Played Monday, Tuesday, June 14, 15.—Harland Rankin, Erie Theatre, Wheatley, Ont., Can.

United Artists

BODY AND SOUL: John Garfield, Lilli Palmer—Well liked and a welcome change from the "Possessed" type of trash we have been having. Business average for the way the general conditions are. If it doesn't rain here average business will be something to shout about. Played Sunday, Monday, June 6, 7.—C. W. Ritenour, Milford Theatre, Milford, Ill.

CHRISTMAS EVE: George Raft, George Brent—This was a good picture but it failed to go here. Everyone who saw it liked it. We failed to get part of our advertising on it. This may have been the trouble with it but it is still a good film. Played Tuesday, June 15.—Thurston Cooper, Myers Theatre, Nashville, N. C.

FABULOUS DORSEYS: Tommy Dorsey, Jimmy Dorsey—Don't depend on this picture for business. Everywhere we played it we were glad to get it played and over with. Played Wednesday, Thursday, June 16, 17.—Harland Rankin, Eric Theatre, Wheatley, Ont., Can.

HOPPY'S HOLIDAY: William Boyd, Andy Clyde—Appealed only to the old folks. Played Friday, Saturday, June 11, 12.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

RAMROD: Joel McCrea, Veronica Lake—It is a high grade Western. Drew exceptionally large crowd. Attendance was so good we booked it to play six months later. The results were better than expected. Played Tuesday, Wednesday.—Ruby Theatre, Chelan, Wash. General patronage.

THIEF OF BAGDAD, THE: Conrad Veidt, Sabu, June Duprez—Pass it up. No good for business. They waited for the coming picture. Played Monday, Tuesday, June 14, 15.—Harland Rankin, Beau Theatre, Belle River, Ont., Can.

THIEF OF BAGDAD, THE: Conrad Veidt, Sabu, June Duprez—Brother showmen, beware of this one. If you don't do any better than we did our sympathies go out to you. Played Wednesday, Thursday, June 9, 10.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

Universal

BLACK BART: Yvonne de Carlo, Dan Duryea—Packed them in in spite of a nice sunny day. That was the first sunny day in three weeks. Played Sunday, Monday, June 20, 21.—A. D. Murphy, Broad Brook Theatre, Broad Brook, Conn.

BRUTE FORCE: Burt Lancaster, Hume Cronyn—Played for second time here. We did a fine business on Saturday, but Friday was slow, mostly due to bad weather. Show not good for children. Played Friday, Saturday. — Ruby Theatre, Chelan, Wash. General patronage.

SENATOR WAS INDISCREET, THE: William Powell, Ella Raines—The few customers who came wanted to know why such trash was shown to the American public. Politics may be crooked but certainly not this stupid. Yes, there was an occasional laugh. Walkouts? Yes. Played Sunday, June 13.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

WEB, THE: Edmond O'Brien, Ella Raines—Not a bad action picture, but did no business. Played Tuesday, Wednesday, July 8, 9.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

Warner Bros.

ALWAYS TOGETHER: Robert Hutton, Joyce Reynolds—A few laughs but on the whole a poor attraction. Pass it if you can. Played Tuesday, Wednesday, June 15, 16.—C. W. Ritenour, Milford Theatre, Milford, Ill.

APRIL SHOWERS: Jack Carson, Ann Sheridan—No drawing appeal here. Played with "Angels Alley" which went over better. Played Wednesday, Thursday, June 2, 3.—A. D. Murphy, Broad Brook Theatre, Broad Brook, Conn.

SEA WOLF: Ida Lupino, Edward G. Robinson—This reissue brought in better than average midweek business. We single-billed it, too. Played Wednesday, Thursday, June 9, 10.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

Short Features

Metro-Goldwyn-Mayer

GIVE US THE EARTH: Two-Reel Specials—Two-reel film of absorbing interest which, a very rare occurrence for us, won a round of applause at the end.—E. Whitehead, Brig Cinema, Filey, Yorks, England.

MIDNIGHT SNACK: Tom and Jerry Cartoons—Average. This series is the best liked.—C. W. Ritenour, Milford Theatre, Milford, Ill.

PUSS 'N' TOOTS: Tom and Jerry Cartoons—One of the best. Better than the feature played with it.—C. W. Ritenour, Milford Theatre, Millford, Ill.

RKO Radio

MOTOR MANIACS: Edgar Kennedy—One of the best Kennedy comedies for some time with a novel and very funny climax.—R. Whitehead, Brig Cinema, Filey, Yorks, England.

SKI BELLES: Sportscope—Beautifully photographed shots of thrilling winter sports earn this top rating for any program.—R. Whitehead, Brig Cinema, Filey, Yorks, England.

TELEVISION TURMOIL: Edgar Kennedy—One of the best Kennedy's. Lots of laughs.—C. W. Ritenour, Milford Theatre, Milford, Ill.

Short Features

Columbia

SING A SONG OF SIX PANTS: All Star Comedies—These Stooges are the best draw we have. All I have to do is advertise in big print that we have a new Stooge comedy on for the night and it means more business for sure.—Arthur Lee Burke, Jr., Venita Theatre, Herculaneum, Mo.

Metro-Goldwyn-Mayer

KITTY FOILED: Tom and Jerry Cartoons—Tom and Jerry cartoons are the best in the cartoon field. This one was exceptionally funny.—Arthur Lee Burke, Jr., Venita Theatre, Herculaneum, Mo.

Paramount

BASE BRAWL: Screen Songs—No better cartoon has ever been made. Laughs from start to finish. Play it.—Thurston Cooper, Myers Theatre, Nashville, N. C.

LITTLE BROWN JUG: Screen Songs—Fair. A few laughs. The singing is good.—Thurston Cooper, Myers Theatre, Nashville, N. C.

Warner-Vitaphone

POWER BEHIND THE NATION: Featurettes—An outstanding short. Well liked by everyone. My patrons told me it was the finest short they have seen in months.—Arthur Lee Burke, Jr., Venita Theatre, Herculaneum, Mo.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

WALTER BROOKS, Director

YOU haven't seen anything until you've seen the TWO pressbooks issued for "Mr. Blandings' Dream House" which are reviewed in this week's "Selling Approach." One comes from Selznick Releasing Organization, and includes the full size, magazine style copy of "Close Up" devoted to the "Dream House" while the other is a seventy-page pressbook created by General Electric Company for the 12,000 G-E dealers who are your partners in this enterprise. This time, my friends, the dealer is not only waiting for you, but he's as well informed as you are, as to the exploitation of this new motion picture.

Credit to Paul MacNamara, Bob Gillham, Ted Baldwin and others of the Selznick organization for putting this together as "the biggest promotion opportunity you've ever had." That's General Electric's phrase for it, so you may be sure the dealer in your town is rarin' to go. And as for "Close Up"—you won't know whether you're reading *Life* or *Look* but you will be inspired to go out and do an outstanding job of promotion with the best send-off this industry has ever provided.

We've been somewhat ahead of schedule in describing this press agent's dream in the Round Table, for we've been talking about it for some time now, and the books are only just issued. But we wanted to drive home two facts: (1) That *anybody* can find promotional opportunity in this picture, no matter if you're not in the key cities, and (2) *everybody* has to get going, well in advance, for this takes time to develop.

Who will be the first member of the Round Table, in a small town, or a subsequent run theatre, far removed from the key city, first-run operation, to undertake the building of "Mr. Blanding's Dream House" as his own exploitation? We are waiting for word from the field, and there are any number of our members who have the capacity to do this in their stride.

PUBLIC RELATIONS *vs.* PRESS AGENTRY

Max Youngstein, vice-president of Eagle Lion Films in charge of advertising, publicity and exploitation, making his installation speech as incoming president of Associated Motion Picture Advertisers, last week, tossed a few assorted bombshells at the public relations job for motion picture industry, which Max says has been "one of the worst butchered in history."

He thinks this job won't be done properly by a group of big shots in a smoke filled room and suggests that it should be done by members of AMPA, trained in the job of selling motion pictures to the public. In that he is partly right, but he confuses the basic differences between press-agentry and public relations. Others make the same error. While these are related jobs, they require different methods.

We've seen a speech sent out by an exhibitor's group, intended as a few well chosen words which the manager of the local theatre is to say in defense of Hollywood and its idiosyncrasies. That's press-agentry, pure and simple; not public relations. It isn't the manager's job to apologize for Hollywood or explain it. But it is his job to represent motion pictures at the point of sale, in his town.

This business, like Gaul, is divided into three parts, production, distribution and exhibition. And the greatest of these is exhibition, because it covers the greatest area, and because that is where we meet the community and its problems.

¶ Visitors at the Round Table this week include Percival B. Singh, general manager of Roodal Theatres, Caribbean, Port-of-Spain, Trinidad, B. W. I., whose excellent campaign on "Jolson Story" will be remembered. Mr. Singh is spending two months in this country. His young daughter is a patient in a Philadelphia hospital, a victim of infantile paralysis. His circuit of 19 theatres is the largest in the British West Indies.

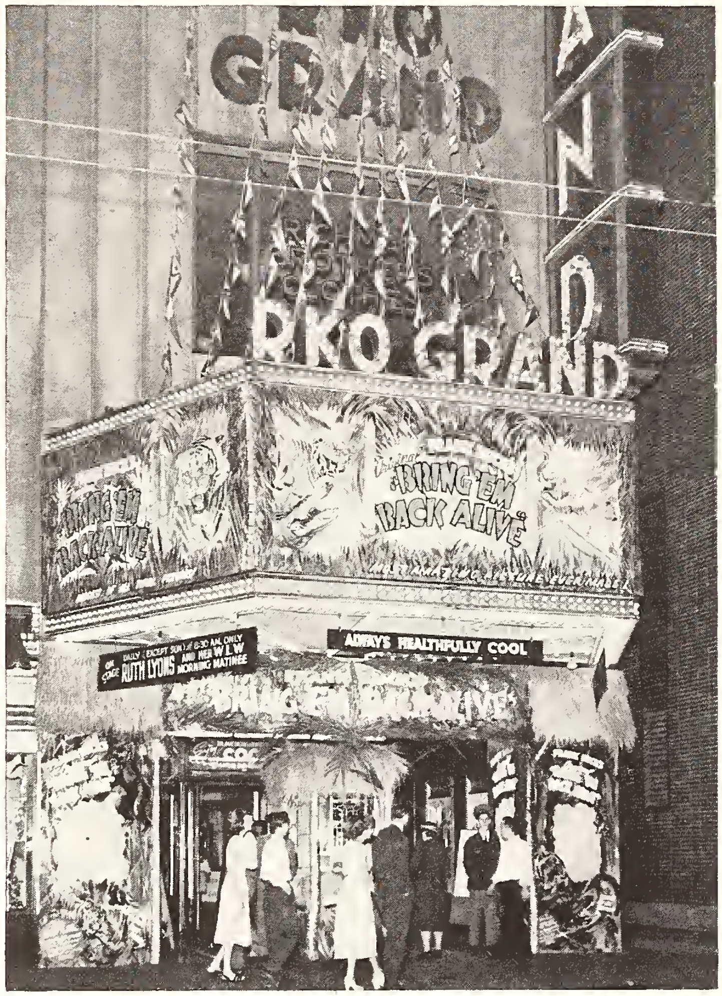
Also a visitor, Florencio de Dios, of Luzon Theatres, Inc., Manila, Philippine Islands. This young man is acquiring a knowledge of New York and headquarters film industry before returning to his circuit, which includes five out of seven of the first run theatres in the Island capital. Escorted by the genial Dave O'Malley, Columbia's foreign department publicity head, he is doing the rounds of the trade.

And, from less far afield, H. S. "Doc" Twedt, of the Princess theatre, Britt, Iowa. "Doc" has sold his Lido theatre, at Manley Iowa, to Paul Kirkham, of Kansas City, so will concentrate in Britt after this month. He returns to his home town filled with enthusiasm and excitement for a big day that Britt will be celebrating next fall, and which "Doc" says will be tied firmly to the theatre as a community enterprise. Of this, we will be hearing more as the plans develop.

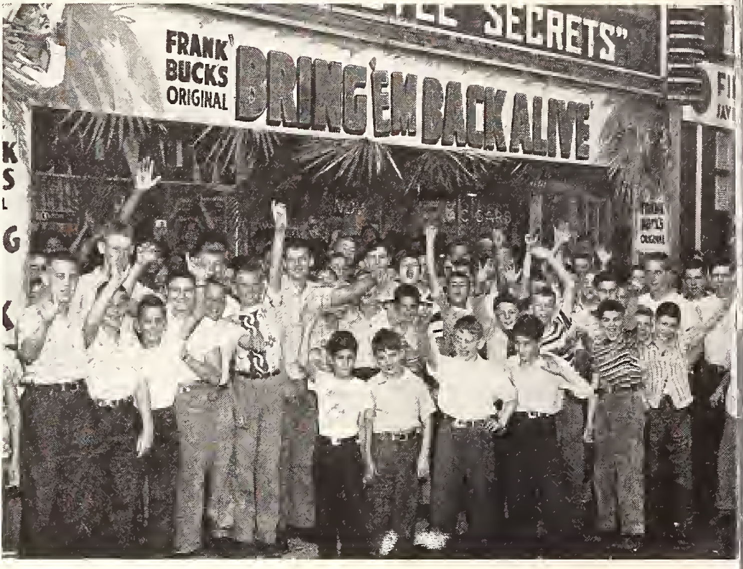
* * *

¶ In printing the list of contenders for the Quigley Awards in this issue, which marks the close of the second quarter, we suffer from an acute lack of space and a growing number of new names which we are anxious to have appear. Therefore, we have omitted some names that have appeared several times in the quarter and who may be sure they are entered for the judging that is scheduled to follow the Fourth of July holiday. —*Walter Brooks*

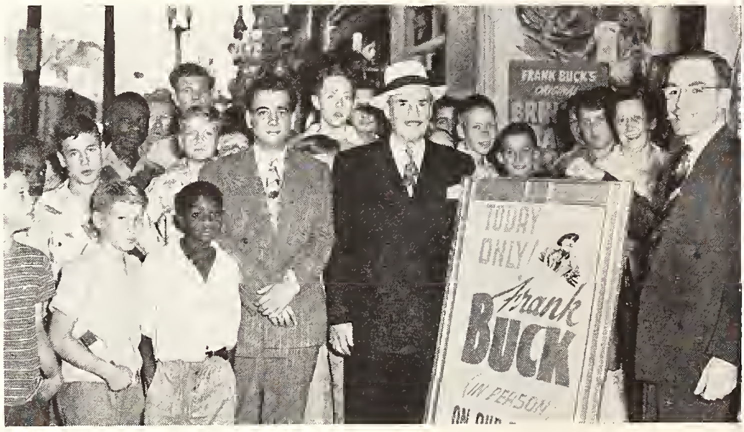
Bringing Showmanship Back Alive


RKO GRAND
RKO GRAND
BRING 'EM BACK ALIVE
BRING 'EM BACK ALIVE
ARFAY'S HEALTHFULLY COOL
RUTH LYONS
WLW

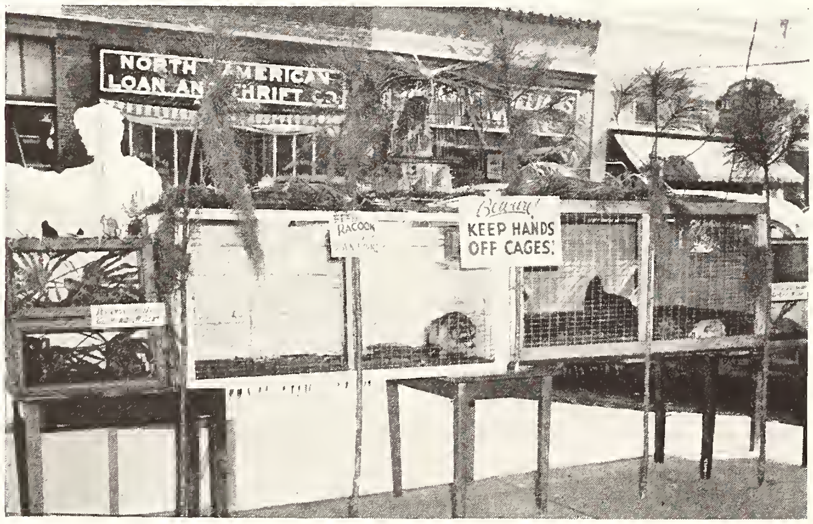
Nate Wise, our Quigley Award winner in Cincinnati, used the engagement of "Bring 'Em Back Alive" at the RKO Grand theatre in a cooperative campaign with the Cincinnati Enquirer and Station WLW to raise money to replace Susie, popular gorilla, who recently died in the Cincinnati Zoo. That's really bringing 'em back alive, and we compliment Nate for doing the appropriate thing. Friends of Susie will appreciate such a happy example of co-operative advertising.


SECRETS"
FRANK BUCKS ORIGINAL
BRING 'EM BACK ALIVE

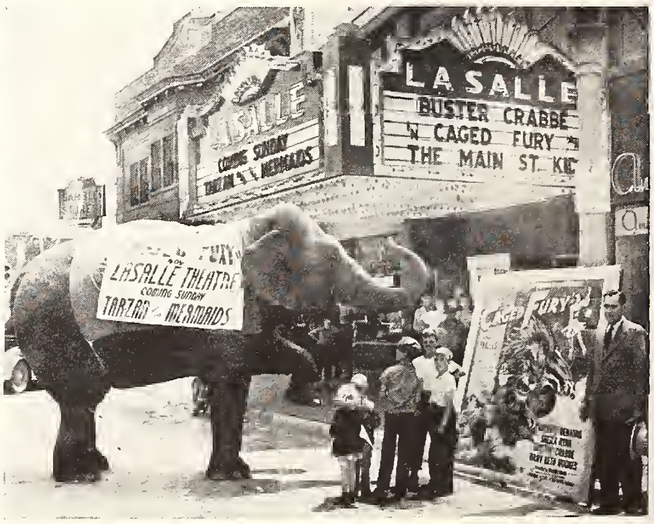
At the RKO Grand theatre in Columbus, Ohio, the RKO field man, Hugh MacKenzie, lined up 1,200 carriers of the Columbus Dispatch, not only as ballyhoo, but also to create a fund for their free admissions in a cooperative campaign with the newspaper.


FRANK BUCK'S ORIGINAL
TODAY ONLY!
Frank BUCK
IN PERSON

And here, we have Frank Buck in person, at the Lyric theatre, Indianapolis, with manager Frank Paul, at right. Everybody seems pleased with the whole thing, especially the customers.


NORTH AMERICAN LOAN AN THRIFT CO.
RACCOON
Beware!
KEEP HANDS OFF CAGES!

Billy Davis, manager of the Ritz theatre, Waycross, Georgia, didn't have lions or tigers to draw from, so he built his own Zoo, on the sidewalk line, facing the box office line, with raccoons, vultures, diamond-back rattlers, gopher snakes and a swamp owl, proving that showmanship still lives.


LA SALLE
BUSTER CRABBE
'N CAGED FURY
THE MAIN ST. KID
LASALLE THEATRE
COMING SUNDAY
TARZAN & MERMAIDS
CAGED FURY

"If you can't lick 'em, jine 'em" is the motto of M. C. Glendy, manager of the La Salle theatre, La Salle, Ill., who borrowed this elephant from carnival competition. He's the worried looking gent at right, he says.

Ivan Ackery's Cantor Contest In Vancouver

When Ivan Ackery left here a year ago st May, he went back to Vancouver by asy stages, wining and dining by the way, nd then wrote us that he expected to float zily out into the Pacific, hands behind his ead, just drifting and waiting for that imulse to be a showman, again.

Now, we've had a bulletin from Rutgers Neilson, of RKO, who says he has heard rom this beachcomber, probably adrift in he Aluetians, but who returned, surreptiiously, to the Orpheum theatre, Vancouver, nd has staged an Eddie Cantor contest to xploit "If You Knew Susie" with highly uccessful results. We have hopes the Ack will be back in circulation again. The winner of his contest, Master Eddie Prout, age ten, gives out with a really good Cantor imperonation in the photograph above.

A fifteen minute radio spot was promoted nightly, Monday through Friday, with eliminations made on a live show, to determine his winner. Manager Ackery and a local adio commentator named Susie ("if you knew Susie like I knew Susie), conducted he elimination contest. Prizes of $50 and a week's engagement at the Narrows Supper Club were awarded. We've been wondering what brought Ackery back to land again.

Belen, New Mexico, Has A Stage Wedding

Jim Snelson, manager of the Onate theatre, Belen, New Mexico, made a deal with a local department store, whereby they rubber-stamp sales slips for purchases of $5.00 or more, which he accepts for admission to the theatre, on a co-op basis in which the store provides all the publicity. Jim also displays an attractive co-op newspaper page in the Belen *News-Bulletin,* to advertise a wedding on stage, with 25 merchants donatng gifts for the bride and groom, and with each extending their congratulations.

CONTENDERS FOR THE 1948 QUIGLEY AWARDS

R. E. AGLE
Appalachian
Boone, N. C.

ALFRED A. ALLEN
Radion
Newport, Eng.

E. ASPINWALL
Capitol, Bolton, Eng.

JOHN BALMER
Strand, Freehold, N. Y.

S. T. BARONTINI
Rex, Bristol, Eng.

J. W. BEACH
Appalachian
Boone, N. C.

N. BINNS
Odeon,
Peterborough, Eng.

WILLIAM BLAIR
Liberty, Pikeville, Ky.

HUGH S. BORLAND
Louis, Chicago, Ill.

FRANK BOYLE
Keith's, Lowell, Mass.

JOSEPH BOYLE
Poli, Norwich, Conn.

BILL BROWN
Poli-Bijou
New Haven, Conn.

L. J. BUTKEWITZ
Forsythe
East Chicago, Ind.

ROBERT CARNEY
Poli, Waterbury, Conn.

ROBERT CASE
Broadway
Kingston, N. Y.

W. E. CASE
Palace, Stroud, Eng.

J. V. CAUDILL, JR.
Parkway
West Jefferson, N. C.

L. C. CLARK
Bucklen, Elkhart, Ind.

D. R. COOPER
Kings, Shrewsbury, Eng.

J. CROMBIE
Kings, Dundee, Scot.

J. A. DAVIDSON
Hume, Burlington, Can.

JACK DEMOS
Capitol, Whiting, Ind.

J. R. H. DIMSDALE
Queen's Hall
Newcastle-on-Tyne

C. E. DOCTOR
Capitol
Vancouver, Can.

H. J. EXCELL
Plaza
Southampton, Eng.

RICHARD FELDMAN
Paramount
Syracuse, N. Y.

C. S. GARMENT
Academy
Brighton, Eng.

ARNOLD GATES
Stillman, Cleveland, O.

CLARENCE GATTON
Crescent
Statesville, N. C.

ELAINE S. GEORGE
Star, Heppner, Ore.

SAM GILMAN
Loew's, Harrisburg, Pa.

M. C. GLENDY
LaSalle, LaSalle, Ill.

ALICE GORHAM
United Detroit Theatres
Detroit, Mich.

LEO HANEY
Lido, Maywood, Ill.

H. HARGREAVES
Hippodrome
Nuneaton, Eng.

HANK HAROLD
Palace, Cleveland, O.

WILLIAM HASTINGS
Orpheum, Denver, Col.

ELMER HECHT
Park, Tampa, Fla.

BUD HECK
Mayfair
Asbury Park, N. J.

GUY HEVIA
Walter Reade Theatres
Morristown, N. J.

W. L. HUISH
Lido, Bolton, Eng.

W. HUMPHREYS
Odeon
Bridgewater, Eng.

E. C. HURRY
Regal, Edmonton, Eng.

MACK JENNINGS
Pix, Evergreen, Ala.

LEON W. KERR
Earle, Allentown, Pa.

J. KING
Regal, Larkall, Scot.

JOHN KOHLER
Oxford
Plainfield, N. J.

GEORGE KRASKA
Kenmore, Boston, Mass.

RALPH LANTERMAN
Walter Reade Theatres
Long Branch, N. J.

NORMAN LEVINSON
College
New Haven, Conn.

C. W. LEWIS
Gaumont
Manchester, Eng.

ABE LUDACER
Valentine, Toledo, O.

D. McPHAIL
Picture House
Bellshill, Scot.

D. MACKRELL
Playhouse
Dewsbury, Eng.

SHELDON MANDELL
St. John's
Jacksonville, Fla.

NAT MATTHEWS
Cabot, Bristol, Eng.

LOUIS E. MAYER
Palace, Chicago, Ill.

MARTIN J. NEWMAN
Palace, Taunton, Eng.

LOUIS NYE
Hoosier, Whiting, Ind.

FRANK PAUL
Lyric
Indianapolis, Ind.

HARRY PEASE
Odeon
W. Hartlepool, Eng.

JOSEPH PECORA
Riviera
Milwaukee, Wis.

CHARLES PENLEY
Empire, London, Eng.

FRED PERRY
Liberty
Cumberland, Md.

RALPH PHILLIPS
New Cross
New Cross, Eng.

JAMES PISAPIA
New College
College Point, N. Y.

LESTER POLLOCK
Loew's
Rochester, N. Y.

ROBT. R. PORTLE
Poli, Worcester, Mass.

ROY O. PRYTZ
Granada
Duluth, Minn.

MATILDA PYSYK
Poli, Norwich, Conn.

G. E. RATHMAN
Marion, Marion, Iowa

H. W. REISINGER
Loew's, Dayton, O.

REYNOLDS ROBERTS
Ritz, Tunstall, Eng.

H. A. ROBERTSON
Odeon
Greenwich, Eng.

J. ROCK-GIBBARD
County, Warwick, Eng.

HARRY A. ROSE
Majestic
Bridgeport, Conn.

GABRIEL ROSENTHAL
Culver, Brooklyn, N. Y.

MORRIS ROSENTHAL
Poli, New Haven, Conn.

KEN ROWLAND
Odeon
Weston-Super-Mare

J. G. SAMARTANO
State
Providence, R. I.

JOHN V. SANDERS
Odeon
Morecambe, Eng.

H. SAUNDERS
Odeon
Manchester, Eng.

JERRY SEGAL
Lyric, Asbury Pk., N. J.

DELMAR SHERRILL
Playhouse
Statesville, N. C.

CHARLES E. SHUTT
Telenews
San Francisco, Cal.

C. SMITH
Odeon, Rhyle, Wales

JAMES SNELSON
Onate, Belen, N. M.

SOL SORKIN
Keith's, Flushing, N. Y.

BOYD SPARROW
Loew's, Indianapolis

BILL STEWART
Paramount
Plainfield, N. J.

ARTHUR TURNER
Heilig, Eugene, Ore.

LEONARD TUTTLE
Laurelton
Laurelton, N. Y.

LEN UTECHT
Essaness Lake
Chicago, Ill.

D. H. VAUGHAN
Roxy, Blackheath, Eng.

J. E WALLIS
Fox, Toronto, Can.

DICK WAREING
Trent, Trenton, Can.

A. WATTS
Gaumont
Bromley, Eng.

KENNETH WERTZ
Forest
Forest Park, Ill.

HARRY A. WIENER
Smalley's
Johnstown, N. Y.

ANSEL WINSTON
Coliseum
New York, N. Y.

JAMES R. WOMBLE
Palace, Las Vegas, Nev.

W. WROE-JOHNSON
Odeon
Winchester, Eng.

ELI ZULAS
Ritz, Berwyn, Ill.

Rathman Has Benefit For His Local High School

For the third consecutive year, Gilbert Rathman, manager of the Marion theatre, Marion, Iowa, has given the use of the Marion theatre and stage for the annual benefit show for the Marion High School. Each year this performance, by and for local talent, underwrites the cost of the "Quill," a typical high school issue, as the published voice of the graduating class, and each year the motion picture is an event in the annual commencement program.

A Stage and Screen Show

This year, Warner Brothers' "Night and Day," a fine Technicolor picture of Cole Porter's life, was featured, and, as usual, the "Quill" patterned much of its contents along motion picture lines. The seven members of the Senior Planning Board arranged an hour's stage show of music, skits, dancing and chorus lines. An innovation was a matinee for grade school pupils, in addition to the regular evening performance.

We have seen copies of the "Quill" for all the three previous years, and it is indeed a credit to the Marion High School. Praise due for "Quill" of 1948 goes to students who did art work and layouts, as well as those who contributed the text and furnished the editorial talent. These youngsters have been doing Marion theatre ads on their mimeograph all year, so they are motion picture minded. They get the idea across.

Builds Long Range Values

Gilbert Rathman is to be complimented by the Round Table for building a long range program of this order, to help his local high school, and in turn to be helped by these students and their parents, in continued support for the Marion theatre. It puts the theatre in the position in community affairs that every good theatre should hold; it makes Marion, Iowa, one of the towns to watch for expert handling of public relations at the box office level. The theatre leads in this activity; the town's folks go along with the theatre the year around, because the manager has the foresight and good sense to be a willing partner.

The "Quill" Benefit Board, selected from the senior class of the Marion High School, plan the program of school talent with the help of Mr. Rathman and choose the motion picture which is part of the entertainment.

GILBERT E. RATHMAN

Members of the Round Table elsewhere, who would like to follow this pattern, must make a start long before they expect any such result as that which Gilbert Rathman has shown this year. In other words, it is necessary to cultivate the boys and girls of your local school group, get to know them as well as is shown here, and learn their problems, so you can offer intelligent help, and cooperate towards their budget and their objectives. A lot of valuable public relations can begin to flow when you get the class interested in making up their own mimeographed advertising copy for the theatre, in their own high school newspaper.

Theatre managers sometimes forget that there is a new class every year in high school, and that they grow up and have children of their own, to become regulars, even before one realizes that the theatre, as well as the manager, is getting older.

Everybody Is Pleased With Beauty Contest

Bob Carney, in his new job as manager of Loew's Poli theatre, Waterbury, Conn., experimented with a new type of show, in this situation. He put on a bathing beauty contest, in cooperation with Wilko Knitting Mills, and had an extra good result, boxoffice-wise. All expenses, including advertising, paid for by the sponsor, including generous prizes; and all patrons pleased, on stage as contenders or in the audience. Pictures prove Waterbury girls look very well in Wilko bathing suits.

Walter Reade's Theatres Push Courtesy Plans

The success of the "Courtesy Is Contagious" campaign which city manager Robert W. Case inaugurated in Kingston, N. Y., in April has promoted the extension of the campaign to all theatres in the circuit, beginning July 1st. A special press sheet has been issued, and houses in Asbury Park, Long Branch, Red Bank, Freehold, Perth Amboy, Morristown, and Plainfield, in New Jersey, will take part in a continuous program in the future.

While courtesy has been stressed in the past, the unusual public response to the Kingston campaign justifies further use of the idea, according to Walter Reade, Jr., who is handling the enlarged activity. He is personally addressing a letter to every employee, and a contest within the organization will bring cash awards to the staff.

Special trailers, lobby signs, lapel buttons, as well as additional newspaper advertising and street signs will call attention to the idea, and the promotion grows rapidly as a benefit to the theatres. Mr. Reade states that he found almost nothing available from within the motion picture industry for the purposes intended, and that he secured such material as he was able to obtain from department store and utility sources.

Exempt Firemen Enjoy Old Time Movies

Harry Wiener, manager of Smalley's theatre, Johnstown, N. Y., found a local organization who were just right to sponsor a program of "The Good Old Days." The local Exempt Fireman's Association went for the idea of an "Old Timers' Program" in a big way, and with the combination of a stage and screen show, Harry capitalized the opportunity to use old-fashioned movies and historical pictures. The town Museum furnished a motion picture made in 1922 and a local merchant put up $100 to restore it and thus show real "Old Timers" as they were, so long ago.

OF COURSE
you'll make money with...
"TEXAS, BROOKLYN and HEAVEN"
sent from UA

Old Fashioned Ballyhoo Sells Fuller Brush

Nate Wise turned on the ballyhoo for "Fuller Brush Man," using the routines that reminded folks in Cincinnati of all the gags they've ever heard of these indomitable salesmen. He had a typical Fuller character peddling his brushes all over downtown Cincinnati, and getting plenty of laughs as well as good advertising for the picture. The bannered suitcase and double handful of long brushes made the perfect ballyhoo.

A laughing record was rigged up outside the Palace theatre box office, with a huge cut-out head of Red Skelton as apparent source of so much contagious laughter. An extensive tieup was made on the serious side with the Fuller Brush Company, and 1,000 special kitchen brushes were given to the first women buying tickets for the early matinees. Furthermore, the regular Fuller Brush men attached 7,500 door-hangers, on their rounds, with the announcement and playdates of the picture in town.

In the same mail, Nate turns in his campaign for "Green Grass of Wyoming," wherein he enjoyed the personal appearance of two of the stars of the cast, as well as a Hollywood girl, who was selected as "Miss World Premiere." This added up to unusual radio and newspaper response, which is something we can't all do without a similar approach from the studio.

Down on the Eastern Shore

Marsh Gollner reports that Shore Amusements Inc., have acquired the Powell and New theatres at Chincoteague, down on the eastern shore of Maryland. Marsh is credited with having consummated the deal.

Displays the "Community News"

New Pilgrim Theatre presents
COMMUNITY ✯ NEWS
May We Offer Our
Congratulations to
On Their Forthcoming
MARRIAGE
...During the Month of
JUNE 1948
Ted. C. Rodis manager

Ted Rodis, manager of Skouras Pilgrim theatre, in the Bronx, New York, displays this 40 x 60 in his lobby, with the names of neighborhood couples who are newlyweds this June. He says, "You have no idea how regular patrons enjoy seeing their friends or relatives on this board." Cooperation of nearby Catholic churches provides the marriage information. And local merchants could go further by way of cooperation, and provide gifts for presentation in the theatre, at some suitable time to attract matinee patrons.

Ted has an Italian neighborhood population; so each month he presents an Italian film program, which is greatly appreciated, not only by those who understand the language, but also by other regular patrons who like the foreign films. In his neighborhood, the regular morning show for children is transferred to Wednesdays through the summer vacation because Saturday loses its special value for this purpose when there is no school.

Uses Local Amateur Radio Station for Exploitation

Joe Pecora, manager of the Fox Riviera theatre, Milwaukee, Wis., turns in a good campaign on "Wistful Widow of Wagon Gap," which he built up on all fronts with exploitation and display ideas. Had a lonesome cowboy roaming Milwaukee streets carrying a saddle and looking for his horse, as ballyhoo for the picture. His window and lobby stunts are all good, and he includes a special intermission recording which he made himself, as well as advertising over local amateur radio station W9UAM, which is a new wrinkle in exploitation. We haven't heard of anyone using short wave.

HEAR YOUR FAVOURITE FILM STARS
ON THE NEW
MGM
RECORDS
44
THAT LOVABLE LION
Fenwick

Leo, that Lovable Lion, is exploiting M-G-M films in Great Britain with the sale of M-G-M records; so patrons of British cinemas can hear their favorite film stars for a mere four shillings four pence. The point is that it is just as good exploitation on either side of the water, and managers can use such music shop tie-ins to mutual advantage.

News from Rudy In Milwaukee

Rudy Koutnik, old friend of the Round Table, whom we don't hear from often enough, is back in circulation with a campaign on "Raw Deal" credited to the Palace theatre, Milwaukee. That particular theatre seems to be temporary headquarters for a lot of good showmen.

Use of the nationally sponsored Emerson Radio tieup is featured in the campaign, with use of ad mats, window cards and standees in Milwaukee shops. Three cooperative newspaper ads tied in with the Emerson exploitation planned from New York. Also, Inner Sanctum Wallets, similarly planned, were tried in from the local W. T. Grant stores. Three Stauffer system stores used a display promoted through suggestion in the national pressbook.

Classified ads placed in the Milwaukee *Sentinel* read, "Wanted: Letter about your 'Raw Deal' in life." Winning letters received passes to the Palace theatre. Both the *Sentinel* and the *Journal* gave the picture the benefit of planted art and feature story material. House had special action front display, with prison bar effect, and 24-sheet cut-out over the box office.

New Theatres in Stillwater

Special edition of the Stillwater, Oklahoma, *Daily News-Press* is devoted to the formal opening of the new Leachman theatre, of which Claude E. Leachman is partner-manager with the Griffith circuit. Many fine cooperative ads carry the issue, and a souvenir program for the opening attraction also announces the construction of a new drive-in theatre, two miles out of town.

RKO RADIO PICTURES, INC.
TRADE SHOWINGS
OF
"THE VELVET TOUCH"

ALBANY, Fox Projection Room, 1052 Broadway, Mon., July 19, 8:00 P.M.

ATLANTA, RKO Projection Room, 195 Luckie St., N.W., Mon., July 19, 2:30 P.M.

BOSTON, RKO Projection Room, 122 Arlington Ave., Mon., July 19, 10:30 A.M.

BUFFALO, Fox Projection Room, 290 Franklin St., Mon., July 19, 10:30 A.M.

CHARLOTTE, Fox Projection Room, 308 So. Church St., Mon., July 19, 2:30 P.M.

CHICAGO, RKO Projection Room, 1300 So. Wabash Ave., Mon., July 19, 10:30 A.M.

CINCINNATI, RKO Projection Room, 12 E. 6th St., Mon., July 19, 8:00 P.M.

CLEVELAND, Fox Projection Room, 2219 Payne Ave., Mon., July 19, 10:30 A.M.

DALLAS, Fox Projection Room, 1803 Wood St., Mon., July 19, 10:30 A.M.

DENVER, Paramount Projection Room, 2100 Stout St., Mon., July 19, 2:30 P.M.

DES MOINES, Fox Projection Room, 1300 High St., Mon., July 19, 10:30 A.M.

DETROIT, Blumenthal Projection Room, 2310 Cass Ave., Mon., July 19, 10:30 A.M.

INDIANAPOLIS, Universal Projection Room, 517 N. Illinois St., Mon., July 19, 1:00 P.M.

KANSAS CITY, Paramount Projection Room, 1800 Wyandote, Mon., July 19, 10:30 A.M.

LOS ANGELES, RKO Projection Room, 1980 So. Vermont Ave., Mon., July 19, 2:30 P.M.

MEMPHIS, Fox Projection Room, 151 Vance Ave., Mon., July 19, 10:30 A.M.

MILWAUKEE, Warner Projection Rm., 212 W. Wisconsin Ave., Mon., July 19, 10:30 A.M.

MINNEAPOLIS, Fox Projection Room, 1015 Currie Ave., Mon., July 19, 10:30 A.M.

NEW HAVEN, Fox Projection Room, 40 Whiting St., Mon., July 19, 10:30 A.M.

NEW ORLEANS, Fox Projection Room, 200 So. Liberty St., Mon., July 19, 10:30 A.M.

NEW YORK, Normandie Theatre, 53rd St. and Park Ave., Mon., July 19, 10:30 A.M.

OKLAHOMA CITY, Fox Projection Room, 10 N. Lee St., Mon., July 19, 10:30 A.M.

OMAHA, Fox Projection Room, 1502 Davenport St., Mon., July 19, 10:30 A.M.

PHILADELPHIA, RKO Projection Room, 250 N. 13th St., Mon., July 19, 10:30 A.M.

PITTSBURGH, RKO Projection Room, 1809-13 Blvd. of Allies, Mon., July 19, 1:30 P.M.

PORTLAND, Star Preview Room, 925 N.W. 19th Ave., Mon., July 19, 10:30 A.M.

ST. LOUIS, S'Renco Projection Room, 3143 Olive St., Tues., July 20, 11:30 A.M.

SALT LAKE CITY, Fox Projection Room, 216 East 1st South St., Mon., July 19, 1:00 P.M.

SAN FRANCISCO, RKO Projection Room, 251 Hyde St., Mon., July 19, 10:30 A.M.

SEATTLE, Jewel Box Projection Room, 2318 2nd Ave., Mon., July 19, 10:30 A.M.

SIOUX FALLS, Hollywood Theatre, 212 No. Phillips Ave., Mon., July 19, 10:00 A.M.

WASHINGTON, Paramount Projection Room, 306 H St., N.W., Mon., July 19, 2:00 P.M.

A New Selling Approach

REVIEW OF CURRENT PRESSBOOKS

MR. BLANDINGS' DREAM HOUSE—Selznick Releasing Organization. Two pressbooks are reviewed this week, on the same subject. The first, from Selznick, for managers of theatres, and the other, in the adjoining column, from General Electric Company, for their dealers. Selznick's portfolio includes a copy of the new magazine style issue "Close Up" which is offered to theatres at 16c per copy wholesale; to be sold in theatres at 25c a copy to the public. It will sell, because it is attractive, in the manner of "Life" magazine. There are many ad mats in the pressbook section, different from any you've been using. You can plan a newspaper campaign from any of several angles and find small teasers and large display ads in each style to carry through. Or, if you want to divide your campaign and use different themes, you can launch several campaigns with a style for each. It may be a good idea to give one campaign to some cooperating sponsor and apply another to your theatre. Both will sell the picture as an attraction at your box office. There are three full page cooperative ad mats; almost any situation can use all of them; each requires eight, ten or twelve merchant sponsors to bear the cost. A list of 27 sources with dealers in your town is printed in the pressbook ready to cooperate. Posters are out of the ordinary; the 24-sheet and 6-sheet will make cut-outs for lobby or marquee display, or for display in the store windows of your sponsors. Publicity mats are unusual, for the story behind this story is more interesting. There's a million dollars worth of publicity in the "Dream House", and don't be caught napping.

MR. BLANDINGS' DREAM HOUSE—General Electric Dealers Campaign. "The biggest promotion opportunity you've ever had" they say here, and the remark is directed to 12,000 General Electric dealers, so you may see that the G-E man down the street is all primed for this one. There's a G-E dealer in every community in America. His pressbook doesn't contain your newspaper ads or theatrical accessories, so get together and compare books. You'll find ideas for him and he'll have cooperation for you. The G-E book tells how well this picture and the idea behind it has been pre-sold. It shows how the dealer is to tie in with your campaign and provide his own. The General Electric Company expect their dealers to spend money and they tell 'em so, and how much, on nearly every page. If you need a stimulant, take a look at what exploitation means to a store manager who values his General Electric franchise. Promotional material, in many sizes and shapes, is offered, and an order blank is always attached forthwith. Any G-E dealer who sloughs off this opportunity will be looking up the address of the new dealer in next year's telephone book. G-E's exploitation runs down the line through the distributors to the retailers, and each has his job to do. Radio, newspaper, display, every form of advertising is covered. A list of tieups is given, including the important suggestion of asking for bank cooperation and utilities, all with money to spend and with good reason for cooperating in this campaign, since they finance new construction and are interested in new homes. There are new contacts here; don't miss out.

Stage & Screen Festival Draws the Young Folks

Ansel Winston, manager of the RKO Coliseum theatre, on upper Broadway, New York, packed them in for a Decoration Day Kiddie Festival, with a circus on stage and Gene Autry on the screen, and 25 prizes worth $25 each, donated by a sponsor who paid cash to underwrite all expenses including advertising. Hard tickets were sold in advance for a capacity audience, who were in and out before the regular matinee hours. Ansel says "these hard tickets were large and colorful, and helped to advertise the show." The advance sale guaranteed a full house, and there was no expense whatever to be deducted.

Old fashioned hard tickets make easier selling, because the young folks associate these tickets with the circus and the gaudy colors and heavy cardboard stock help to stimulate interest in the attraction. Sponsors, too, may feel they are getting more for their money with these hard tickets in hand.

New Member in Cyprus

Andrew L. Loucas becomes the first member of the Round Table from the Island of Cyprus, with the announcement of his new theatre, the "Loucoudi" in Nicosi. Interesting folder, printed in both Greek and English, tells of the plan, program and direction for the new theatre.

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PICTURE GROSSES

A statistical compilation and comparison of Box Office Performance in first run theatres

Figures directly below picture title compare estimated dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending April 30, 1948.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

GIVE MY REGARDS TO BROADWAY (20th Century-Fox)

First Report:

Total Gross Tabulated	$303,100
Comparative Average Gross	323,000
Over-all Performance	94.1%

BALTIMORE—New	107.8%
BUFFALO—Buffalo (DB) Waterfront at Midnight (Para.)	81.5%
CINCINNATI—RKO Albee	92.1%
CLEVELAND—Hippodrome	82.8%
DENVER—Denver (DB) Blonde Ice (FC)	100.6%
DENVER—Esquire (DB) Blonde Ice (FC)	106.0%
DENVER—Webber (DB) Blonde Ice (FC)	64.5%
KANSAS CITY—Tower	105.8%
KANSAS CITY—Uptown	110.7%
LOS ANGELES—Chinese, 1st week (DB) Winners Circle (20th-Fox)	109.6%
LOS ANGELES—Chinese, 2nd week (DB) Winners Circle (20th-Fox)	74.1%
LOS ANGELES—Loew's State, 1st week (DB) Winners Circle (20th-Fox)	107.1%
LOS ANGELES—Loew's State, 2nd week (DB) Winners Circle (20th-Fox)	55.8%
LOS ANGELES—Loyola, 1st week (DB) Winners Circle (20th-Fox)	112.1%
LOS ANGELES—Loyola, 2nd week (DB) Winners Circle (20th-Fox)	79.4%
LOS ANGELES—Uptown, 1st week (DB) Winners Circle (20th-Fox)	109.7%
LOS ANGELES—Uptown, 2nd week (DB) Winners Circle (20th-Fox)	60.9%
MINNEAPOLIS—Radio City	84.3%
OMAHA—Paramount	100.0%
PHILADELPHIA—Fox	114.0%
PITTSBURGH—Harris	101.5%
SAN FRANCISCO—Warfield (DB) The Counterfeiters (20th-Fox)	106.3%
TORONTO—Eglinton, 1st week	101.4%
TORONTO—Eglinton, 2nd week	86.7%

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THE IRON CURTAIN (20th-Fox)

Final Report:

Total Gross Tabulated	$952,900
Comparative Average Gross	1,033,800
Over-all Performance	92.1%

ATLANTA—Fox	93.1%
ATLANTA—Roxy, MO 1st week	88.8%
BALTIMORE—New, 1st week	96.0%
BALTIMORE—New. 2nd week	90.5%
BOSTON—Metropolitan, 1st week	100.6%
BOSTON—Metropolitan, 2nd week	83.3%
BUFFALO—Buffalo	100.5%
BUFFALO—Teck, MO 1st week	94.0%
CHICAGO—Chicago, 1st week	77.2%
CHICAGO—Chicago, 2nd week	83.3%
CINCINNATI—RKO Palace	106.3%
CINCINNATI—RKO Shubert, MO 1st week	94.8%
CLEVELAND—Hippodrome, 1st week	110.5%
CLEVELAND—Hippodrome, 2nd week	74.5%
CLEVELAND—Warner Lake, MO 1st week	85.3%
DENVER—Denver (DB) 13 Lead Soldiers (20th-Fox)	69.1%
DENVER—Esquire (DB) 13 Lead Soldiers (20th-Fox)	60.6%
DENVER—Webber (DB) 13 Lead Soldiers (20th-Fox)	64.5%
DENVER—Aladdin, MO 1st week (DB) 13 Lead Soldiers (20th-Fox)	50.0%
DENVER—Rialto, MO 2nd week (DB) 13 Lead Soldiers (20th-Fox)	51.2%
INDIANAPOLIS—Indiana	90.5%
KANSAS CITY—Tower	88.2%
KANSAS CITY—Uptown	92.3%
LOS ANGELES—Carthay Circle, 1st week (DB) Best Man Wins (Col.)	127.5%
LOS ANGELES—Carthay Circle, 2nd week (DB) Best Man Wins (Col.)	81.6%
LOS ANGELES—Chinese, 1st week (DB) Best Man Wins (Col.)	115.9%
LOS ANGELES—Chinese, 2nd week (DB) Best Man Wins (Col.)	72.8%
LOS ANGELES—Loew's State, 1st week (DB) Best Man Wins (Col.)	151.7%
LOS ANGELES—Loew's State, 2nd week (DB) Best Man Wins (Col.)	80.3%
LOS ANGELES—Loyola, 1st week (DB) Best Man Wins (Col.)	112.1%
LOS ANGELES—Loyola, 2nd week (DB) Best Man Wins (Col.)	93.4%
LOS ANGELES—Uptown, 1st week (DB) Best Man Wins (Col.)	109.7%
LOS ANGELES—Uptown, 2nd week (DB) Best Man Wins (Col.)	69.1%
MINNEAPOLIS—State	125.0%
NEW YORK—Roxy, 1st week (SA) Ed Sullivan Revue	124.4%
NEW YORK—Roxy, 2nd week (SA) Ed Sullivan Revue	91.9%
NEW YORK—Roxy, 3rd week (SA) Ed Sullivan Revue	91.9%
NEW YORK—Roxy, 4th week (SA) Ed Sullivan Revue	50.0%
OMAHA—Paramount	84.8%
PHILADELPHIA—Fox, 1st week	118.4%
PHILADELPHIA—Fox, 2nd week	65.8%
PITTSBURGH—Fulton, 1st week	150.0%
PITTSBURGH—Fulton, 2nd week	95.0%
SAN FRANCISCO—Fox	120.7%
ST. LOUIS—Ambassador (DB) Arthur Takes Over (20th-Fox)	85.7%
ST. LOUIS—Missouri, MO 1st week (DB) Arthur Takes Over (20th-Fox)	112.1%
ST. LOUIS—Missouri, MO 2nd week (DB) Arthur Takes Over (20th-Fox)	102.8%
TORONTO—Imperial, 1st week	106.4%
TORONTO—Imperial, 2nd week	100.0%

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THE PIRATE (MGM)

First Report:

Total Gross Tabulated	$684,500
Comparative Average Gross	724,000
Over-all Performance	94.5%

BUFFALO—Great Lakes, 1st week (DB) Who Killed Doc Robbin? (UA)	81.7%
BUFFALO—Great Lakes, 2nd week (DB) Who Killed Doc Robbin? (UA)	76.5%
CHICAGO—Chicago, 1st week	79.3%
CHICAGO—Chicago, 2nd week	53.4%
CINCINNATI—RKO Capitol	122.6%
CLEVELAND—Loew's State	89.1%
KANSAS CITY—Midland (DB) Blondie's Reward (Col.)	120.0%
NEW YORK—Music Hall, 1st week (SA) Radio City Music Hall Stage Presentation	105 7%
NEW YORK—Music Hall, 2nd week (SA) Radio City Music Hall Stage Presentation	110.3%
NEW YORK—Music Hall, 3rd week (SA) Radio City Music Hall Stage Presentation	90.5%
NEW YORK—Music Hall, 4th week (SA) Radio City Music Hall Stage Presentation	87.5%
PITTSBURGH—Penn	104.9%
PITTSBURGH—Ritz, MO, 1st week	135.4%

Lopert Sets Deal For Italian Film

Lopert Films will have a financial interest in "The Machine to Kill Bad People," an Italian film produced and directed by Roberto Rosselini and now before the cameras at Amalfi, it was announced last week by I. E. Lopert, president of Lopert Films, New York, who has just returned from Europe.

The production-participation deal is part of a three-year contract signed between Mr. Lopert and the Italian producer-director. In return, Mr. Lopert acquired the U. S. distribution rights and an exclusive agency for the disposition of rights outside Italy. Mr. Lopert also will act for Mr. Rosselini as business adviser and consultant on all distribution and financial matters.

In addition, Mr. Lopert announced his company would distribute two French films. "Monsieur Vincent," starring Pierre Fresnay, tells the story of the famous French priest who conceived and created the world-wide St. Vincent de Paul Society. The other is "Les Jeux Sont Faits" ("The Die Is Cast.") This is the first film written by Jean-Paul Sartre.

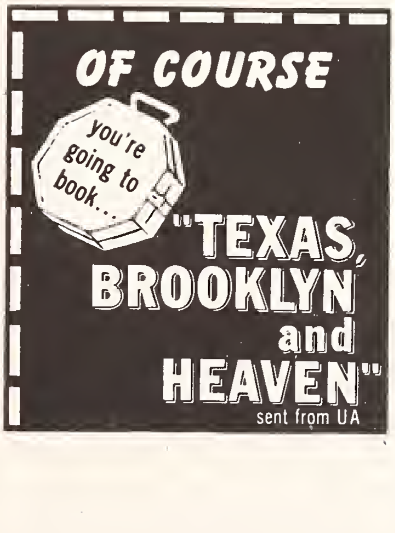
French producers, with rare exceptions, are very discouraged over the revenue which has accrued to them from the United States and the same is true of the Italians, Mr. Lopert said. With production costs already high, the influx of American producers into France and Italy to make films with frozen funds has further raised costs.

Loophole in Projector Tax Plugged by Canada

The 25 per cent excise tax on 16mm projectors has been extended so that the tax now applies to 16mm projector mechanisms, sound equipment, arc lamps, lenses, bases and reels. These parts had been imported free and later assembled in Canada to avoid the tax on the finished projector.

Ansco Promotes Two

Ansco has promoted William Balch to eastern sales manager, and Harold A. Edlund to western sales manager. Mr. Balch retains his post as New York district manager; Mr. Edlund his as Chicago district manager.



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OUTDOOR THEATRES MAKE SOS YOUR headquarters—complete sound projection outfits starting at $1,995; new 500-watt Western Electric booster Amplifiers, $650; new Dual In-car Speakers with junction box and transformer, $14.95; new driveway entrance & exit signs, illuminated, $18.75; Burial Cable, 7½c ft.; Generators 70/140 amperes, $525; Super Snaplite f1.9 lenses increase light 25%, from $150. New address S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

ECONOMIZING? HERE'S THE SPOT—DAYTIME Shadowbox beaded screens, Collapsible, 39" x 52", worth $125, now $44.50; Soundfilm Amplifiers, $29.50 up; Coinometers, $49.50; Portable 35mm Sound Projectors, $89.50 up; 16mm Sound Projectors, $109.75 up; complete PA Systems, $44.75; rebuilt General two unit electric Ticket Machines, $139.50. Send for Sales Bulletin. New Address S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

BE SAFE—CHOOSE CHAIRS CAREFULLY—20,000 available—Priced $3.95 up and condition is right. Ideal, Stafford, Andrews, American, Heywood. Veneers, panel backs, fully upholstered. Send for latest list. New Address S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

PAIR HOLMES PORTABLE PROJECTORS, complete and rebuilt, $825; pair Strong SHI Lamphouses, rebuilt, with new rectifiers, $625; Powers mechanisms, rebuilt, $114.50; Simplex rear shutter double-bearing spiral gear mechanisms, like new, $275; complete booth equipment Simplex rear shutter, projectors, RCA sound, Peerless lamphouses, rectifiers, lenses, excellent condition, $975. STAR CINEMA SUPPLY, 459 West 46th St., New York 19.

BUSINESS BOOSTERS

GIVEAWAY TOYS, NOVELTIES, SURPRISES, for Saturday children matinees. $30 per thousand (all 10c values). UNIVERSAL TOY CO., 40 E. 23rd St., N. Y.

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NEW EQUIPMENT

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BLOWERS, 11,000 CFM, $122.50; DOUBLE-BEARing movements $65.45; 1000 watt stereopticons complete, $36.50; RCA 30 watt theatre amplifiers, $137.50; curtain controls, $120; curtain track, $1.85 ft.; Jensen 12" PM speakers, $22.50; 14" wire reels, $1.65; splicers, $4.69. STAR CINEMA SUPPLY, 459 West 46th St., New York 19.

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AIR WASHERS TO FIT YOUR PRESENT BLOWers at 1946 prices. 5,000 cfm — $138; 7,000 cfm — $168; 10,000 cfm — $204; 15,000 cfm — $240; 20,000 cfm — $276; New Blowers with motors & drives, 8,500 cfm — $172.50; 11,000 cfm — $229.90; 13,500 cfm — $276; 22,500 cfm — $348. Beat the heat—wire S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

STUDIO EQUIPMENT

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AURICON SINGLE SYSTEM 16MM RECORDING outfit, worth $2,500, special $1,695; Western Electric Preview Magazines, $395; Bodde Process Screens, $2.40 sq. ft.; W. E. 35mm Sound Moviola, $795; Bell & Howel Eyemo motorized Bombspotter Cameras, $119.50; Mitchell Plywood Blimp, $149.50; Klieglite 2000W Rifle, $79.50; Bardwell McAlister Portable Floods for four R40, $29.50; Art Reeves type 35mm Soundfilm Recorder with new Modulite, $1,995; Neumade Automatic Film Cleaners, $159.50. Send for latest Catalog. New Address S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

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WANTED: TO LEASE A SMALL THEATRE anywhere in New York State or New Jersey. Will purchase existing lease or will negotiate with owner. BOX 2244, MOTION PICTURE HERALD.

THEATRE FOR LEASE. DOWNTOWN THEAtre section, Rochester, N. Y. LOURIC REALTY CO., 239 Broadway, N. Y. C.

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THEATRE MANAGER DESIRES POSITION, married. 15 years' experience, will travel anywhere. BOX 2243, MOTION PICTURE HERALD.

THEATRE MANAGER, LIFETIME IN THEAtre business, fully experienced in all phases, exploitation, booking and buying. Married, will travel anywhere. References. BOX 2245, MOTION PICTURE HERALD.

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FAMOUS FILMCRAFT EDISON STUDIO FOR television production. Completely equipped sound stages, Mitchell Camera equipment. Process projection, heavy generators, RCA sound channels, lights, film vaults, executive offices, dressing rooms, shops, props. Long term lease, reasonable rental or sale. Wire or phone for details. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

BOOKS

MAGIC SHADOWS—THE STORY OF THE ORIgin of Motion Pictures by Martin Quigley, Jr. Adventurous explorations of the screen's history told in 191 crisp pages and 28 rare illustrations. Exciting reading for now and authoritative reference for tomorrow. A Georgetown University Press Book. Price, postpaid, $3.50. QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. Best seller since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Charts. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert. $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

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Hold Final Hearing on Paramount SPG Demand

What was believed to be the last in a long series of hearings with a three-man arbitration panel on a 30 per cent wage increase asked by Paramount members of the Screen Publicists Guild was held in New York last week. The arbiters heard testimony from Sid Mesibov, Ben Washer and Stanley Stufford on the operations of their departments. The three executives had been called as company witnesses. The arbitration panel included Pete Hawley for the union, Albert G. Whaley for the companies and Professor Milton Handler as the impartial arbitor. A decision was not expected for quite some time.

Gets Air Force Contract

The Army Air Force has approved a contract with Roland Reed Productions for a one-reel short on the Aviation Cadet program. The Air Force hopes to have the film ready for Air Force Day, September 18, and to get the short exhibited in commercial theatres on regular programs throughout the country.

Better Theatres

Silver Anniversary

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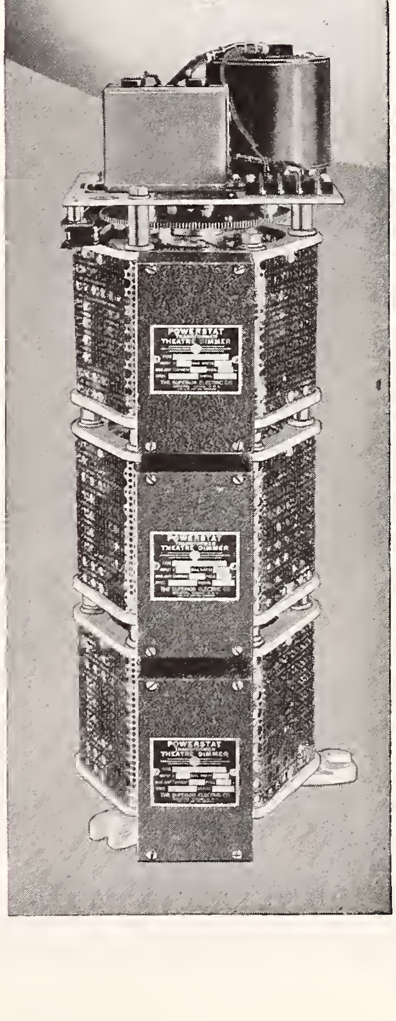

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BRISTOL, CONNECTICUT

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when highline power fails!

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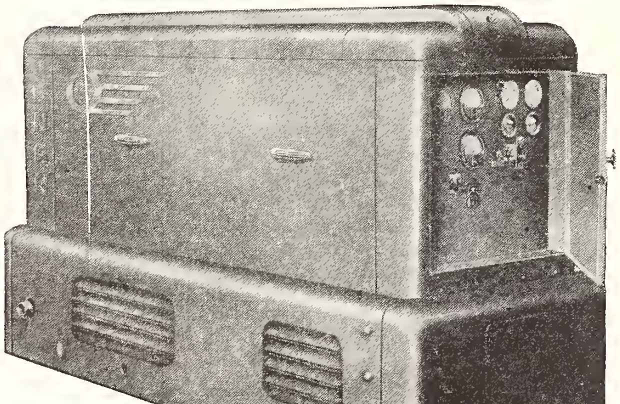
Protected by Onan Standby Power

Edgar Shaeffer, Manager, Roxy Theatre, with Onan Standby System. Plant runs on natural gas.

Power failures are costly to theater operators. Refunds must be made to disappointed patrons, and there's always the possibility of panic in the darkened theater.

You can protect yourself by installing a low-cost Onan Standby System. The generating plant starts automatically when commercial power fails, takes over the power load without interruption, stops automatically when commercial power is restored. Requires little maintenance between periods of operation. Shipped complete, ready to run. Easy to install . . . requires little space.



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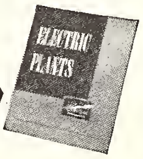

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PRODUCTS

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ONAN STANDBY POWER

Over the Editor's Desk

Our Birthday

OVER THIS editor's desk have gone nearly all of the years commemorated in this Silver Anniversary Number of BETTER THEATRES. Twenty of the twenty-five—the most decisive years of a period embracing almost the whole history of modern motion picture exhibition in tools and policy.

Exhibition had used a decade, when BETTER THEATRES was founded in 1923, merely to effect a noticeable emergence from its initial growth. The screen play had come to merit better than the nickelodeon, better than the acceptance of vaudeville theatres, and the industry already was saying so, boisterously, in a small but growing number of expansive, expensive theatres devoted to it.

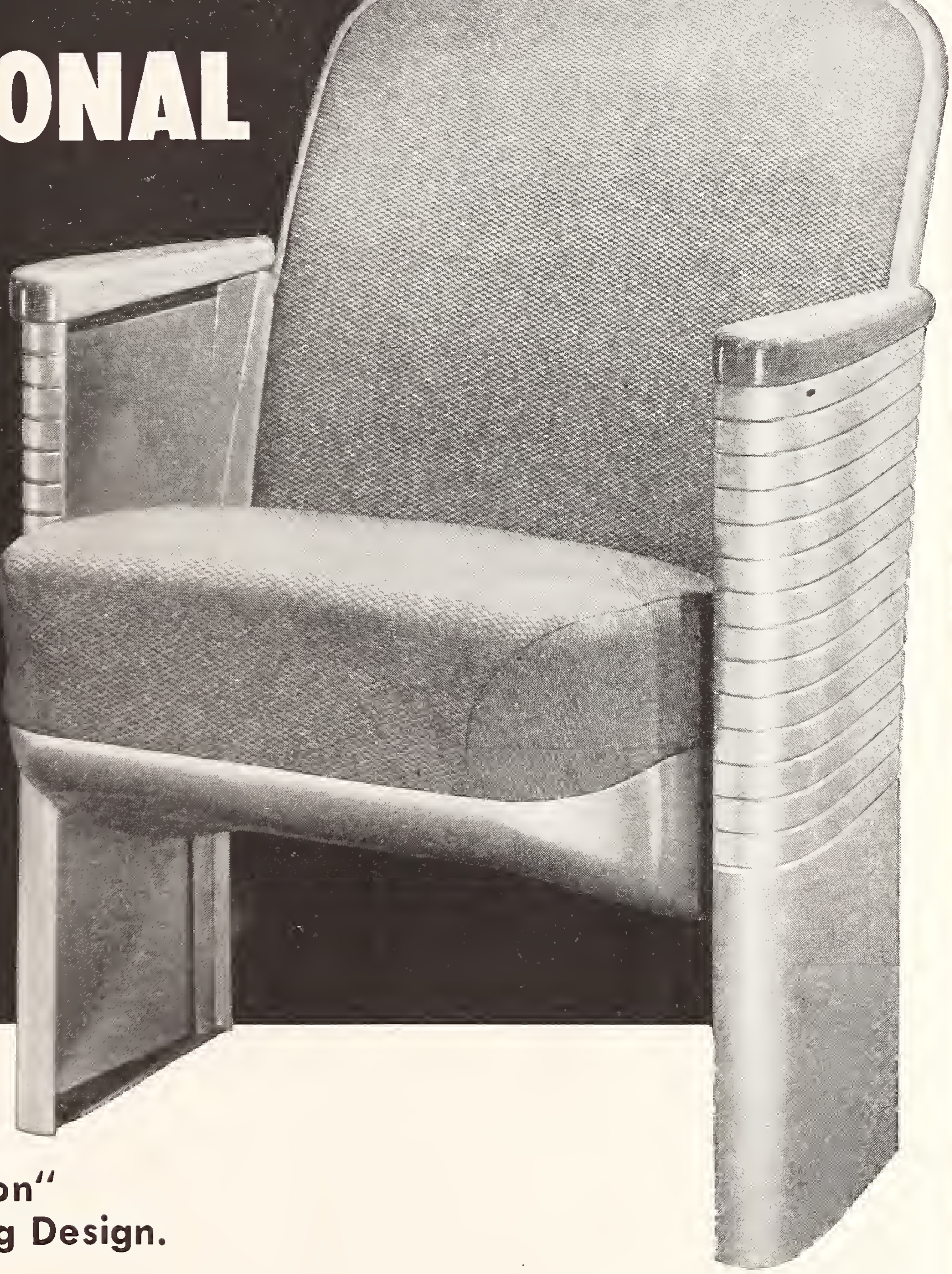
If those theatre were gaudy, they were also brilliant beacons of destiny. The motion picture would need, not a few aedifices, but theatres of good standards everwhere, evolving from more interested study of their functional design, from encouraged pursuit of better tools. It was at *this* beginning that BETTER THEATRES was established, the first publication wholly concerned with the physical implements of competent motion picture exhibition.

Thus it is that on reflection, the 25th birthday of BETTER THEATRES becomes a place in time closely linked with the growth of the business. This issue celebrates it as such.

The Product Pioneers

We have had a good time looking through the earliest issues. The years 1923, 24 and 25 are not long ago memory-wise, yet thumbing through the volumes of BETTER THEATRES develops an epoch. The change since then in theatre styling, in the equipment and the companies that made it, registers continuous, sometimes revolutionary progress, and always at an accelerated speed. This progress is traced in this issue.

As we remark elsewhere, the story of this progress is largely one of products. Many companies who were contributing to the motion picture theatre in 1923, and even through the decade following, are either gone or no longer identified with it. But from the rest comes much of what the



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"Comfort Cushion"

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- Exclusive "Comfort Cushion" with Radically New Spring Design.
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Theatre Equipment Section, Dept. 56-G, RCA, Camden, N. J.

RCA

THEATRE EQUIPMENT
RADIO CORPORATION of AMERICA
ENGINEERING PRODUCTS DEPARTMENT, CAMDEN, N.J.

In Canada: RCA VICTOR Company Limited, Montreal

A "NATURAL" FOR THIS MODERN AGE

MESKER STEEL OF Evansville IND.

all-steel prefabricated OUTDOOR

MOTION PICTURE THEATRE SUPERSTRUCTURES

- Safe
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- Presenting a Beautiful Appearance
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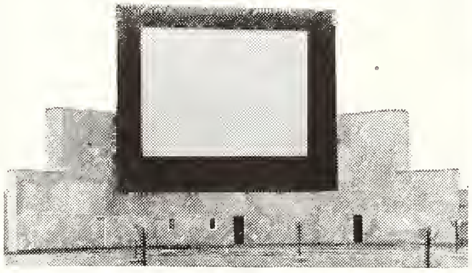

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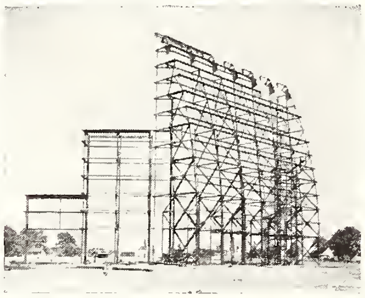

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EVANSVILLE 8, INDIANA

WRITE, TODAY, FOR FULL INFORMATION

theatre offers today in fine screen presentation, in charming environment, in greater comfort and more solicitous service. Messages of many of them are to be found in this issue, and not all of them in the section entitled "A Parade of Progress," for there also are—

International Projector Corporation, in which are consolidated the Nicholas Power Company and the Simplex Company, effecting a continuity of projector development that practically spans the history of the art.

B-T Personally

GEORGE SCHUTZ
Editor since 1928

RAY GALLO
Advertising Manager since 1931

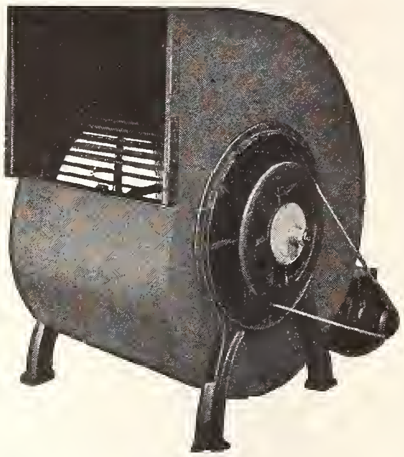
You'll find the *Novelty Scenic Studios,* which were designing and furnishing theatre interiors in 1923 quite as eminently as they are today.

And *Motiograph, Inc.,* formerly the Enterprise Optical Company that grew out of the Optigraph projector designed by the late A. C. Roebuck of Sears, Roebuck fame, so long ago as 1896, the name of the product being later changed to Motiograph with the development of notable advances that included the first film takeup.

When the motion picture got snooty

REYNOLDS BLOWERS

NOW EQUIPPED WITH ALUMINUM BLADES



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Keep your cashier busy, get business you never got before, by drawing in patrons even in hottest weather.

They bring in fresh outside air and distribute it throughout the entire building, cooling and ventilating your theatre economically. They're the next best thing to air conditioning and at a fraction of the cost.

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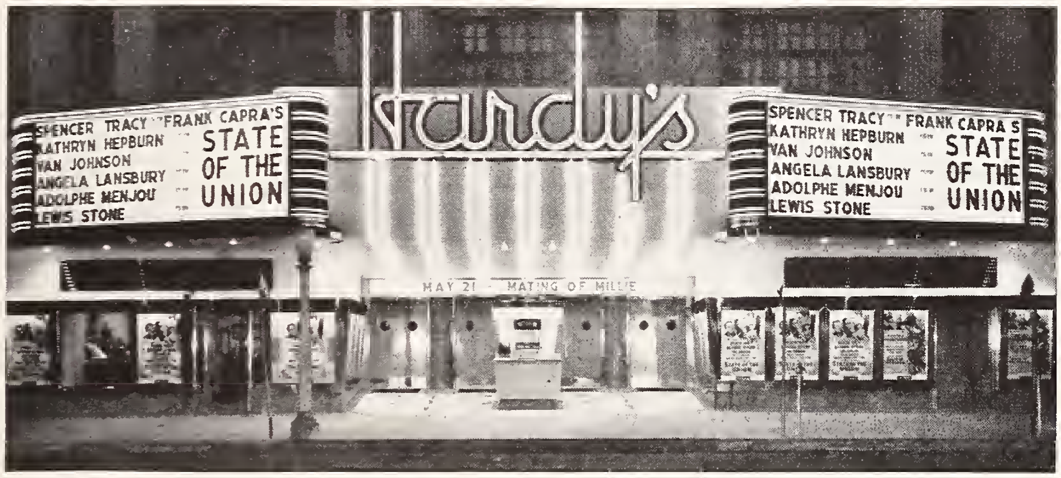
Displays THAT COMMAND ATTENTION ...GET THE BUSINESS... ARE INVARIABLY



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ONLY WAGNER . . offers so many show-selling devices.

ONLY WAGNER . . letters and frames afford so many exclusive advantages.

ONLY WAGNER . . window type frames permit openings of any height and length in ONE panel, making it unnecessary to construct a makeshift series of small signs and join them together. They are by far the most economical to maintain. Lamps, neon and glass can be removed and replaced from any section of the sign without disturbing any other portion and without removing the frames.

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Can Be Used in Combination With:

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Many styles and colors in 4", 6", 8", 10", 12", 16", 24" and 30" sizes—more sizes than offered by any other company.

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WAGNER LOBBY DISPLAY UNITS
(White enameled steel. 24", 36" and 48" sections combine to make any length.)

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(White enameled sheet steel, drilled for mounting. No special wiring required.)

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218 S. Hoyne Avenue
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Wagner Sign Service, Inc.
218 S. Hoyne Ave., Chicago 12, Ill.

Please send big free catalog on Wagner theatre display equipment, the largest line in the world.

Name ....

Theatre ....

Street ....

City and State ....

enough for its theatre to have carpeted floors, it was *Alexander Smith & Sons* that supplied that luxury to many of them, as it fills the necessity today. The *Bigelow-Sanford Carpet Company* of now was then addressing the theatre business as Bigelow-Hartford Company.

From the very beginning of motion picture exhibition theatres were equipped with *Heywood-Wakefield* seating, auditorium chairs being by then an old story to this company founded in 1826, and it has been identified from the beginning with the pursuit of greater comfort, convenience and beauty for patrons which has distinguished motion picture exhibition from the stage theatre throughout the last 25 years.

Vallen, Inc., had begun, before BETTER THEATRES was very old, its steady development of more versatile, smoothly operating electrical curtain control equipment of the traveler type which most screen theatres required.

And by 1923 the Strong Electric Corporation was producing reflectors for the new type projection arc lamps, and the lamps themselves soon afterward.

It was also about this time that the late Larry Strong began to manufacture accessories for motion picture projection, such as the changeover for which, in much later form, his *Essannay Electric Manufacturing Company* is famous today.

The *Automatic Devices Company* is another name of then and now, having begun the production of traveler type curtain control and motor-generator equipment when BETTER THEATRES was "still in its infancy."

These, with those in the pages of "A Parade of Progress," are the pioneers—most of them, anyway; and in the messages today of all such, lies an implication of progressiveness, integrity, know-how.

The Trade Show—1948

NOW AFTER various attempts through the past 25 years, motion picture exhibition has what appears to be an established national exhibit of products for the physical theatre. The Tesma Trade Show in St. Louis next September will be the third annual event of its kind.

According to the custom set two years ago in Toledo, the 1948 exhibit of theatre equipment and services will be the main general attraction of the combined conventions of the Theatre Equipment and Supply Manufacturers Association and the Theatre Equipment Dealers Protective Association. It is an annual event that should be on the calendar of theatre owners and executives, engineers and projectionists.

The affair will be at the Jefferson Hotel, one of the nation's great hostelries. Scores of manufacturers have taken space even at this early date, including:

Wenzel Projector Company, Autocrat, Inc., Bausch & Lomb, Poblocki & Sons, Drive-In Theatre Manufacturing Company, Krispy-Kist Korn Machine Company, Forest Electronic Company, Gordos Corporation, National Super Service Company, Griggs Equipment Company, Kneisley Electric Company, Superior Electric Company, Tol-Pak Company, Star Manufacturing Company, Murch Electric Company, Da-Lite Screen Company, Irwin Seating Company, Supurdisplay, Inc., Kroehler Manufacturing Company.

Also General Register Corporation, Thomas L. Leedom Company, Automatic Devices Company, Motion Picture Machine Company, Essannay Electric Company, Motiograph, Inc., Wagner Sign Service, LaVezzi Machine Works, RCA, Mohawk Carpet Company, International Seat Company, Brenkert Light Projection Company, Ace Electric Company, J. E. Robin, Inc., Strong Electric Company, Theatre Specialties, Vallen, Inc., DeVry Corporation, Neumade Products, Knoxville Scenic Studios, Baldor Electric Company, Pronto Popcorn Sales, Globe Ticket Company, C. S. Ashcraft Manufacturing Company, Ballantyne Company, Ideal Seating Company, Kollmorgen Optical Corporation, and Adler Silhouette Letter Company.

The dual convention program will, of course, include time and events for fun. The dates are September 28, 29 and 30, and right now is none too early for room reservations, advises Roy Boomer, Tesma's secretary.

G. S.

KEEP YOUR THEATRE WASHROOMS SPIC AND SPAN WITH "SANI-DRI"

The Electric Hand Drier

MODERN NO. 7 "SR-W" MODEL SANI-DRI (Semi-Recessed)

You incur no obligation to send for our theatre brochure No. 1082, which will be mailed to you upon request.

This modern automotive method of drying hands costs 15% or less than old drying methods, and it is electrically operated too.

Several models to choose from. Both wall and floor type. Each beautifully designed to blend with atmosphere of washroom and to conform with space permissible.

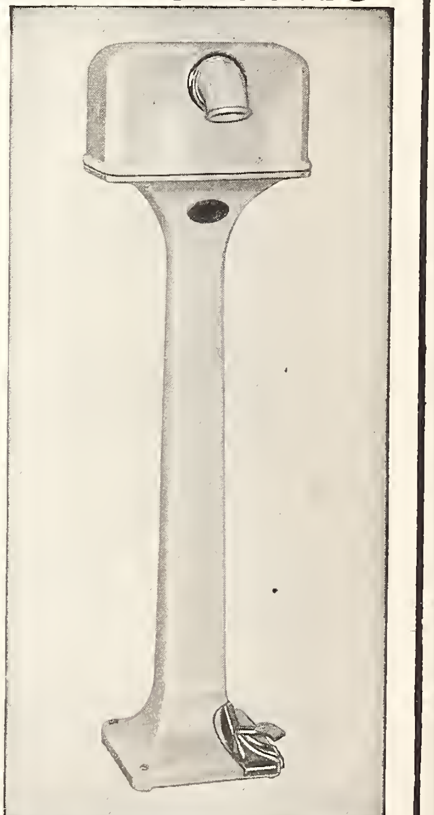
"Sani-Dri" washrooms eliminate the following problems:

SOILED LITTER
LAUNDRY EXPENSE
EMPTY CABINETS
CLOGGED PLUMBING
FIRE HAZARD

and insures you of the following advantages:

ATTRACTIVE WASHROOM
SANITARY CONDITION
CONTINUOUS DRYING
AUTOMATIC SERVICE
CLEAN EQUIPMENT

THE CHICAGO HARDWARE FOUNDRY CO.
748 Theatre Street - - North Chicago, Illinois
IRON, BRASS AND ALUMINUM CASTINGS FOR THE MOTION PICTURE INDUSTRY



NO. 5-SF PEDESTAL MODEL HAND DRIER

about People of the Theatre

AND OF BUSINESSES SERVING THEM

The theatre service division of the RCA Service Company has announced overseas assignments for three members. Howard W. Hyler, of the Philadelphia district, has left on a six-weeks assignment to Europe and Africa; William J. Bradley, of the Atlanta district, has gone to the Caribbean and Panama areas; and Robert G. Davis, of the San Francisco district, has left for a four-weeks business tour through Alaska. All three will service Navy-owned and operated theatres, public address equipment, and 16mm projectors used for entertainment and training of Naval personnel.

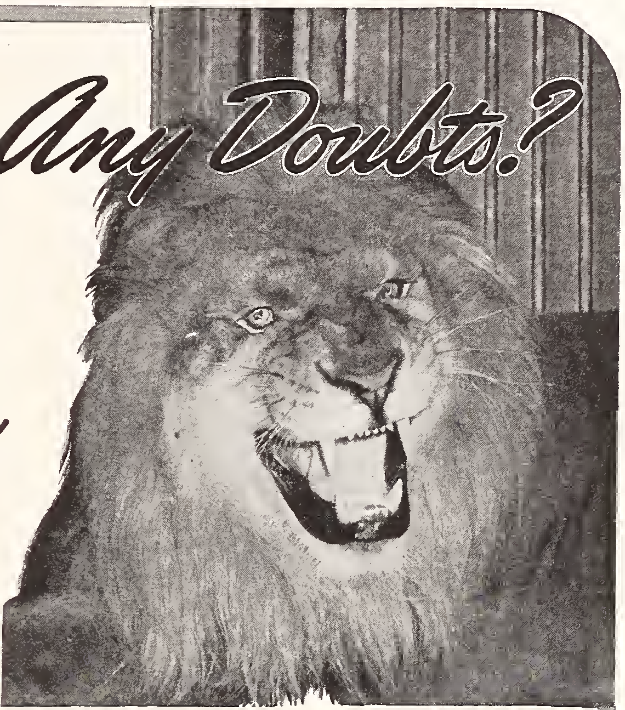
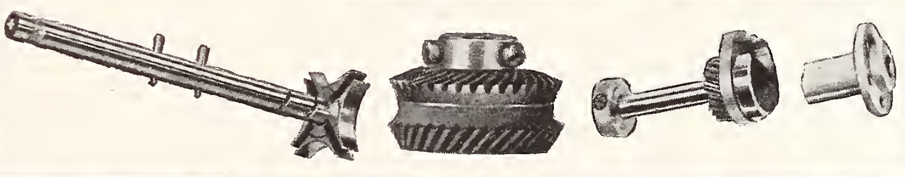
H. M. Bessey has been named executive vice-president of Altec Service, and A. A. Ward vice-president in charge of manufacturing, according to an announcement made at the recent board of directors meeting by G. L. Carrington, president. Officers reelected to the board are Mr. Bessey, Mr. Ward, P. F. Thomas, treasurer, and R. J. Belmont, assistant secretary-treasurer.

The Hynes theatre has been opened at Nettleton, Ark., by E. H. and L. N. Hynes, both of Jonesboro. The Star theatre, which they have operated for the past four years, has been closed.

The new Valley theatre at Taylorsville, Ky., has been opened June 10th. The house was built at a cost of approximately $80,000, and is owned jointly by Mr. and Mrs. Clark Bennett and Morris Smith, all residents of the town. The Valley has been under construction for 11 months and it seats 503 people. The equipment in the theatre includes: Ideal chairs, Motiograph projectors and sound system, Strong lamps and rectifiers, Superlite coated lenses, Altec Lansing speakers, a Da-Light beaded screen, and Thomas L. Leedom carpeting, all furnished and installed by the Falls City Theatre Equipment Company of Louisville.

W. C. DeVry and E. B. DeVry, president and secretary-treasurer, respectively of the DeVry Corporation, Chicago, play their birthdays day and date—except for the year. The event takes place annually on June 15th.

Reeve O. Strock, recording manager of the Westrex Corporation, has gone to England to supervise Western Electric



Have Any Doubts?

Well, try it and see!

You'll find LaVezzi Projector Parts "king of them all"—for precision craftsmanship, easy installation, smooth operation, long life. Obtainable through Independent Theatre Equipment Dealers everywhere.

SUPER LaVezzi SERVICE

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"The Man In the Booth" KNOWS CONTINENTAL Rectifiers

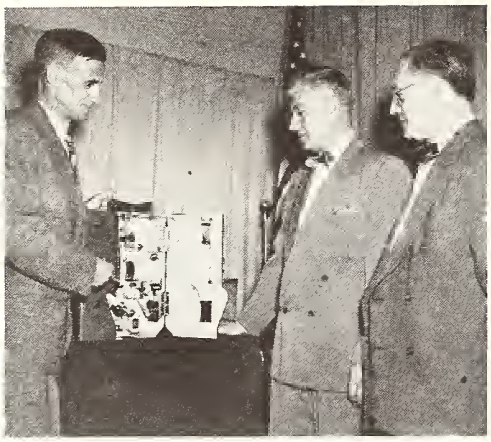
Here are the best available rectifiers for Arc Lamp Rectification made by one of the oldest manufacturers in the field. Theatre-men and projectionists everywhere have found that Continental's Copper-King Rectifier (235-A) and Silver-King Rectifier (235) give steadier and more continuous service. Engineer-Perfected, they meet the most exacting standards of Hollywood's cinemographic technicians. For faithful, day-in and day-out stability and performance theatre men can count on Continental's twin rectifiers.

For technical data on these and other tubes for many purposes write .....

IN RESPONSE TO A GREAT DEMAND WE OFFER:
Continental's Engineer-Perfected 235-A 15-Ampere Rectifier *with a flexible copper anode lead.*
..also available as usual CE 235 15-ampere Rectifier with a stiff tungsten anode lead.

CONTINENTAL ELECTRIC CO.
GENEVA, ILLINOIS

25 YEARS PLUS 15



Karl Brenkert, founder of the Brenkert Light Projection Company, Detroit, and for more years than Better Theatres is celebrating in this Silver Anniversary Number, a prominent figure in the field of motion picture projection, shown (left) at the unveiling in New York of the newest member of the Brenkert equipment family, the BX60 projector, which is described in the About Product for the Theatre department of this issue. Pictured with him at the RCA permanent exhibit in Rockefeller Center are Herman Gelber (center), president of IA Local 306, and Morris Rotker, head of the 25-30 Club of projection pioneers. Commenting on his 40 years in the projection equipment business, Mr. Brenkert, still president of the company, though it is now an RCA subsidiary, recalled that it was an Optigraph projector (parent of the Motiograph), bought from Sears, Roebuck, which got him interested in projection, more immediately in the projection of light for motion picture and other theatrical purposes. The first product was a stereopticon; a spotlight was added in 1911. The forerunner of the Brenograph effect projector did not arrive until 1921, the famous F-7 itself in 1927, and it was about this time also that the company began to make a line of projection arc lamps. A Brenkert projector finally made its appearance in 1939. Associated with Karl through all these years has been his brother Wayne, who is vice-president and general manager.

sound recording activities there during the next four months. He is substituting for the London recording manager, R. J. Engler, who has returned to the United States on home leave.

Recent organizational changes in the Montreal and Toronto districts of Dominion Sound Equipment, Ltd., include the following: In the Montreal district W. E. Carrick, district service supervisor, has been appointed manager of equipment sales and service; J. M. Cohoe, senior service engineer with headquarters in Hamilton, has been appointed district service supervisor in Montreal. In the Toronto district F. S. Hastie, district service supervisor, has been named manager of equipment sales and service; V. Sharp, district engineer, has been made district service supervisor; and B. W. Dunning has been transferred from Montreal to Toronto as office manager.

Extensive alterations to the Majestic theatre in Perth Amboy, N. J., and to the Park theatre in Morristown, N. J., have been announced by Walter Reade Theatres. The front of the Majestic will be completely modernized. Stores in the theatre building adjacent to the entrance will be taken out and the lobby enlarged with one side slated for conversion into a deluxe refreshment service. At the Park interior modernization and reseating are planned. Both theatres will continue operations during alterations.

The Century Projector Corporation, New York, has announced the appointment of Mark S. Hoban as factory manager. Mr. Hoban has had many years of experience in this and allied industries, having a background of employment in such companies as the Federal Telephone and Radio Corporation, the Crosley Company, the Philco Company, and others.

Delmar L. Kroehler, president of the Kroehler Manufacturing Company, has been elected chairman of the Manufacturers' Advisory Committee of the Museum Design Project, sponsored by some 200 retail distributors throughout the country.

E. W. McClellan, assistant chief of engineering of the Westrex Corporation, export subsidiary of the Western Electric Company, has returned to New York after a three-months business trip throughout the world visiting Westrex offices. The journey was made to familiarize Western Electric engineers in foreign territories with new techniques of the industry and new testing equipment designed by Westrex engineers. The trip follows a similar tour to Latin America made last year by O. C. Johnson.

The Pal theatre at Fairfax, S.C., has been completely remodeled and has been reopened. The owner, Buck Smith, has installed a new front, new seating, RCA sound system, and Brenkert projectors.

Louis Wiethe, Cincinnati circuit operator controlling a number of suburban theatres, and president of Theatre Owners, Inc., has been elected president and treasurer of Valley Shop-In, Inc., recently incorporated, for which excavation work has been started. The $1,000,000 project, to occupy an eight-acre site in suburban Roselawn, will consist of a number of modern stores and a 1000-seat theatre.

Frank Yassenoff and Harold Schwartz expect to have their new drive-in theatre, the CCC Auto theatre, near Columbus, Ohio, completed in a few weeks.

A new drive-in theatre with a capacity of 630 cars, is being built between Wallingford and North Haven, Conn., by Charles Lane, formerly an Altec Service representative, and now a drive-in theatre operator in Daytona Beach, Fla.

ALL IN THE FAMILY FOR BOWLING OR BUSINESS

The sons of Poblocki & Sons, Milwaukee manufacturers of marquees, display frames, signs, etc., etc., with one more for good measure, and of course dad himself. This picture was recently taken in observation of the unusual fact that Ben Poblocki and his six sons bowl for the Pere Marquette Council of the Knights of Columbus. And all except William, who is not yet of age, are in business with their father. Left to right: Ray, William, Father Ben, Jerry, Barney, James and Edward.

THE THEATRE SUPPLY MART

Index to products Advertised & described in this issue, with
- **Dealer directory**
- **Convenient inquiry postcard**

Firms are numbered for easy identification in using inquiry postcard. Dealer indications refer to listing on following page.

ADVERTISERS . . .

Reference Number — Adv. Page

1—Adler Silhouette Letter Co. 18
Changeable letter sign equipment. Unaffiliated dealers.

2—American Seating Co. 22
Auditorium chairs. Direct and NTS.

3—Ashcraft Mfg. Corp., C. S. 28
Projection lamps. Unaffiliated dealers.

4—Automatic Devices Co. 50
Motor-generators. Unaffiliated dealers.

5—Ballantyne Co., The 23
Unaffiliated dealers.

6—Century Projector Corp. 28
Projectors (6A), sound systems (6B). Unaffiliated dealers.

7—Chicago Hardware Foundry Co. 8
Electric hand driers. Direct.

8—Chicopee Mfg. Corp. of Georgia, Lumite Div. 17
Plastic upholstering materials. Direct.

9—Continental Electric Co. 9
Rectifier tubes. Direct.

10—Cretors & Co., C. 34
Popcorn machines and popcorn warmers. Direct and unaffiliated dealers.

11—DeVry Corp. 35
In-car speakers (11A), projectors (11B), amplifiers (11C). Unaffiliated dealers.

51—Drive-In Theatre Equipment Co., Inc. 47
In-car speakers. Direct.

12—Essannay Electric Mfg. Co. 15
Film cement (12A), changeovers (12B), rewinder mules (12C), reel and signals (12D). All dealers and direct.

13—F & Y Building Service, The 47
Architectural design and building service.

14—Forest Manufacturing Corp. 36
Projection lamps (14A), rectifiers (14B), screens (14C). Unaffiliated dealers.

15—Garver Electric Co. 34
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16—General Register Corp. 27
Ticket choppers. All dealers.

17—Goldberg Bros. 48, 49, 51
Reels (17A), rewinders (17B), speaking tubes (17C). All dealers.

18—GoldE Manufacturing Co. 36
Ticket boxes. All dealers.

19—Heyer-Shultz, Inc. 47
Metal reflectors. NTS.

20—Heywood-Wakefield Co. 48
Auditorium chairs. Direct.

21—Ideal Seating Co. 46
Auditorium chairs. Unaffiliated dealers.

22—International Projector Corp. 2
Sound (22A), and projection (22B) equipment, and in-car speakers (22C). NTS.

23—Irwin Seating Co. 26
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24—Kliegl Bros. 35
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25—Kollmorgen Optical Corp. 30
Projection lenses. NTS and all dealers.

26—LaVezzi Machine Works 9
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27—Lawrence Metal Products, Inc. 48
Crowd control equipment. All dealers.

28—Maier-Lavaty Co. 36
Uniforms. Direct.

29—McAuley Manufacturing Co., J. E. 31
Projection lamps. NTS.

30—Mechanical Re-Nu Screen Co. 15
Screen resurfacing service. Direct.

31—Mesker Steel Corp., Geo. L. 6
Drive-in theatre screen towers. Direct.

32—Motiograph, Inc. 51
In-car speakers (32A), projectors (32B) and sound (32C) equipment. Unaffiliated dealers.

33—National Carbon Co., Inc. 24
Projection carbons. All dealers.

34—National Engineering & Mfg. Co. 45
Air-conditioning equipment. Unaffiliated dealers and direct.

Reference Number — Adv. Page

35—National Super Service Co. 45
Vacuum cleaners. All dealers.

36—National Theatre Supply 30
Distributors.

37—Novelty Scenic Studios, Inc. 49
Interior decoration. Direct and all dealers.

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Emergency power plants. Direct.

39—Radio Corp. of America 5
Distributors.

40—RCA Service Co., Inc. 46, 48, 50, 51
Projection and sound maintenance service.

41—Reynolds Manufacturing Co. 6
Blowers and fans. All dealers.

42—Robin, Inc., J. E. 34
Motor-generators. Unaffiliated dealers.

43—S. O. S. Cinema Supply Corp. 48
Distributors.

44—Smith & Sons Carpet Co., Alexander 48
Carpeting. NTS and direct.

45—Sportservice, Inc. 45
Complete concession service.

46—Strong Electric Corp., The 43
Projection lamps (46A), rectifiers (46B). Unaffiliated dealers.

47—Superior Electric Co., The 3
Dimmers. Direct.

48—Switzer Bros. 46
Blacklight murals. Direct and unaffiliated dealers.

49—Telesonic Theatrephone Co. 47
Hearing aids. Direct.

50—Theatre Managers Institute 45
Correspondence course in management.

51—Typhoon Air-Conditioning Corp., Inc. 25
Air-conditioning equipment. Direct.

52—Vallen, Inc. 50
Curtain controls and tracks. Franchise dealers.

53—Wagner Sign Service, Inc. 7
Changeable letter sign equipment. All dealers except NTS.

54—Wenzel Projector Co., The 15
Projectors. Unaffiliated dealers.

55—Westrex Corp. 42
Foreign distributors.

56—Westinghouse Electric Corp., Lamp Div. ... 33
Electric lamps.

EDITORIALLY . . .

PROJECTION LAMP, page 13.

A new model reflector arc lamp designed for use of regular high-intensity carbons trimmed in same plane, with means of utilizing tail flame and with electronic control for both arc and carbon feed, manufactured by Forest Electronic Corporation. Postcard reference number E57.

COATED UPHOLSTERY FABRICS, page 13.

A new line of vinyl resin base coated fabrics of leather-like finish for covering auditorium seating and other furniture, manufactured by the Columbus Coated Fabrics Corporation. Postcard reference number E58.

WOVEN PLASTIC FABRICS, page 14.

"A Market Short" on the use of Lumite for decorative finishing of theatre walls as well as for auditorium seating and drapes. Lumite is manufactured by the Chicopee Manufacturing Company. Postcard reference number 8.

MOTION PICTURE PROJECTOR, page 15.

The new Brenkert BX60 projector designed for theatres of average requirements, distributed by RCA Victor Division. Postcard reference number E59.

DRIVE-IN TICKET SALES SYSTEMS, page 16.

Ticket issuing and collecting equipment combined in two systems, one for small, one for larger, drive-in theatres to facilitate ticket sales and box-office accounting, developed by the General Register Corporation. Postcard reference number E60.

EVAPORATIVE COOLING SYSTEM, page 16.

Blowers, drives and air washers co-ordinated in a series of systems for theatre ventilation and summer cooling, manufactured by the National Engineering & Manufacturing Company. Postcard reference number 34.

For further information concerning products referred to on this page, write corresponding numbers, and your name and address, in spaces provided on the postcard attached below, and mail. Card requires no addressing or postage.

To BETTER THEATRES Service Department:

Please have literature, prices, etc., sent to me according to the following reference numbers in the issue of July 3rd—

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THEATRE or CIRCUIT________________________

STREET ADDRESS__________________________

CITY __________________ STATE____________

Theatre Supply Dealers

Dealers in the United States listed alphabetically by states, numbered or otherwise marked for cross-reference from Index of Advertisers on preceding page.

Unaffiliated dealers are numbered. National Theatre Supply (NTS) identifies that organization's branches.

ALABAMA
1—Queen Feature Service, 1912½ Morris Ave., Birmingham.

ARKANSAS
2—Theatre Supply Co., 1021 Grand Ave., Fort Smith.

CALIFORNIA
Los Angeles
3—Breck Photoplay Supply, Inc., 1969 S. Vermont Ave.
4—John P. Filbert, 2007 S. Vermont Ave.*
National Theatre Supply, 1961 S. Vermont Ave.
5—Projection Equipment & Maintenance, 1973 S. Vermont Ave.
6—B. F. Shearer, 1964 S. Vermont Ave.

San Diego:
7—Riddles Theatre Supply, 1543 Fifth Ave.

San Francisco:
National Theatre Supply, 255 Golden Gate Ave.
8—Preddey Theatre Supplies, 187 Golden Gate Ave.
9—B. F. Shearer, 243 Golden Gate Ave.
10—Western Theatrical Equipment, 337 Golden Gate Ave.*

COLORADO
Denver:
11—Graham Brothers, 546 Lincoln St.
National Theatre Supply, 2111 Champa St.
12—Service Theatre Supply, 2054 Broadway.
13—Western Service & Supply, 2120 Broadway.

CONNECTICUT
New Haven:
14—Phillips Theatre Supplies, 130 Meadow St.*
National Theatre Supply, 122 Meadow St.

DISTRICT OF COLUMBIA (Washington)
15—Brient & Sons, 12 "H" St., N. W.
16—Ben Lust, 1001 New Jersey Ave., N. W.

FLORIDA
17—Joe Hornstein, 714 N. 1st St., Miami.
18—Southeastern Equipment, 625 W. Bay St., Jacksonville.*
19—United Theatre Supply, 110 Franklin St., Tampa.

GEORGIA
Albany:
20—Dixie Theatre Service & Supply, 1149 Dawson Rd.

Atlanta:
21—Capital City Supply, 161 Walton St., N. W.
National Theatre Supply, 187 Walton St., N. W.
22—Southeastern Theatre Equipment, 201-3 Luckie St., N. W.*
23—Wil-Kin Theatre Supply, 150-4 Walton St., N. W.

ILLINOIS
Chicago:
24—Abbott Theatre Supply, 1311 S Wabash Ave.*
25—Academy Theatre Supply, 1312 S. Michigan Av.
26—Droll Theatre Supply, 925 W. Jackson Blvd.
27—Movie Supply, 1318 Wabash Ave.
National Theatre Supply, 1325 S. Wabash Ave.

INDIANA
Indianapolis:
28—Ger-Bar, Inc., 442 N. Illinois St.
National Theatre Supply, 436 N. Illinois St.

IOWA
Des Moines:
29—Des Moines Theatre Supply, 1121 High St.
National Theatre Supply, 1102 High St.

KANSAS
30—Southwest Theatre Equipment, P. O. Box 2138, Wichita.

KENTUCKY
Louisville:
31—Falls City Theatre Equipment, 427 S. Third St.
32—Hadden Theatre Supply, 209 S. Third St.

LOUISIANA
New Orleans:
33—Delta Theatre Supply, 214 S. Liberty St.*
34—Hodges Theatre Supply, 1309 Cleveland Ave.
National Theatre Supply, 220 S. Liberty St.

MARYLAND
Baltimore:
35—Dusman Motion Picture Supplies, 2021 N. Charles St.
National Theatre Supply, 417 St. Paul Place.

MASSACHUSETTS
Boston:
36—Capitol Theatre Supply, 28 Piedmont St.*
37—Joe Cifre, 44 Winchester St.
38—Independent Theatre Supply, 28 Winchester St.
39—Massachusetts Theatre Equipment, 20 Piedmont St.
National Theatre Supply, 37 Winchester St.
40—Standard Theatre Supply, 78 Broadway.
41—Theatre Service & Supply, 30 Piedmont St.

MICHIGAN
Detroit:
42—Amusement Supply, 208 W. Montcalm St.
43—Ernie Forbes Theatre Supply, 214 W. Montcalm St.*
44—McArthur Theatre Equipment, 454 W. Columbia St.
National Theatre Supply, 2312-14 Cass Ave.
45—United Theatre Equipment, 2501 Cass Ave.

Grand Rapids:
46—Ringold Theatre Equipment, 106 Michigan St., N. W.

MINNESOTA
Minneapolis:
47—Minneapolis Theatre Supply, 78 S. 12th St.
48—Elliott Theatre Equipment, 1110 Nicollet Ave.
49—Frosch Theatre Supply, 1111 Currie Ave.*
National Theatre Supply, 56 Glenwood Ave.
50—Western Theatre Equipment, 45 Glenwood Ave.

MISSOURI
Kansas City:
51—Missouri Theatre Supply, 115 W. 18th St.*
National Theatre Supply, 223 W 18th St.
52—Shreve Theatre Supply, 217 W. 18th St.
53—Stebbins Theatre Equipment, 1804 Wyandotte St.

St. Louis:
54—Cine Supply, 3310 Olive St.*
55—Exhibitors Supply, 3227 Olive St.
National Theatre Supply, 3212 Olive St.
56—L. T. Rockenstein, 3142 Olive St.

NEBRASKA
Omaha:
57—Ballantyne Co., 222 N. 16th St.
58—Quality Theatre Supply, 1511 Davenport St.
59—Western Theatre Supply, 214 N. 15th St.*

NEW MEXICO
60—Eastern New Mexico Theatre Supply, Box 1099, Clovis.

NEW YORK
Albany:
61—Albany Theatre Supply, 1046 Broadway.
62—Empire Theatre Supply, 1003 Broadway.
National Theatre Supply, 962 Broadway.

Auburn:
63—Auburn Theatre Equipment, 5 Court St.

Buffalo:
64—Becker Theatre Equipment, 492 Pearl St.
65—Bickford Bros., 1209 Broadway.*
National Theatre Supply, 498-500 Pearl St.
66—United Projector & Film, 228 Franklin St.

New York City:
67—Amusement Supply, 341 W. 44th St.
68—Capital Motion Picture Supply, 630 Ninth Ave.*
69—Crown Motion Picture Supplies, 364 W. 44th St.
70—Joe Hornstein, 630 Ninth Ave.
National Theatre Supply, 356 W. 44th St.
71—S. O. S. Cinema Supply, 602 W. 52nd St.
72—Star Cinema Supply, 442 W. 45th St.

Syracuse:
73—Central N. Y. Theatre Supply, 210 N. Salina St.

NORTH CAROLINA
Charlotte:
74—Bryant Theatre Supply, 227 S. Church St.
75—Dixie Theatre Supply, Box 217.
National Theatre Supply, 304 S. Church St.
76—Southeastern Theatre Equipment, 209 S. Poplar St.*
77—Standard Theatre Supply, 222 S. Church St.
78—Wil-Kin Theatre Supply, 229 S. Church St.

Greensboro:
79—Standard Theatre Supply, 215 E. Washington St.
80—Theatre Equipment Co., 261 N. Green St.

NORTH DAKOTA
81—McCarthy Theatre Supply, 55 Fifth St., Fargo.

OHIO
Akron:
82—Akron Theatre Supply, 1025 N. Main St.

Cincinnati:
83—Mid-West Theatre Supply, 1638 Central Pkway.*
National Theatre Supply, 1637-39 Central Pkwy.

Cleveland:
84—Cleveland Projector Co., 1723 E. 86th St.
National Theatre Supply, 2128 Payne Ave.
85—Ohio Theatre Equipment, 2108 Payne Ave.
86—Oliver Theatre Supply, E. 23rd & Payne Aves.*

Columbus:
87—American Theatre Equipment, 165 N. High St.

Dayton:
88—Dayton Film, 2227 Hepburn Ave.
89—Dayton Theatre Supply, 111 Volkenand St.
90—Sheldon Theatre Supply, 1420 Canfield Ave.

Toledo:
91—American Theatre Supply, 439 Dorr St.
92—American Equipment Co., 109 Michigan St.

OKLAHOMA
Oklahoma City:
93—Howell Theatre Supplies, 12 S. Walker Ave.
National Theatre Supply, 700 W. Grand Ave.
94—Oklahoma Theatre Supply, 628 W. Grand Ave.*

OREGON
Portland:
95—B. F. Shearer, 1947 N. W. Kearney St.
96—Theatre Utilities Service, 1935 N. W. Kearney St.
97—Western Theatre Equipment, 1923 N. W. Kearney St.

PENNSYLVANIA
Philadelphia:
98—Blumberg Bros., 1305-07 Vine St.*
National Theatre Supply, 1225 Vine St.
99—Penn Theatre Equipment, 307 N. 13th St.

Pittsburgh:
100—Alexander Theatre Supply, 1705 Blvd. of Allies.*
101—Atlas Theatre Supply, 425 Van Braam St.
National Theatre Supply, 1721 Blvd. of Allies.
102—A. & S. Steinberg, 1713 Blvd. of Allies.
103—Superior Motion Picture Supply, 84 Van Braam St.

Wilkes Barre:
104—Vincent M. Tate, 1620 Wyoming Ave., Forty-Fort.

RHODE ISLAND
105—Rhode Island Supply, 357 Westminster St., Providence.

SOUTH DAKOTA
106—American Theatre Supply, 816 S. Main St., Sioux Falls.

TENNESSEE
Memphis:
107—Monarch Theatre Supply, 402 S. Second St.*
National Theatre Supply, 412 S. Second St.
108—Tri-State Theatre Service, 318 S. Second St.

TEXAS
Dallas:
109—Hardin Theatre Supply, 714 Hampton Rd.
110—Herber Bros., 408 S. Harwood St.
111—Modern Theatre Equipment, 214 S. St. Paul St.
National Theatre Supply, 300 S. Harwood St.
112—Southwestern Theatre Equipment, 2010 Jackson St.*

Houston:
113—Southwestern Theatre Equipment, 1416 Main St.*

UTAH
Salt Lake City:
114—Intermountain Theatre Supply, 142 E. First South St.
115—Service Theatre Supply, 256 E. First South St.
116—Western Sound & Equipment, 142 E. First South St.*

VIRGINIA
117—Norfolk Theatre Supply, 2706 Colby Ave., Norfolk.

WASHINGTON
Seattle:
118—American Theatre Supply, 1504 14th Ave., at E. Pike.
119—Modern Theatre Supply, 2400 Third Ave.*
National Theatre Supply, 2319 Second Ave.
120—B. F. Shearer, 2318 Second Ave.
121—Western Theatre Equipment, 2318 First Ave.

WEST VIRGINIA
122—Charleston Theatre Supply, 506 Lee St., Charleston.

WISCONSIN
Milwaukee:
123—Manhardt Co., 1705 W. Clybourn St.*
National Theatre Supply, 1027 N. Eighth St.
124—Ray Smith, 810 W. State St.
125—Theatre Equipment & Supply, 841 N. Seventh St.

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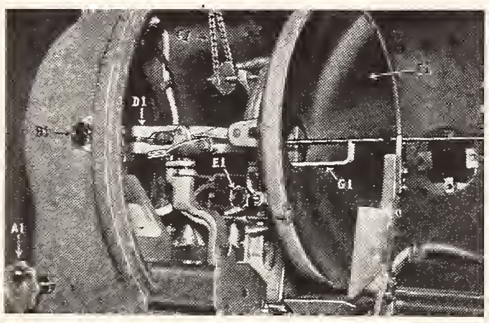
About Product for the Theatre

NEWS AND VIEWS OF THE MARKET AND ITS SOURCES OF SUPPLY

Reflector Arc Lamp for Regular H. I. Carbons

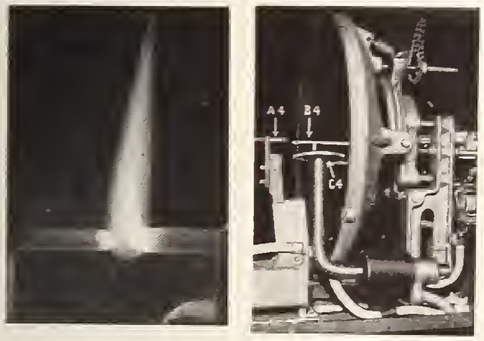
THE ELECTRONIC projection arc lamp announced by the Forest Electronic Company, Newark, N. J., a little over a year ago and under extended development since then, has now been marketed, the manufacturer reports. In addition to being equipped with the electronic carbon feeding mechanism described in the original announcement, the lamp has carbon-burning characteristics referred to by the manufacturer as an "Electronic Arc," which utilizes, according to the specifications, the flame as well as the crater in a lamp of reflector type.



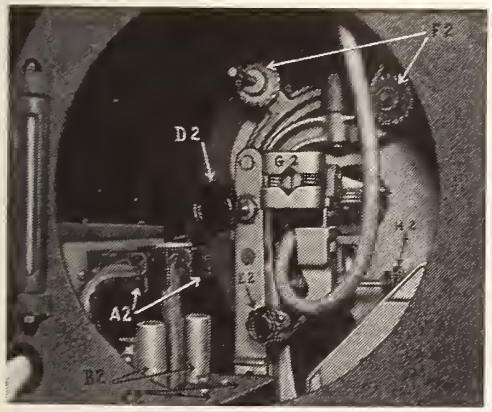
View of new Forest Electronic lamp mechanism from right side, showing negative manual control (A1), negative carbon speed control (B1), reflector adjustment from front (C1), negative carbon holder (D1), negative carbon guide sidewise adjustment (E1), 14-inch reflector (F1), negative carbon guide (G1).

Marketing of the new lamp, it is stated, has awaited full development of this feature for incorporation in the design. The trim employs carbons of regular high-intensity type (not suprex), placed, however, in line with each other and without rotating the negative carbon, as in the suprex trim. In describing the arc, the manufacturer states:

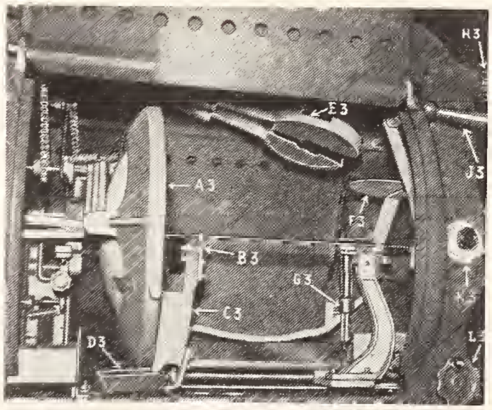
"The Electronic Arc has a very long, narrow tail flame rising straight up at right-angle to the arc. . . . The effect is accomplished by a combination of three factors: First, an air stream admitted at the proper point with relation to the arc; second, electronic directional arc control; and third, the electronic carbon feeding mechanism."



The new Forest electronic arc and the magnetic control mechanism. At left the arc is a reproduction of a photograph of the arc in action. In the annotated photo of the control mechanism, A4 is the positive carbon, B4 the negative, C4 the magnetic control.



View through back of Forest Electronic lamp, showing positive and negative timer receptacles (A2), shields over timer tubes (B2), the timers (C2), reflector adjustment (D2), vertical negative guide adjustment (E2), horizontal and vertical reflector adjustment (F2), rear of negative carbon holder (G2), horizontal negative guide adjustment (H2).



Forest lamp from left side, showing reflector, positive carbon guide (B3), drip shoot (C3), drip cup (D3), flame shield raised (E3), front dowser (F3), spring tension carbon clamp (G3), reflector adjuster (H3), dowser handle (J3), positive carbon speed control (K3), manual control for the positive carbon (L3).

The carbon holders of the new lamp are full-floating with clamp tension controlled by a spring. The mechanism for one carbon is distinct from that for the other, with a solenoid-operated pawl actuating a ratchet wheel secured to the driving worm. Change of feeding speed in each case is controlled by a knob by which is changed the number of impulses fed to the solenoid through an electronic timer.

Each carbon mechanism has its own timer consisting of a thyratron tube with fixed resistors and condensers connected into a simple circuit. The two timers are interchangeable and can be removed merely by separating the plug connection. The arc imager can be placed on either side of the lamp according to operating preference, and the lamp is equipped with a small light which goes on when the carbon will last only 22 minutes longer, and stays on until the lamp is retrimmed.

The Electronic lamp is designed, according to the manufacturer, to burn carbons of any size at any available amperage.

•

New Line of Coated Fabrics of Plastic Base

A NEW LINE of coated fabrics of leather-like finish, for auditorium seating and other upholstery applications, has been brought out by the Columbus Coated Fabrics Corporation, for many years makers of various types of materials for interior decoration.

These fabrics are fabricated of durable twill which is coated with Plastovin, a vinyl resin plastic (rubber formerly used for the base of the better grades of coated fabrics, has been replaced by vinyl resin plastic generally among these grades); it therefore is free of noticeable odor, is resistant to grease, oil, alkali, alcohol and most acids, and can be readily cleaned with mild soap and warm water. Yardage is now available in a fine grain, with a choice of eight clear colors.

•

HEARING AID FIRM MOVES

The Telesonic Theatrephone Company, New York, manufacturers of the Telesonic group hearing aid system which eliminates wiring of seats, yet makes sound pictures audible to persons seated anywhere in the auditorium, has taken new quarters at 3 East 48th Street. The company, headed by Charles Lehman, will center all operations at this address, which provides much larger quarters.

A Market Short

Plastic Fabric for Walls As Well as Theatre Seating

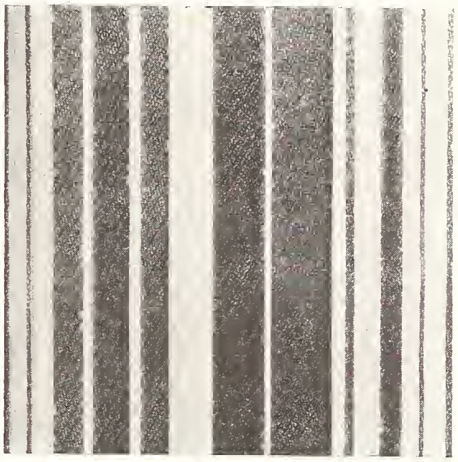
A BRAND NEW development in plastics in prospect before the war that has fulfilled its promise in practical post-war application is fabric woven, in color and patterns, entirely of plastic filaments or "thread." Soon after the close of the war, patterns in some variety were produced for its use in upholstery, and its durability, ease of maintenance, and natural flame-proof characteristics immediately recommended it for theatre seating. There appeared no reason why woven plastic would not be adapted as well to use as wall fabric, but it was not until recently that it was applied for this decorative purpose in a motion picture theatre.

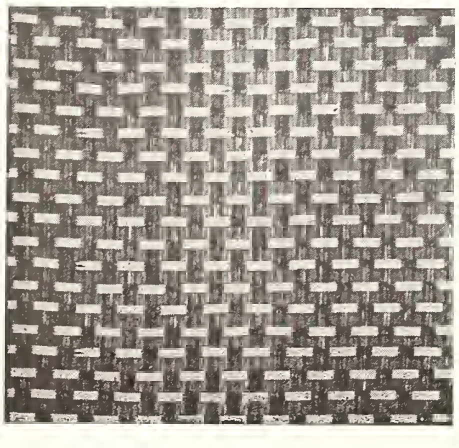
Lumite, the woven plastic fabric of the Chicopee Manufacturing Corporation of New York, has been used to redecorate the women's lounge of the Apex theatre in suburban Washington, D. C., which is pictured below. The pattern chosen by Frank Boucher, general manager of K. B. Theatres, operators of the Apex, is a ribbed weave with a grey stripe on a pastel ground (a recessive scheme which cannot be effectively reproduced in a black-and-white photograph). The fabric was applied directly to the plaster walls with an adhesive (Acryloid B-7 manufactured by the Resinous Products Company, Philadelphia).

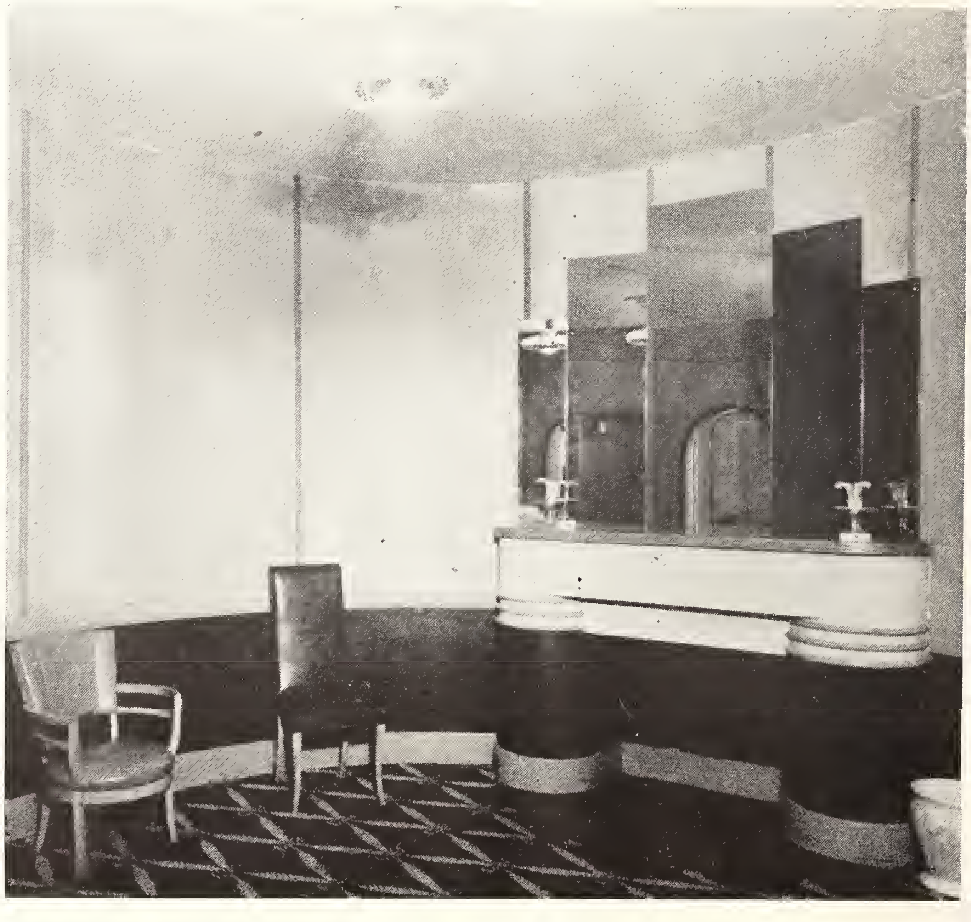
With the development by Chicopee of a wider variety of patterns (three of which are reproduced here), and their availabiliy in practically any choice of colors, the selection of Lumite for auditorium seating steadily expanded, and the line now includes many designs suited to theatre walls, in the smaller scales for lounges and modest foyers, and the bolder forms in large repeats required for auditoriums.

The fact that Lumite can be readily cleaned, even of lipstick, merely by wiping it with a soapy cloth, allows it to be used in women's cosmetic rooms down to a low base or dado, and immediately adjoining the cosmetic tables or shelf. This was a factor in Mr. Boucher's choice of plastic fabric in remodeling the women's lounge of the Apex. "It is the best material we have found for beauty, utility and economy," he advises.

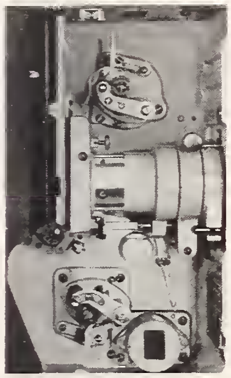
Lumite can be stretched on furring strips in the same manner that other materials are hung in auditoriums, and it has comparable porosity for the effectiveness of acoustical materials behind it. While plastic slowly "melts" at high temperature, this must be extremely high, and the material in any case remains non-combustible, a factor which is of course more significant in wall treatments than in seating upholstery.







New Brenkert Projector For Average Theatres



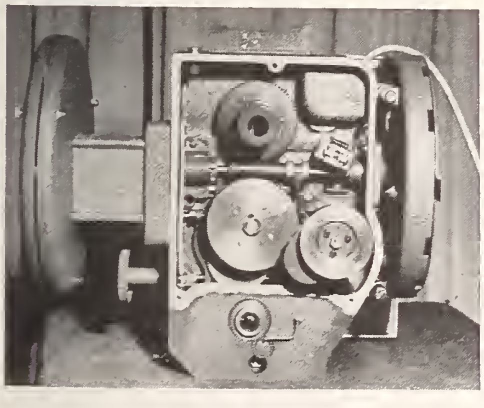
Interior view of the Brenkert BX60 from the operating side.

A NEW PROJECTOR designed for average operating conditions, with basic features of the company's BX80 but modified to allow a lower price, has been brought out by the Brenkert Light Projection Company, Detroit, subsidiary of RCA. Called the BX60, the new mechanism incidentally helps to observe the 40th anniversary of company, which was founded by Karl Brenkert, who is still president, and Wayne Brenkert, vice-president and general manager (*see page* 10).

The BX60 is obtainable with both front and rear shutters, or with rear shutter only. Lubrication is automatic as in the BX80, shaft bearings being immersed in oil with all rotating shafts that run through the main case castings being equipped with oil baffles to prevent oil leakage into the operating compartment.

The intermittent mechanism is also the same as that of the BX80, and the gear train, while simplified, is of the same heavy-duty construction used for the larger mechanism. All unpainted metal surfaces are heavily plated against rust. Other characteristics are cited by the manufacturer as follows:

The housing and main frame are one casting. A large door on the operating side of the projector exposes the entire film compartment, while two glass-covered openings in the door permit the operator to observe the film loops above and below the film trap while the mechanism is in operation. The entire inner surface of the film compartment is finished in light-colored enamel.



Gear train of the new Brenkert BX60.

Quick access to the shutter blades and the rear of the film trap is gained by

PROJECTIONIST FAVORITES for the "PERFECT SHOW"

REEL-END SIGNALS

Essannay REEL-END SIGNALS are available for all projectors. Do not touch film or reel, thus eliminating film scratching. Strictly mechanical, require no batteries, no transformers, no governors, and no presetting. Essannay REEL-END SIGNALS can be installed in five minutes . . . can be counted on for years of day-in, day-out, trouble-free service.

UNIVERSAL REWIND MULE

No more delayed shows, due to broken rewind keys and shafts . . . No more fevered dismantling of vital equipment to install new parts . . . No more need for makeshift rewind collars in the projection booth.

Simple, rugged, and positively fool-proof, the new Essannay REWIND Drive "MULE" fits any enclosed rewind. A flick of the thumb, and it is set to take 4", 5" and Exchange reels.

ESSANNAY ELECTRIC MANUFACTURING CO. . . 1438 NORTH CLARK STREET, CHICAGO 10

YOUR ASSURANCE OF THE BEST!

WENZEL "Smooth-Running" PROJECTOR

You are assured of "smooth-running" performance with the Wenzel time-proven projector. Use Wenzel's precision replacement parts . . . and your present equipment will do a smoother-running job.

WENZEL "BB" INTERMITTENT

Double bearing intermittent movements are available for "Ace" Simplex and Kaplan projectors.

Write for our NEW complete catalog WC25. We will sell only through Independent Theatre Equipment Dealers. Mention the dealer serving you.

WENZEL PROJECTOR COMPANY
2505-19 S. STATE STREET
CHICAGO 16, ILLINOIS

RESURFACE YOUR SCREEN THE MECHANICAL RE-NU WAY

USE THE NEW PATENTED METHOD
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Our mechanical resurfacing method enables you to obtain greater light and better sound distribution than any other Paint Methods of resurfacing. Our copyrighted formula, expertly compounded, is applied exclusively on your screen. Paints and oils used are non-inflammable. The *Mechanical Re-Nu* method extends the life of your screen from 6 to 12 years if treated with our special resurfacing method every 6 months. We guarantee every job under this system.

MECHANICAL RE-NU SCREEN COMPANY
1922 RAYMOND-COMMERCE BLDG., NEWARK 2, N. J.
MARKET 2-1313

removal of a panel on the operating side is held in place by two thumb screws. A filter glass is provided in this panel for viewing the light on the aperture.

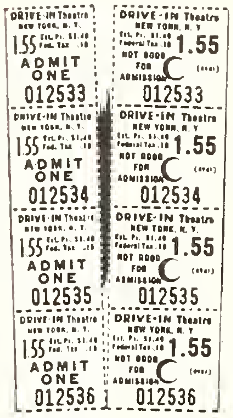
Unit construction is used to facilitate easy servicing. All units are doweled to the main frame for correct alignment of parts thereby maintaining the accuracy built into the mechanism.

•

Ticket Register Firm Creates Drive-In System

A TICKET SALES control system especially for drive-in theatres—in two models, one for medium and large drive-ins, the other for small ones—has been developed for immediate marketing by the General Register Corporation, New York. Both systems are based on the company's standard ticket issuing equipment widely used throughout the motion picture theatre business, and on its new stub rod control ticket box. As described by the manufacturer, here is how the systems operate:

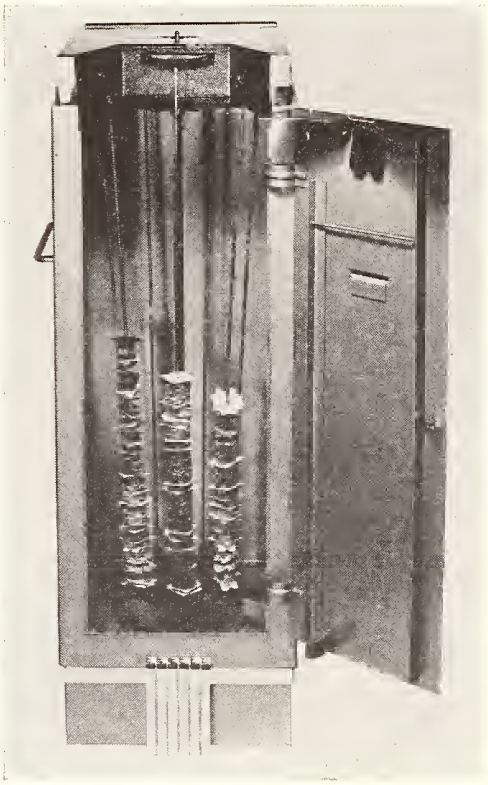
The system designed for larger drive-ins which have a box office or toll booth, includes a special Automaticket ticket-issuing machine for the sale of tickets, and a stub rod control box to keep track of stub collections. The issuing machine, which is electrically operated, is of removable unit construction, allowing various-priced tickets to be issued simultaneously and permitting additional units to be added at any time. A speciallv printed ticket is issued.



The two types of special tickets used in the Automaticket drive-in systems. Patrons' stubs show number of admissions paid for immediate check against number of occupants of car.

The ticket is perforated lengthwise and may be handed to the patron, or inserted under the automobile windshield-wiper (where ticket runners are used, the under-the-wiper method is recommended). At the entrance to the theatre the ticket lifter tears the ticket in half along the perforation and replaces the patron's stub under the windshield-wiper blade. The stub is not folded, so that the magement may check the number of occupants of a car against the number of paid admissions merely by glancing at the length of the stub.

The theatre stubs are deposited by the ticket-lifter in the stub rod control box, where they are retained in numerical order of collection, under lock and key, to be transferred later to a serial-numbered sealed string, for checking and analysis. The sealed string of ticket stubs gives a complete picture of all ticket selling and collecting information. It allows collections to be compared to the number of sales shown by the ticket-issuing register, reveals serial numbers of missing tickets, detects resales of tickets, whether resold the same day or later on, at the box-office or elsewhere, and thus discourages irregularities.



Interior of the Automaticket stub rod control box as used in the special drive-in systems, showing the stubs retained by the theatre, filed in sequence of collection for analysis of sales by the management.

In addition, the system can be designed to record number of passes issued, on-and-off times for all employes concerned with ticket sale and collection, when the manager is away from theatre, number and conditions of refunds, etc.

The system for small drive-ins (up to 300 cars) employs a portable ticket issuing machine for strapping to the shoulder for roving sales, in the absence of any box-office or to speed up traffic by augmenting box-office sales among waiting cars. The machine weighs 3½ pounds full loaded.

This system utilizes consecutively numbered tickets, which are inserted in the portable in packs up to 500. One ticket is issued to each car. At time of issue, the ticket seller writes on the exposed face of the ticket the number of occupants in the car. Provisions are made for adult and children's admissions. As he writes the numbers, a ribbon duplicator within the machine records these details in multi-colored indelible ink on the back of the patron's ticket, as well as on a duplicate ticket which remains sealed in the machine. A flick of the lever at the side of the portable ejects the ticket, which then is placed under the windshield wiper, to be lifted at the entrance. The large, clearly written figures on the ticket may be checked against the occupants of the car at any point before the ticket is lifted at the entrance by the doorman.

At the entrance, the stub is taken and deposited in a stub rod control box. Forgery of tickets is impossible and so is theft because tickets are valueless unless issued by the machine. The carbonized writing on the reverse of the ticket can be obtained in no other way. Erasure or alteration also is impossible.

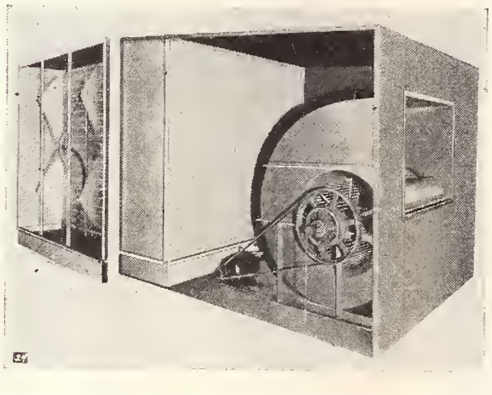
The duplicate of each ticket issued, which remains within the portable in order of issued and under lock and key, allows a complete analysis of sales to be made, which later may be checked against the analysis of collected tickets taken from the stub rod control box.

•

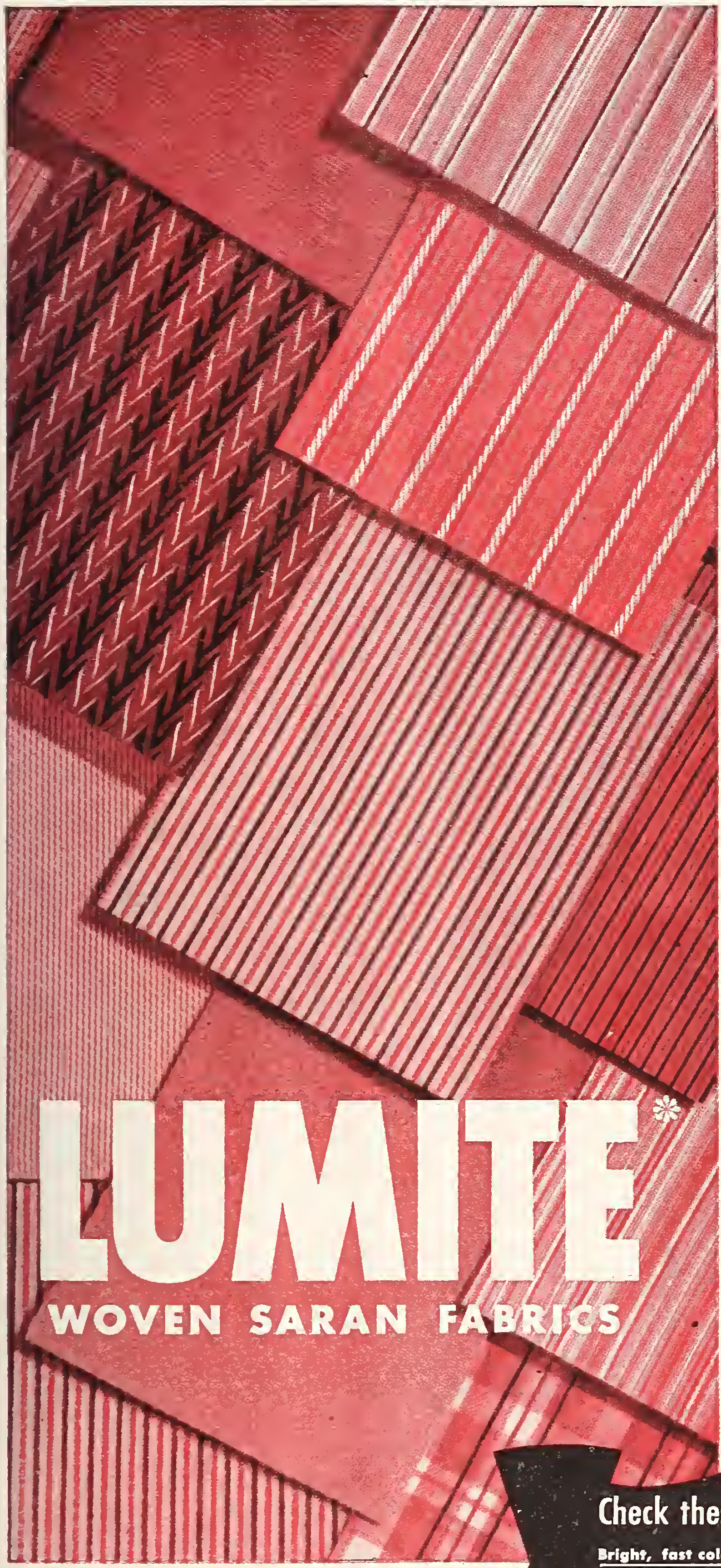
Unified Systems for Evaporative Cooling

BLOWERS, drives and air washers are integrated in design and operating characteristics to form a series of evaporative cooling systems in equipment being marketed by the National Engineering & Manufacturing Company, Kansas City, for the ventilation, with summer cooling, of theatres. The equipment, all of heavy-duty type, is variously sized to meet the requirements of different conditions of climate and seating capacity.

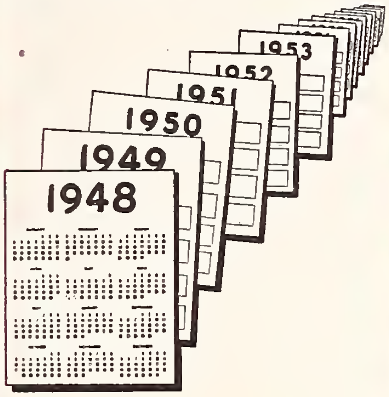
The blowers employed are of centrifugal double-width type with housings of welded construction in heavy-gauge steel. In the smaller models, the housings are in one piece, and split parallel to the blower shaft in the larger models to facilitate erection. The rotor wheel in all cases is of multi-blade forward-curved type, operating on oversized ball bearings, and each fan blade is heavy-gauge steel, die-formed and welded in place on heavy-gauge rings.



The air washer combines spray and evaporator pad features, with the spray washing the air before it enters the evaporator pad which eliminates free moisture from the air. For rust-resistance the interior is finished with zinc chromate. The water pump is of centrifugal type equipped with a ¼-h.p. motor, and spray nozzles are self-cleaning.



The Brilliantly New upholstery fabric



. . . that stays permanently brilliant!

● Here is the perfect new seating material for theatres . . . handsome, luxurious, it cannot stain—never wears out! That's LUMITE.

Woven of saran, this amazing plastic fabric is unlike ordinary fabric and cannot be stained by dirt, grease, food, lipstick, or any liquid. That is why LUMITE is so inexpensive to maintain.

LUMITE comes in an infinite variety of weaves and patterns . . . and brilliant colors. It cannot "bag" or "cup" . . . gives a perfect, glove-like fit. For a practical, money-saving material that will give your theatre a look of lasting beauty, order LUMITE next time you reupholster. For information and samples write Dept. 77, LUMITE DIVISION, Chicopee Manufacturing Corp., 47 Worth St., New York 13, N. Y.

Check these great LUMITE advantages!

Bright, fast colors in a wide variety of pattern and weave. Cannot run, or stain. The color is in the filament itself.

Lifetime wear. The tough, plastic filaments of saran give LUMITE amazing durability. Can't be scuffed or scarred.

Easy to clean. Soap and water or cleaning fluid remove any dirt, grease, chewing gum, etc. without injury to fabric.

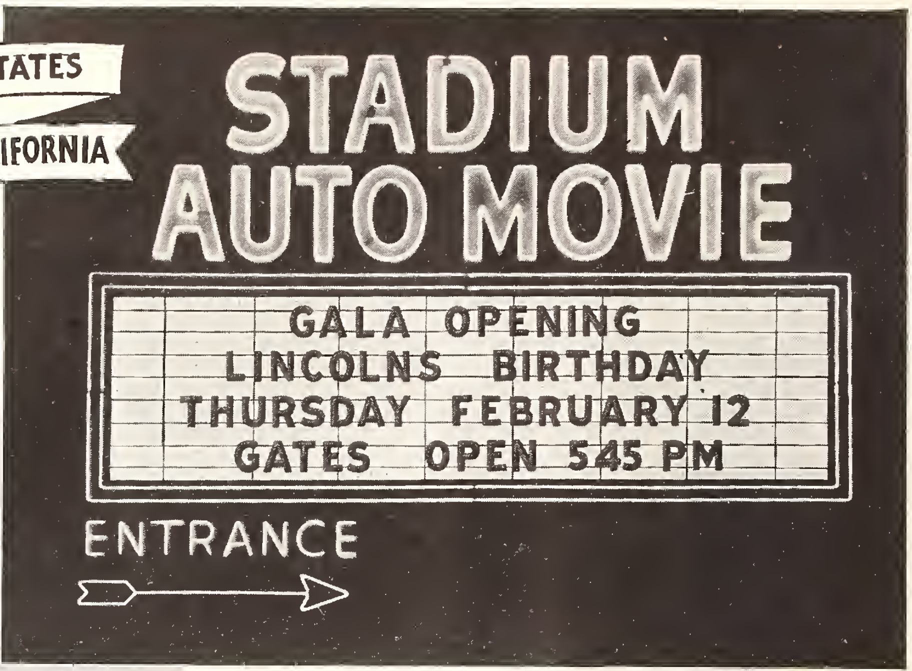
Woven to "breathe", Lumite is cool, never sweats or sticks, can't "cup", bulge or wrinkle, which insures seating comfort.

*®

LUMITE DIVISION, Chicopee Manufacturing Corp.
47 WORTH STREET, NEW YORK 13, N. Y.

ALONG the ROAD to DRIVE-IN PROFITS

GOLDEN STATES THEATRES, CALIFORNIA

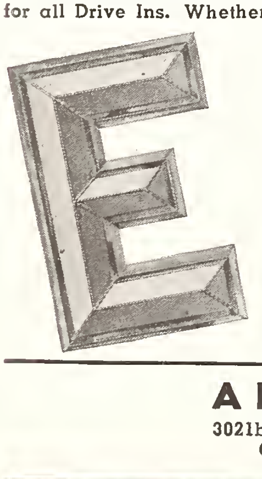

STADIUM
AUTO MOVIE
GALA OPENING
LINCOLNS BIRTHDAY
THURSDAY FEBRUARY 12
GATES OPEN 545 PM
ENTRANCE

Golden States Stadium Drive In Theatre, San Leandro, Calif., showing 1 of 4 openings with 10" Adler PLASTIC "Third Dimension" Letters on "Remova-Panel" Frames.

ADLER

Original "THIRD DIMENSION" PLASTIC and CAST ALUMINUM LETTERS

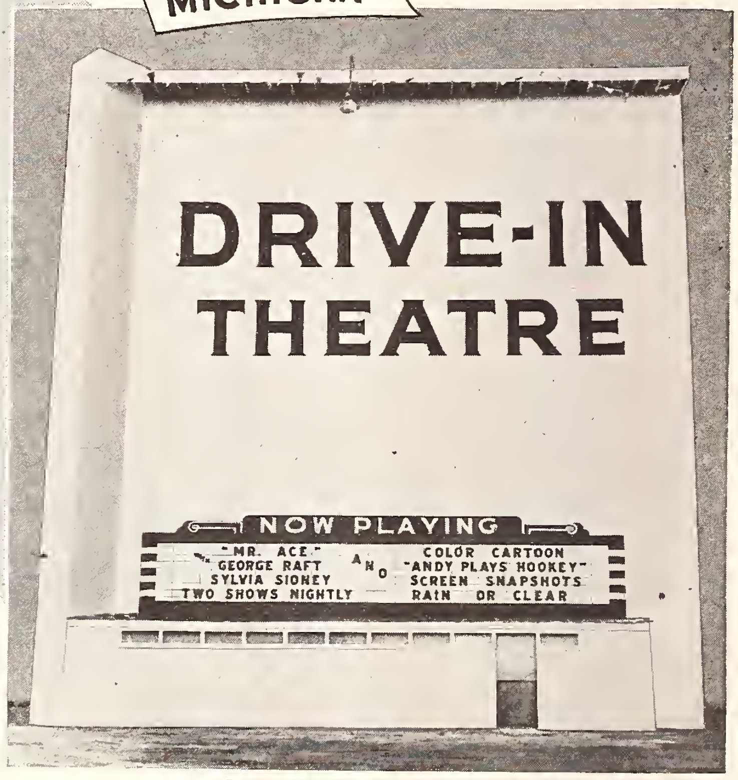
Bold, brilliant, easily readable program display is a "must" for all Drive Ins. Whether along the road or on the screen tower, the show must be sold by modern, attractive, changeable letter billing.



The many interchangeable sizes of Adler "Third Dimension" Letters, combining both PLASTIC and Cast Aluminum types on the same frames, provide outstanding copy easily read from a distance or at an angle--stop passing cars and draw them into the theatre. Write for special information.

Adler PLASTIC Letters with true "third dimensional" depth and beauty. Strongest and toughest letter —solid triangular bevels—integrally molded supports —practically unbreakable.

STARLITE THEATRES MICHIGAN


DRIVE-IN
THEATRE
NOW PLAYING
"MR. ACE"
GEORGE RAFT
SYLVIA SIDNEY
TWO SHOWS NIGHTLY
AND
COLOR CARTOON
"ANDY PLAYS HOOKEY"
SCREEN SNAPSHOTS
RAIN OR CLEAR

Pontiac, Mich., Drive In Theatre, showing 4 lines of 10" Adler PLASTIC "Third Dimension" Letters on Adler "Remova-Panel" Frames. Sign completed in 7 days.

ADLER *Exclusive* "REMOVA-PANEL" FRAMES

(Patented)

—permit fast, easy maintenance directly through "REMOVA-PANELS", instead of lifting out large, heavy frame units with glass. Save their cost

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CHICAGO . . NEW YORK . . TORONTO, CANADA . . LONDON, ENGLAND
Covered by Patents Granted and Pending. Approved by Underwriters' Lab., Inc.

PENING EDITORIAL PAGE OF THE FIRST ISSUE, 1923

BETTER THEATRES

MARTIN J. QUIGLE

Financing T

Smaller Communities

By W. A. MOORE

Stars Indicate Better Theatres

In order that exhibitors may readily distinguish the issue of Exhibitors Herald in their files which contains the Better Theatres section, attention is called to the fact that this issue will contain two stars on the "backbone" of the book. Better Theatres will be published every fourth week and its authoritative treatment of theatre construction, equipment and decoration makes it a valuable reference volume on these subjects.

Better Theatres

GEORGE SCHUTZ, Editor

1948

25 Years That Make an Epoch

THE motion picture theatre is a functioning part of the art, quite as much as the seat of the industry. We who have been at work in and with it through this commemorated quarter of a century, know how significant the contribution of the theatre is, by remembering where the screen theatre started and how it has so progressively grown—and continues to grow—since.

The development of the screen theatre those 25 years ago was catching step with the onward march of the "picture show" into the dignity of the motion picture.

There is meaning in the fact that while the products of the camera were becoming more and more something to see, the great expansive acceptance by the American public brought showmanly recognition of the motion picture theatre's opportunity, and its social responsibility to be "some place to go."

The story is yet to be written of how much that has been, and continues to be, a constructive contribution to our popular culture and standards of living. Good theatre showmanship has given the millions a demonstration of good order, housekeeping discipline, cleanliness and luxury, with touches of beauty and grace of decor.

On this Silver Anniversary, we ask you to remember with us that these pages have ever been dedicated to the purposes and causes of the title "BETTER THEATRES".

MARTIN QUIGLEY

25 Years of Building a Better Theatre for the Motion Picture

By BEN SCHLANGER
Theatre Architect and Consultant

GREAT STRIDES have been made in motion picture theatre design and engineering since the year 1923 when BETTER THEATRES was founded. It may be said without hesitation that this publication has made one of the significant contributions to the advancement of the art. In it's pages throughout these years can be found a wealth of technical data which, if assembled, can form the most valuable textbook on the subject. Many exhibitors have actually made such a text book.

BETTER THEATRES actually started before the development of theatre engineering and design principles applying specifically to motion picture exhibition, got really underway. It was in these early years that the magazine stressed this need for principles in design which would better solve the motion picture exhibition problem. It must be remembered that motion pictures were being exhibited until about 1931 in structures that were intended for, or primarily influenced by, the stage theatre.

It was between the years 1931 and 1941 that definite principles of motion picture design principles began substantially to evolve. It was during this period that functional considerations gradually received important consideration, and the over-riding accent on extraneous decoration receded. The process was slow; the motion picture art itself did not become fully established overnight and the freshness of the art especially with the addition of sound, directed the industry's creative energies largely toward product for the time being, with exhibition plant development something for gradual evolution. By the year 1941 this realization became evident to the industry because by this time the proven value of better design principles had been established. Here are some of the strides forward in this period:

HERE TO WORK FOR US

1. *Unobstructed vision of the picture:* This has been a central objective in the effort to achieve a better architectural medium for the exhibition of motion pictures, and the effort has brought forth greater flexibility in auditorium floor design, including the combination of upward with downward slopes in order to reduce considerably the total slope for both structural advantage and more efficient use of natural site grade conditions. Adjustment of the screen position has also figured in this process.

While staggering seats was not unheard of in earlier years of the motion picture theatre, it waited upon the study in more recent years of the whole screen theatre visual problem and only then began to figure commonly in the schemes of our theatres. As part of this general study, staggered seating has become better understood in its function and in the principles underlying its full advantage.

2. *Acoustics.* Acoustics of course played no fundamental part in the design of the motion picture theatre, as such, until sound (it was a factor only in those theatres which combined vaudeville with pictures). But even sound did not at once establish acoustics as a basic consideration from which to approach a theatre design problem.

Today, however, architects and theatre men quite generally appreciate the importance of relating volume to seating capacity from an acoustical as well as economic point of view. Also, whereas acoustical treatment tended to be pretty promiscuous, materials are being used more and more to achieve the desired acoustic response characteristics of the auditorium, with the influence of design or form better understood. Moreover, this progress has been accompanied by the development of more practical acoustical materials.

3. *Lighting:* To cite method rather than the lamps themselves (development of the fluorescent lamps during the thirties is obviously of great significance in theatre illumination progress), two important advances have been (a) the development of downlighting for auditoriums, with its complete concealment of the light source and the ability to illuminate the audience area for safe traffic; and (b) an increase, due to better lighting tools in both general illumination and projection, in the amount of light allowed auditorium walls and ceiling during the projection period.

Just recently theatre illumination ha made still further important progress, a least potentially, in the data developed b H. L. Logan (BETTER THEATRES o May 8th and June 5th).

4. I am inclined also to include in this summary the approval by the Nationa Board of Fire Underwriters, and by the Canadian building code authorities, of the so-called *"Continental" seating plan* long used in Europe. This permits more than fourteen seats between aisles provided th row spacing is around 36 inches, or better and further provided that there is a serie of exits along both side walls. This seating plan places aisle traffic along the wall where it disturbs least the seated audience

5. *Increased row spacing.* This has been a signal advance. In the past 25 years row spacing has increased from as little as 2 to as much as 38 inches, with the averag today about 34 inches compared with 3 inches less than twenty years ago. At the same time chair design has advanced generally, not only with respect to posture and other comfort factors, but so as to provide greater clearance between rows with given row spacing.

6. *Ample and inviting toilet and lounge facilities.* These have been given more attention than formerly among theatres below the "deluxe" level. In general, they are now well placed, requiring a minimum of travel and cross traffic, with the necessity of reaching them by stairways eliminated in most cases.

PATHS OF PROGRESS AHEAD

It should be made clear that the advance achieved so far has been importantly due to the accumulation of technical information, and the acquisition of actual theatres in which the latest developments were successfully incorporated. Now the application of these developments needs to be steadily broadened. It is quite likely that the resumption of theatre construction, now that Government restrictions have been

(*Continued on page* 48)

A Parade of Progress

1948
1948
1948
1948
1948
also 1900

Development of today's motion picture theatre has been so basically in the hands of the manufacturing institutions serving it that its progress is inevitably revealed as a Parade of Products. This special group of pages, however, distinguishes the messages of firms that, still serving the theatre today, have played a part in its development through most of the great creative years which this Silver Anniversary Number celebrates.

American Seating Company: manufacturers of auditorium seating from the day of the first nickelodeon and before it, and eminently the same today.

C. S. Ashcraft Manufacturing Company: producers of motion picture projection lamps for over a quarter of a century.

The Ballantyne Company: Culmination of a theatre equipment service of the early years, manufacturer of sound reproducing apparatus since 1931.

Century Projector Corporation: Manufacturer of projectors for over 28 years, and also of sound equipment today.

C. Cretors & Company: Founded 1885, pioneer in the development of corn popping equipment and a supplier of such products today.

DeVry Corporation: Founded in 1913 by Herman A. DeVry, manufacturing projection and sound equipment for both 16mm and 35 mm.

Forest Manufacturing Corporation: Established over 25 years ago as manufacturers of rectifiers; today making these and projection lamps.

Garver Electric Company: Makers of rectifiers since 1918.

General Register Corporation: Developer and producer of ticket sale and cash control equipment for over a quarter of a century.

GoldE Manufacturing Company: Originator of many early types of projection accessories; producing such products continuously since.

Irwin Seating Company: One of the nation's oldest steel furniture manufacturers and producer of auditorium seating for nearly 25 years.

Kliegl Brothers: As pioneers in theatrical and studio lighting, gave the art the term "klieglights," and following in the same tradition today.

Kollmorgen Optical Corporation: Designers and manufacturers of motion picture projection lenses for more than 30 years.

Maier-Lavaty Company: Stylists and manufacturers of uniforms for the earliest of motion picture theatres and through all the years since.

J. E. McAuley Manufacturing Company: Producers of motion picture and stage light projection equipment for 25 years.

National Carbon Company: Producers of carbons for light projection arcs from the early days of the art.

National Theatre Supply: Founded in 1926, the first national distribution and service organization devoted to motion picture theatre equipment.

J. E. Robin, Inc.: Founded by one of the earliest figures in motion picture equipment; makers of rectification equipment today.

Typhoon Air-Conditioning Company: Specialists in theatre ventilation for 35 years, and in theatre air-conditioning as well today.

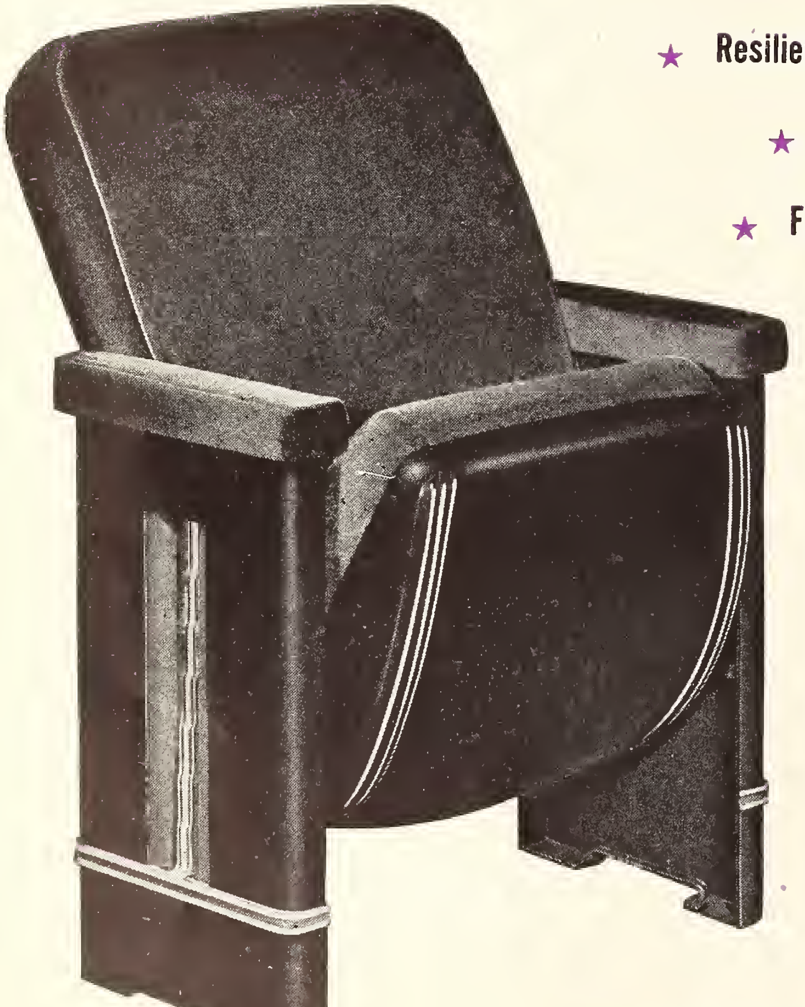
Westinghouse: One of the companies early identified with America's "Mazda" lamp—eminent source of incandescent lamps today.

1923
1923
23
1923

For theatres of distinction...

American Spring-Back BODIFORM Theatre Chairs

...world's most comfortable theatre seating!



- ★ **Resilient spring-back cushions**
- ★ **Extra-high backs**
- ★ **Foam-rubber seat toppers**
- ★ **Foam-rubber armrest pads**

Top choice of the nation's top theatres, American Spring-Back BODIFORM Chairs provide the kind of ultra-luxurious comfort that makes patrons say to themselves, "I'm coming back here often."

American Spring-Back BODIFORMS are standouts for serviceability, too. They are ruggedly built to stay on the job year after year, with amazing maintenance economy.

Prompt delivery is yours. Write today for full details.

American Seating Company
GRAND RAPIDS 2, MICHIGAN
Branch Offices and Distributors in Principal Cities
WORLD'S LEADER IN PUBLIC SEATING
Manufacturer of Theatre, Auditorium, Transportation, School, Church, Stadium Seating, and Folding Chairs

ROYAL SOUND MASTER

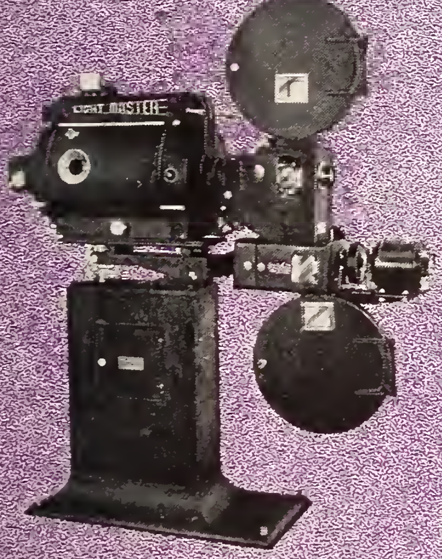
CONTINUOUS SERVICE TO
THE THEATRE SINCE 1931

Drive-in Theatre Equipment

REPUTATION

—built by satisfied theatre owners

From the far-flung corners of the globe have come testimonials in praise of Royal Soundmaster equipment. It is this praise, this satisfaction with the quality and performance of the ROYAL SOUNDMASTER line that has established the enviable reputation we own for building superior theatre sound and projection equipment.



Projection Equipment

SERVICE

The Ballantyne Company, makers of ROYAL SOUNDMASTER equipment, is a name that has become recognized in the Motion Picture Industry throughout the world as a symbol of service for over two decades.

QUALITY

Ever since the advent of sound in the theatre, the ROYAL SOUNDMASTER line has been in the fore-front in the use of advanced techniques in sound reproduction. Quality of reproduction and quality of workmanship have always been maintained . . . further factors which have made possible the building of a long list of satisfied theatre owners.

RELIABILITY

This superb quality, coupled with exceptional performance has given to ROYAL SOUNDMASTER a reputation for reliability that in itself has won thousands of constant friends to this equipment. In countries all over the world, ROYAL SOUNDMASTER gives dependable service even under the most adverse conditions.

Amplifiers

LOWER COST

It has always been the policy of the Ballantyne company to build the best possible sound and projection equipment and place it within the financial reach of every theatre. In line with this policy we are proud to announce an ALL NEW Complete Sound System, the Model 514, which in our sincere belief is far superior than any comparable system available today for the smaller theatre. Of course the ROYAL SOUNDMASTER line is built for any size theatre . . . yet costs less than any comparable equipment. Before you buy, compare quality, compare performance, compare reputation, compare price . . . you'll buy ROYAL SOUNDMASTER.

Two-Way Horn Systems

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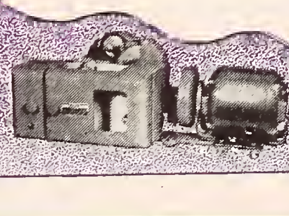
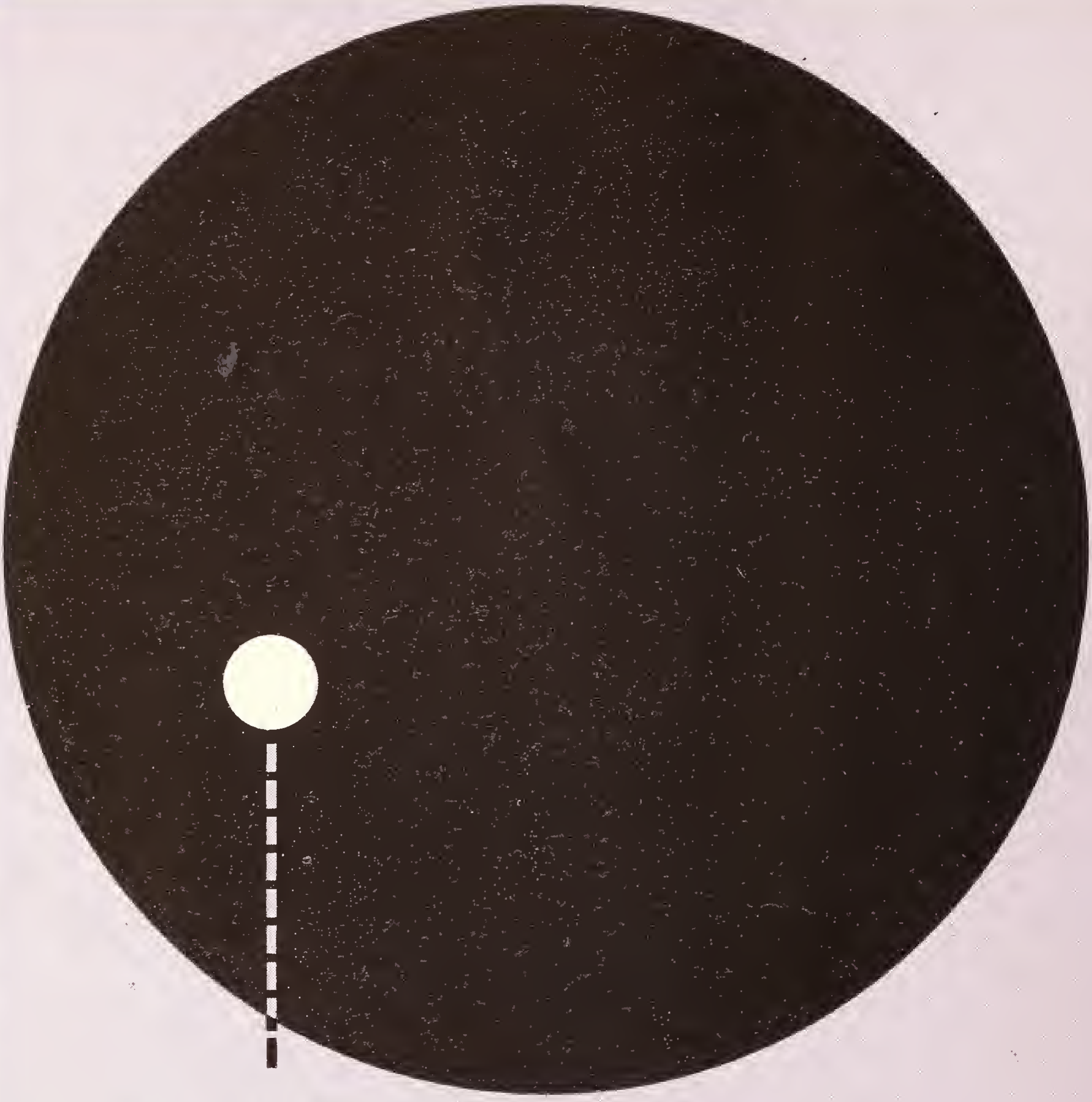
Licensed Under U. S.
Patents of Western
Electric Co., Inc.

Exciter Supplies



Soundheads



OVER 25 YEARS OF PROGRESS LEAD TO THE

BRIGHTEST SPOT IN THE WORLD!

ITS AREA is less than one quarter square inch. It is the most powerful "point source" of light in the world. It is the crater in the tip of an experimental positive "National" High Intensity carbon.

Into this tiny spot is packed the same amount of light which would be emitted by 137,000 brightly burning candles!

This crowding of a terrific amount of light into a small area is a feature of every "National" carbon arc used in movie projection. It is called *intrinsic brilliance.* This is what makes your pictures so bright and pleasing to look at.

Furthermore, the light emitted by "National" High Intensity Projector Carbons is the closest approach to sunlight. It has a continuous spectrum and contains all the colors of the rainbow. This makes color movies glow with rich natural detail. Your theatre patrons like it—their approval shows up in the box office.

When you order projector carbons — order "NATIONAL"!

The term "National" is a registered trade-mark of

NATIONAL CARBON COMPANY, INC.

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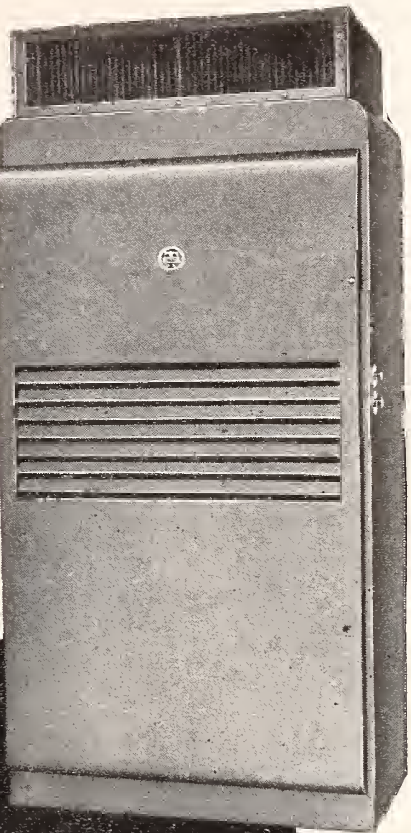
Division Sales Offices: Atlanta, Chicago, Dallas, Kansas City, New York, Pittsburgh, San Francisco

TYPHOON—*serving the industry since the days of the nickelodeon . . .*

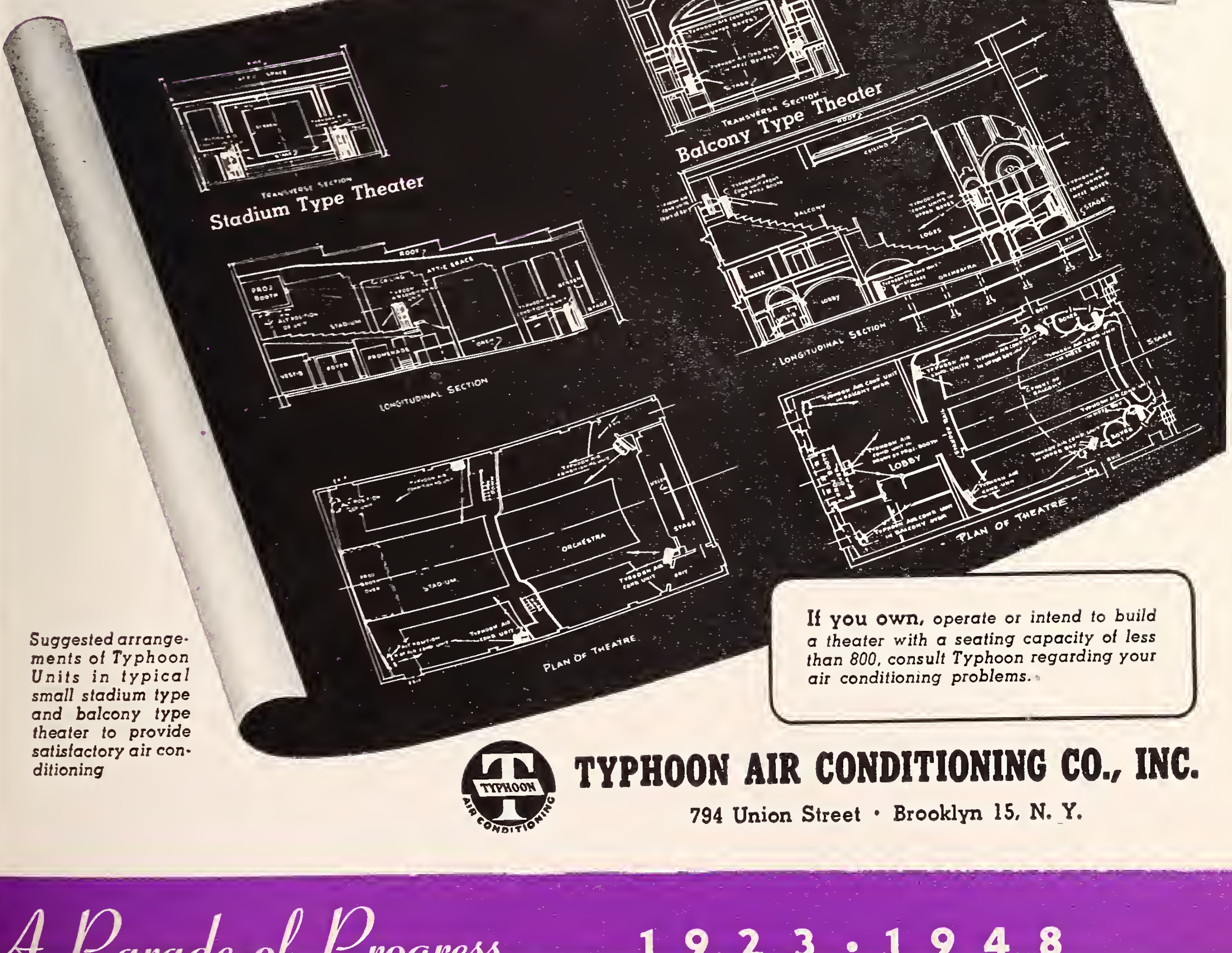
FROM the days of the nickelodeon to the modern motion picture "palace", Typhoon air cooling systems have played a major role in making America's theatres a more pleasant, more profitable source of entertainment.

Today's TYPHOON packaged air conditioners are engineered for practical, economical theatre operation. Easy to install • quiet • compact and streamlined, they occupy a minimum of space • fully automatic • easy to operate and service • at expiration of lease may be moved as easily as a projector • need only electric and water connection for installation • eliminate need for duct systems, but can be used with one.

TYPHOON air conditioners provide all the advantages of large-theatre conditioning for small theatres (seating capacity up to 800). They cool, filter, de-humidify and circulate the air in the summer . . . heat efficiently in the winter. Write for complete information.



Modern TYPHOON AIR CONDITIONERS bring your patrons an "OPEN-AIR" theatre indoors.

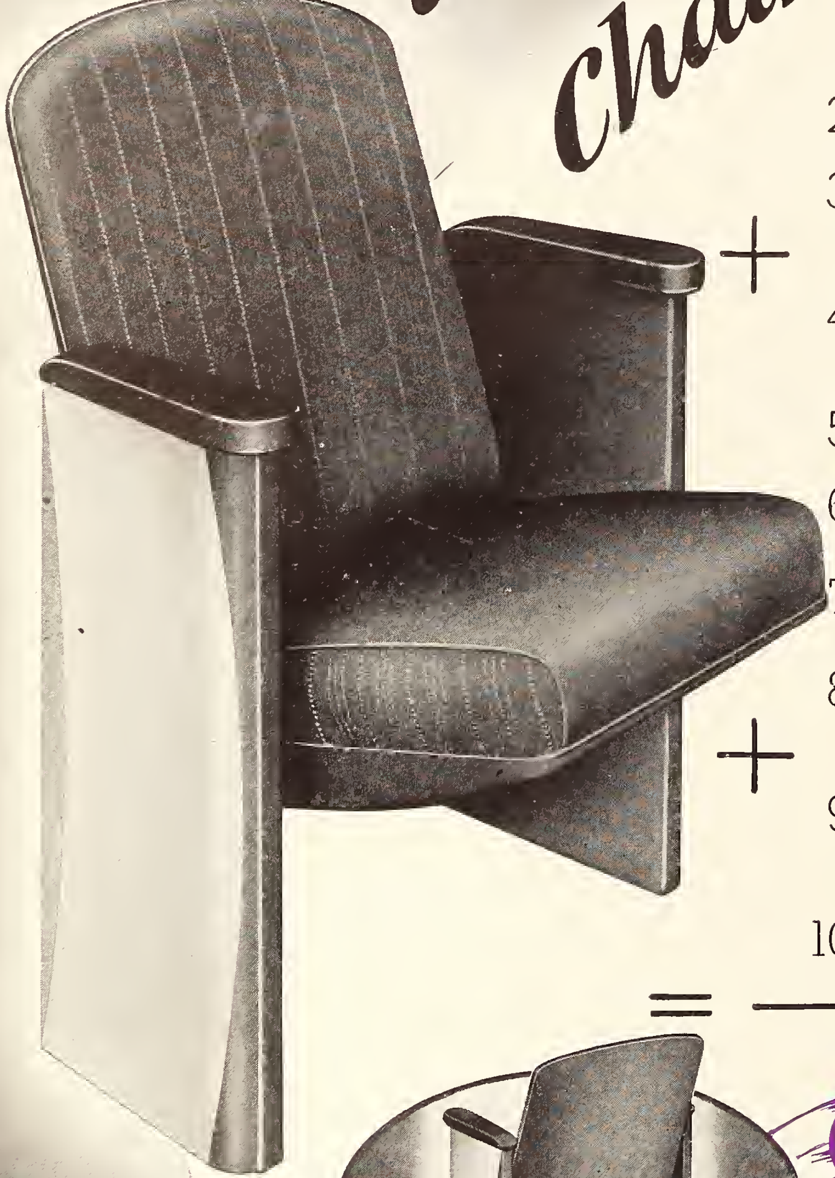

Transverse Section
Stadium Type Theater
Longitudinal Section
Plan of Theatre
Transverse Section
Balcony Type Theater
Longitudinal Section
Plan of Theatre
Lobby
Orchestra
Stadium
Stage
Balcony
Logges

Suggested arrangements of Typhoon Units in typical small stadium type and balcony type theater to provide satisfactory air conditioning

If you own, *operate or intend to build a theater with a seating capacity of less than 800, consult Typhoon regarding your air conditioning problems.*

TYPHOON AIR CONDITIONING CO., INC.
794 Union Street • Brooklyn 15, N. Y.

10 FACTORS THAT ADD UP *to an exceptional Chair value!*



1 HIGHLY ATTRACTIVE APPEARANCE.

2 LUXURIOUSLY COMFORTABLE.

3 SMOOTH STEEL SEAT BUCKET — completely conceals working parts. No bolts or screws exposed to snag clothing.

4 SILENT, AUTOMATIC SEAT LIFTING MECHANISM. All seats lift to identical three-quarter fold.

5 ADJUSTABLE BACKS — for varying pitch.

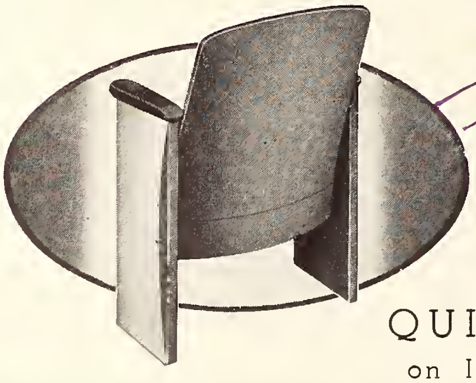
6 COMPENSATING FEATURE — for radius and inaccuracies in floor.

7 CLOSED STEEL, FULL DEPTH PANEL CENTER STANDARDS.

8 FULL LENGTH STEEL BACK PANEL — affords full protection to seat cushion. Curled edge on back protects upholstering.

9 EASY TO REUPHOLSTER — no tacks required. Just slip on cover and clip to steel frame. Seats are easy to remove from bucket.

10 MODERATELY PRICED—reasonably prompt deliveries.



COMET
A NEW CHAIR BY IRWIN

SEATING COMPANY
IRWIN
GRAND RAPIDS, MICH.

QUICK DELIVERY
on Irwin Standard Line
Chairs — Write for Information

IRWIN SEATING COMPANY

GRAND RAPIDS, MICHIGAN

The History of Progress in Motion Picture Ticket Control

Leads to This Point

STUB ROD CONTROL BOX

records and reveals exactly what happens between box office and door!

Stub Rod Control Box in your theatre lobby will keep you constantly informed—by retaining under lock and key for easy checking and analysis *every ticket stub the doorman takes, in the order of collection!*

Irregularities are detected—resales are revealed—responsibility is placed. Stubs are segregated by days, with admissions shown by hourly periods. And all the facts are on the daily string—shows missing tickets, tickets taken out of sequence, time record of cashiers and doormen under signature. Every employee is constantly under control—and every employee knows it.

Stub Rod Control Box has been thoroughly tested for 14 months in every type of theatre—large, small, independent, circuit—200 houses in all. And the consensus of exhibitors' opinion is definitely this:

STUB ROD CONTROL BOX PROVIDES THE MOST POSITIVE PROTECTION EVER DEVELOPED — LIKE A SPOTTER ON CONTINUOUS DUTY — VERY QUICKLY PAYS FOR ITSELF! EVERY THEATRE NEEDS IT!

For complete information write to:

GENERAL REGISTER CORPORATION
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Covered by U. S. Pats. and Pats. Pend.

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THE SUPREX C70

is the latest lamp development of the C. S. ASHCRAFT MANUFACTURING COMPANY, a notable name well known to the entire motion picture theatre industry and the only company engaged in the manufacture of projection arc lamps for more than a quarter of a century.

From the very beginning of the first carbon arc projection lamp development, to the present SUPREX C70, the ASHCRAFT engineering and mechanical "know-how," has always been first in theatre projection lamp requirements.

Modernize with Ashcraft Lamps

SOLD THROUGH INDEPENDENT THEATRE SUPPLY DEALERS

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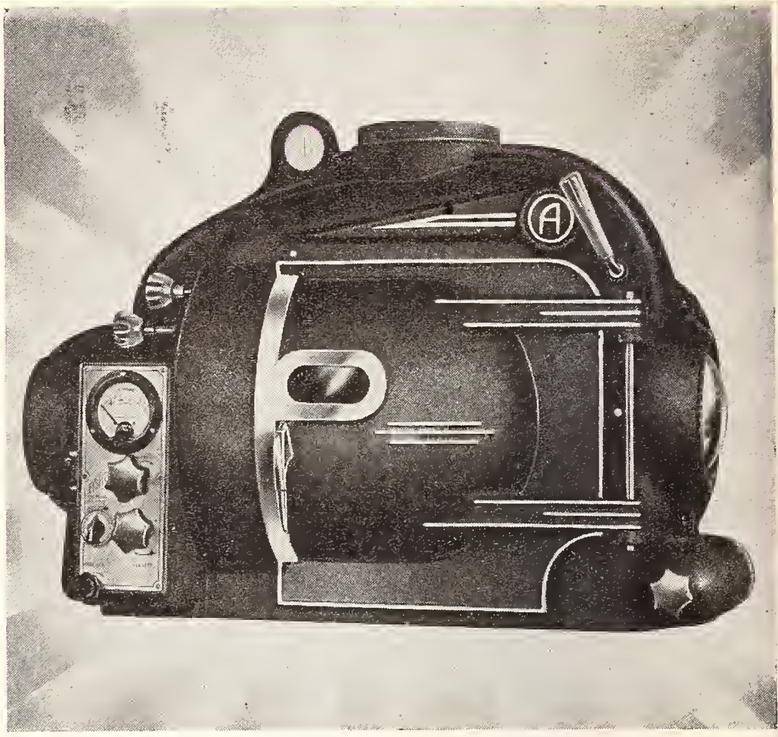
IN CANADA: Dominion Sound Equipment, Ltd.



ASHCRAFT LAMPS ARE USED AS STANDARD PROJECTION EQUIPMENT IN WARNER BROTHERS THEATRES

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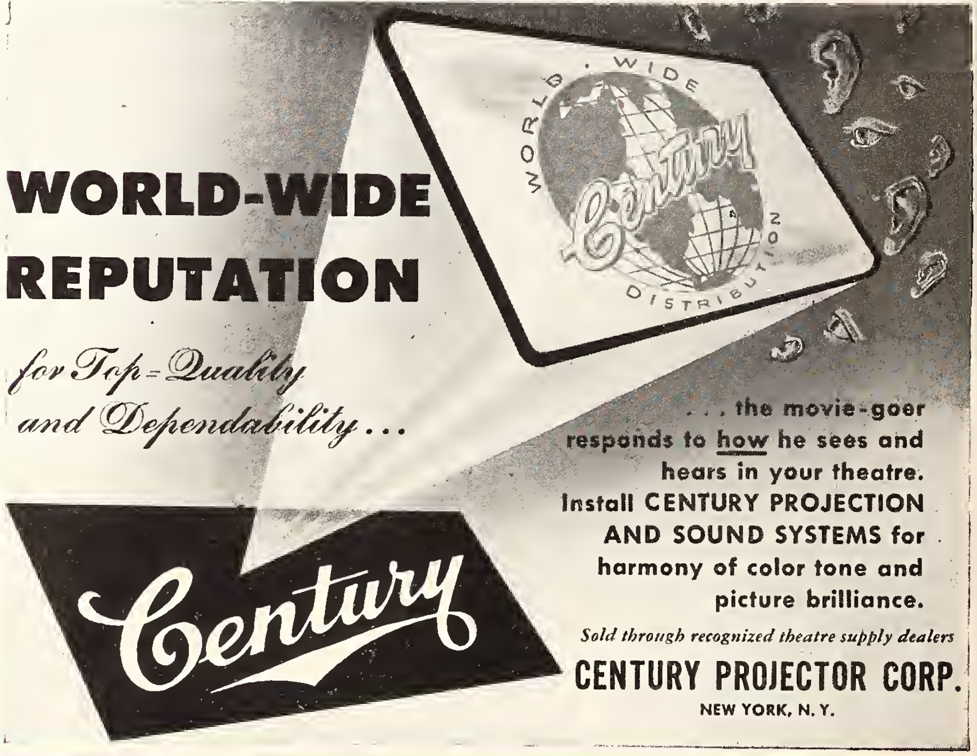
Century

A Quarter-Century of Service to the Motion Picture Industry

... the name with a "WORLD-WIDE REPUTATION"

Whenever equipment is selected—for the Modern Theatre—for the best in projection and sound—it is CENTURY.



WORLD-WIDE REPUTATION

for Top-Quality and Dependability...

... the movie-goer responds to how he sees and hears in your theatre. Install CENTURY PROJECTION AND SOUND SYSTEMS for harmony of color tone and picture brilliance.

Century

Sold through recognized theatre supply dealers

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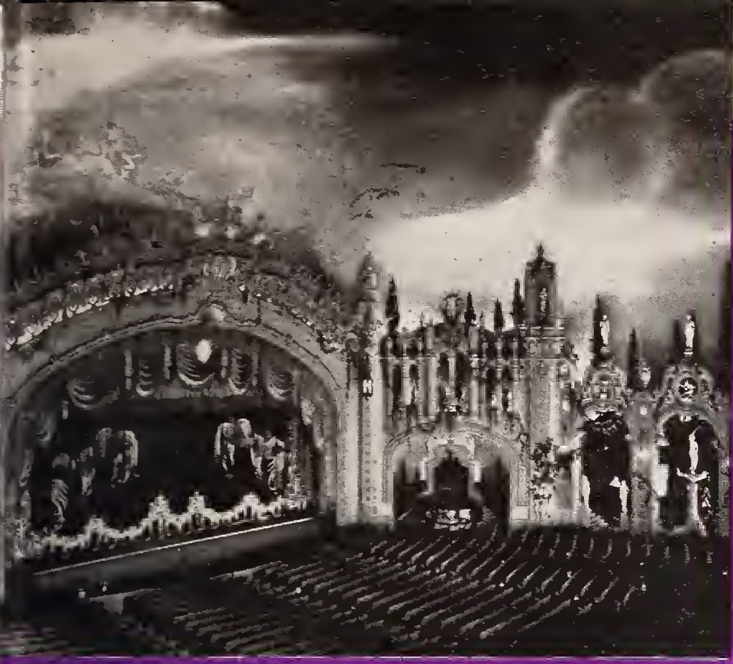


The Real Measure of Our Progress

By **JOHN EBERSON**
Dean of American Theatre Architects

[illegible] of his [illegible] that of Chicago's Paradise theatre [illegible] sky during overtures

PROGRESS IS too often an assumed effect of change. Because our customs, methods, institutions are changing, we are inclined to think that we are progressing. We don't stop to evaluate the change. In many cases we cannot evaluate it until times gives us perspective.

Looking back through the quarter of a century observed on this Silver Anniversary of BETTER THEATRES, I enjoy the vantage point of one who has been closely associated with the motion picture business continuously during all these years and before them, yet far enough removed from it to be without prejudice. To me the underlying mark of progress, embracing all the many improvements that have come with the years, is the definition of purpose that the motion picture theatre has finally attained, after shifts and pulls in various directions. This is its well appreciated purpose of providing a community center of stimulating but wholesome, theatrical yet educational, recreation, primarily in its performance, but in its environment as well.

It is not *Theatre* in the meaning of the dramatic and musical stage; it is rather a service for one of the most important aspects of modern community life.

This of course fundamentally affects all of the things that go to make a motion picture theatre—the layout of it, the kind and quality of the equipment and furnishings it has, the personality given it by its styling and management. If we did things differently 25 years ago, it was partly because we had different tools and materials to work with, but also because we had, or thought we had, a different kind of job to do.

I was a contributor to the first issue of BETTER THEATRES—with this pertaining to a new theatre I had designed, the Majestic in Houston, Tex.:

"True to the Italian Renaissance style, the Majestic was designed with a facade, using largely the classic orders in an attempt to conform to the correctness and ideas of Roman architecture. The classic character of the front elevation, however, is softened by an adoption of the more modern Italian tile roof and cornice treatment, now found so commonly in Florence.

"Decorations, such as carving and sculpture in collected masses, were executived in color reflecting the custom of artists during the Renaissance period, and reviving Fresco paintings and the application of color outside. . . .

"The foyer has a vaulted ceiling and circular arches resting on pilasters, all very highly ornamented and executed in motifs of design found in the portals and corridors in the ducal palace at Urbino. Like designs are carried out in the exit lobby.

Man and manner today, the auditorium below being that of the Virginia theatre in Alexandria, Va., one typical of Eberson modern decor, functionally lighted.

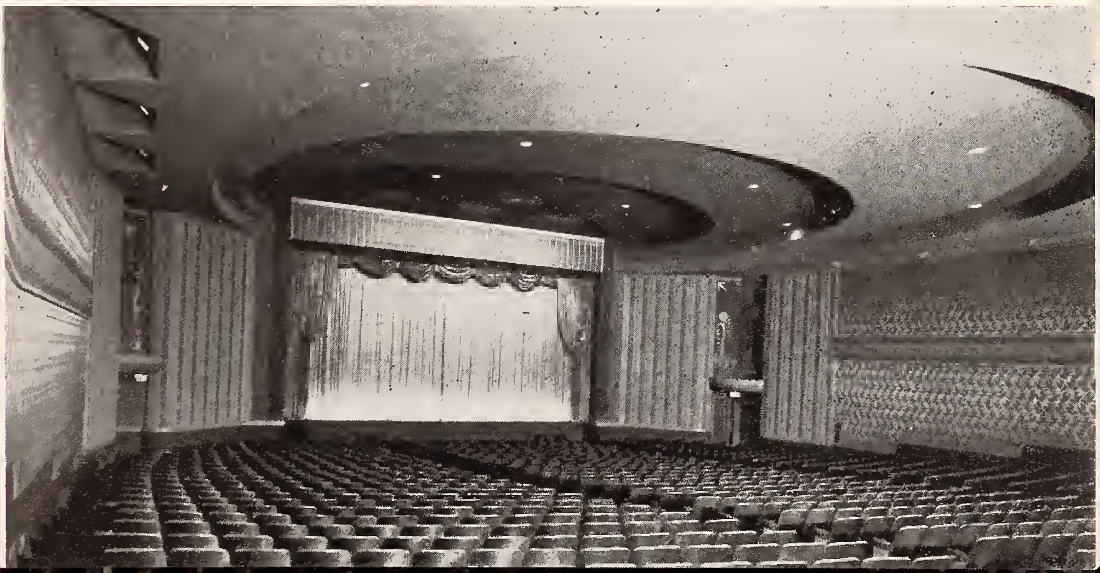
"The art gallery has a faience tile floor with marble base. A coffered and paneled ceiling is decorated in flat ornament in motifs found in buildings in Southern Italy, where Moorish Spanish influences have made themselves felt during certain periods of the development of the Italian Renaissance. . . .

"A unique feature of the audtorium is the treatment of the proscenium arch. The arch proper was conveived as a triumphal arch supported on columns and roofed with a Roman tile roof and stone balustrade. The arch is shaped by the use of spandrels and the soffit of the heavy tile roof is richly ornamented with polychrome carvings.

"The two sides of the proscenium arch are not treated symmetrically, which is an unusual feature. . . . On the left side of the auditorium is an Italian palace facade with a grilled roofed shelter on top. On the right side is a terraced roof garden with a small temple building. . . ."

Those, for the benefit of readers who have come into the business since, were the

(*Continued on page* 32)



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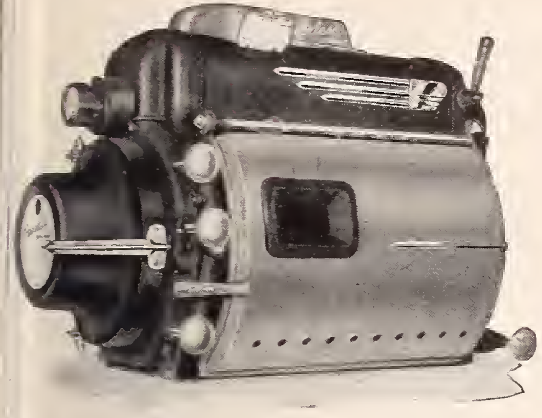

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THE NEW 1-KW "SPECIAL," a real man's size 1-KW lamp having advantages and features that *no* small, 1-KW lamp could ever have. Can be converted to use up to 70 amperes, if need be. Employs the largest reflector used for 1-KW service. Ampere for ampere produces 10% more light and assures 80% side to center distribution. No "Hot Center." Priced to meet *small lamp* competition. The greatest dollar value by far.

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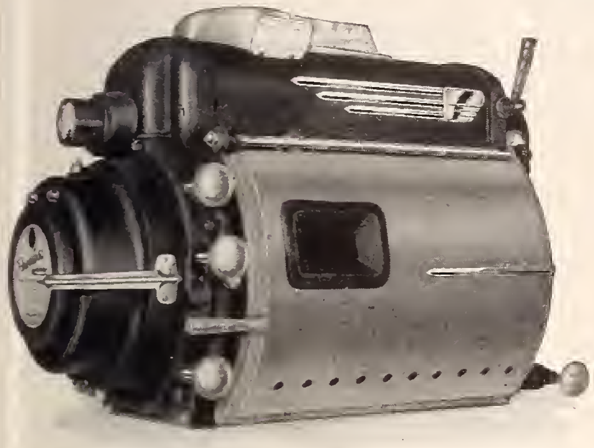

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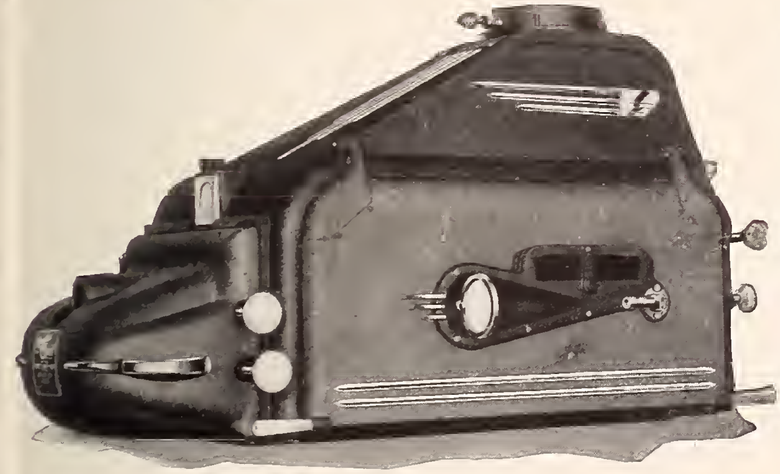

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"Instead of 50 musicians you will see a hundred, instead of a 3500-seat theatre you will feel that you are in a tremendous audience because the effect will be of a double theatre, fairy-like, a glowing, glittering, living thing with all its colorful and soft lighting effects."

—Questions and answers by an architect in BETTER THEATRES of December 1924.

(*Continued from page* 29)

days when the industry was working furiously and spending freely to sell the motion picture to a larger public, to people who had not yet taken it seriously enough as a way to see plays for them to make a habit of it. This had been an objective for some years by 1923. By then still another idea was playing a part. This was the idea that huge, palatial theatres in important business locations could serve the public better than a great many theatres, ordinary or worse, relatively small, scattered around where people lived.

These great theatres—"an acre of seats in a palace of dreams," the publicity boys used to say of them—served a very important purpose for the times in exploiting the motion picture as a fine art. And it is always well for the business to have the prestige of celebrated institutions. Today, however, the motion picture is an established public service, and the majority of its fine theatres—many more competent in their purpose than the palaces of the past—are located more or less around the corner from home.

INSTRUMENTS OF PROGRESS

The story of the progress of the past 25 years is the story of how this came about, and there are several groups of people and organizations that make important chapters in that story. One of these is made up of the technicians who developed better tools and materials and furnishings, and the companies who manufactured them. Another is composed of some of us architects who found motion picture design interesting (and sometimes a good way to make a dollar, too!). But the one I want to speak of here is the trade press.

This isn't suggested merely by the fact that I am writing an article for the Silver Anniversary Number of BETTER THEATRES. The occasion is peculiarly a fitting one to comment on the role of the trade press in the affairs of the theatre business, but the observations I make here are those of the many years in which the designing of theatres, though only one of my interests, has been the one closest to my heart (for it probably is, as some persons, for good or ill, have said, the heart of a showman).

A responsible trade press in any business is always a principal instrument of progress. It provides a clearing house for ideas, and with informed editorship, it gives direction to those ideas. Then as time and applications sort out the true from the false, the informed trade journal promotes the use of the true, by making its advantages generally known.

That is probably its most important function in the long run. But in the meantime the people of the industry it serves are kept in fraternal communication with each other, by reports on what they are doing and thinking about their particular part of the business. Without a reliable trade press, the progress of these last 25 years could not have been, in my opinion, so swift. Some relatively few people would have had the means of informing themselves promptly, but most, I am sure, would have had to depend on the workings of time.

With respect to BETTER THEATRES specifically, I think it proper to note that it was the first real recognition of the two-sided nature of picture exhiibtion, of the fact that a big, important part of theatre operation is the building and its equipment and its good maintenance. In dealing with this end of the business, it has maintained an outstanding reputation for editorial discrimination, for authority and for being progressive. And I have seen—I should also say felt—its influence.

I have not intended to write here about theatre design, now or in the future, but I would like to leave this thought concerning the immediate problems of construction and remodeling.

Should you build today? If your particular conditions warrant the expense, then yes, but I would regard these conditions as rather special. To build entirely new, from the ground up, is otherwise too costly.

MODERNIZATION IS CRITICAL

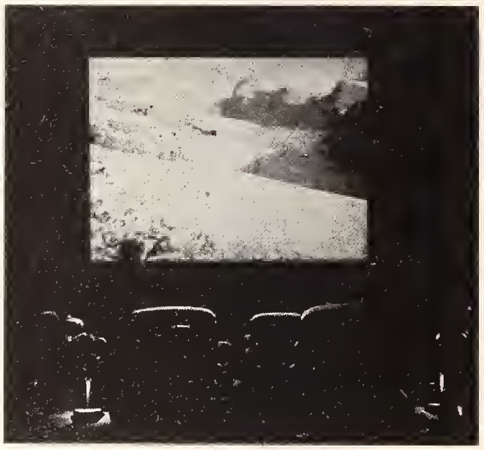
But remodeling, in some degree, is almost imperative for hundreds and hundreds of theatres. They date back to the earliest years of this past century through which all this change has taken place, and some of them before then. Even theatres of fifteen years ago are dated, many worn out structurally. Such conditions are serious, for their owners, but also for the whole business. The public can lose interest, the motion picture business can gradully lose prestige!

If you need more capacity, enlarge your house (and you may be in a better product buying position as a result). Rearrange your lobby, restyle the interior, install new seating and carpeting . . . do something to wipe out the effect of the years, to help make your theatre and the whole business look fresh, alert, live.

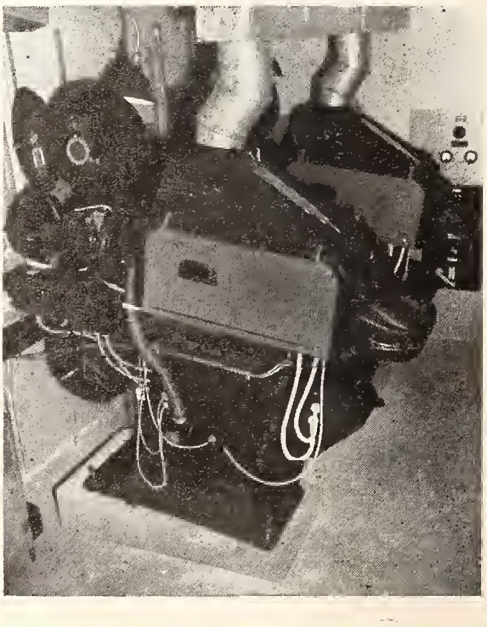
There are many archtects to do a good job for you. Or you may not need any. These urgings are not from a theatre designer. They are rather from the heart of a showman.

●

IT MIGHT HAVE BEEN



They had the movies, they had the automobiles. But apparently nobody thought of it, for the phenomenon recorded above, a growing spectacle of night in America today, had no place in the motion picture scheme until 1933, by which year the airdome of 1923 had all but disappeared. The picture above reproduces skillful photography of a 1948 drive-in in operation. It is the Valley theatre near Pomona, Calif., whose relatively brilliant picture is about 50 feet wide. It is lighted by Peerless HyCandescent lamps with fused quartz F/2 condensers and Peerless heat filters and blowers. Projectors are Simplex E-7 with f/2 lenses, the sound system also Simplex, including in-car speakers.



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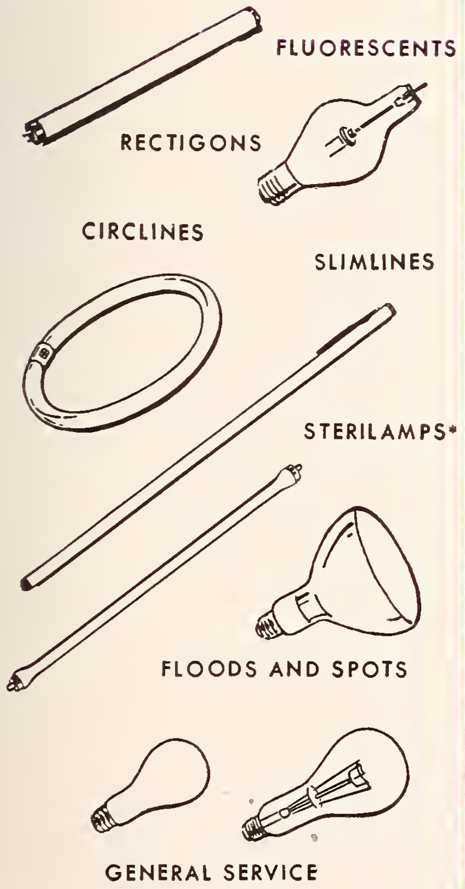
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Emil A. Kern

President

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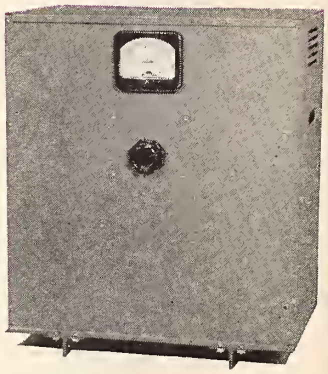

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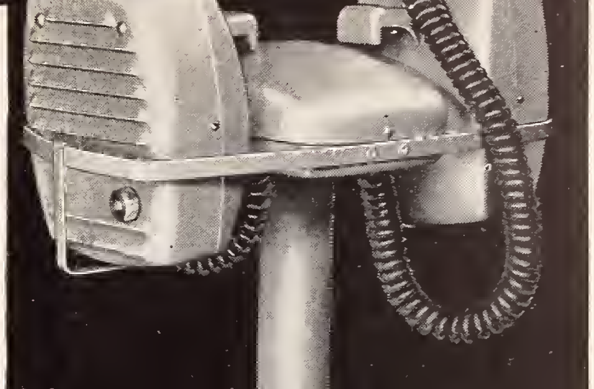

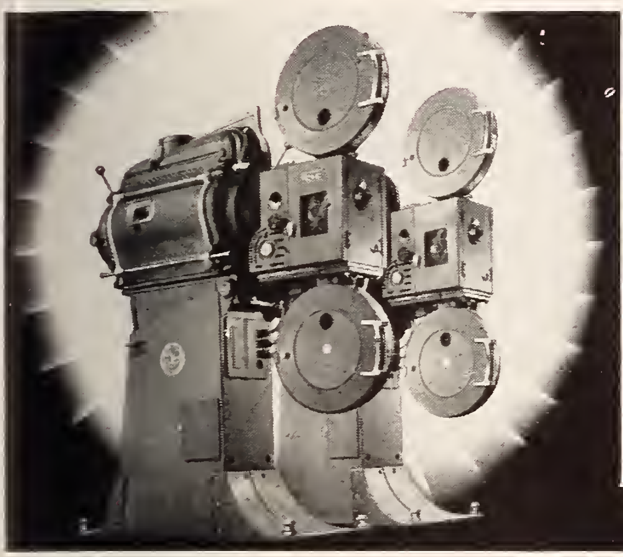

(Upper Right) DeVRY's entirely NEW In-Car Speaker. Compact, lightweight, weatherproof—gives all-season, trouble-free service. Superb sound reproduction. Volume control to patron's taste.

(Lower Left) DeVRY "12000 Series" Projectors with built-in sound head and patented silent chain drive.

(Above) One of scores of model drive-ins equipped with DeVRY "12000 Series" projectors, amplifiers and DeVRY In-Car speakers.

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The founders and executives of Kliegl Bros. are very proud of this heritage and for the opportunity to have contributed to the growth of the motion picture industry and its physical plants. As for the future, we are not asleep at our drawing boards. The same thorough planning and extensive research which has won our firm thousands of satisfied customers throughout the world will be exercised in developments of the future. Yes, Kliegl Bros. creative talent is indeed looking forward to the next fifty-two years, and to the theatre of the future and to television. Those who wish to avail themselves of the knowledge and experience of this organization will find our consultants ready and willing to meet their every need.

Write for Bulletin No. 51

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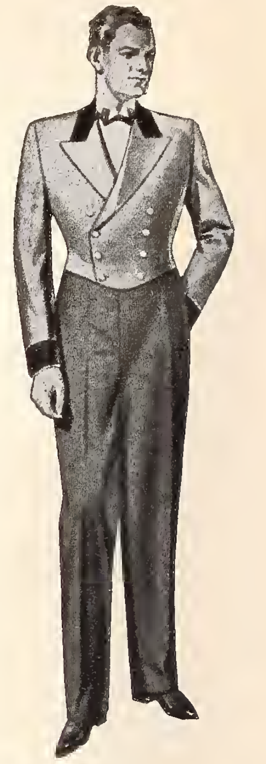

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THE NEW LOOK FOR THEATRES 1923 AND NOW

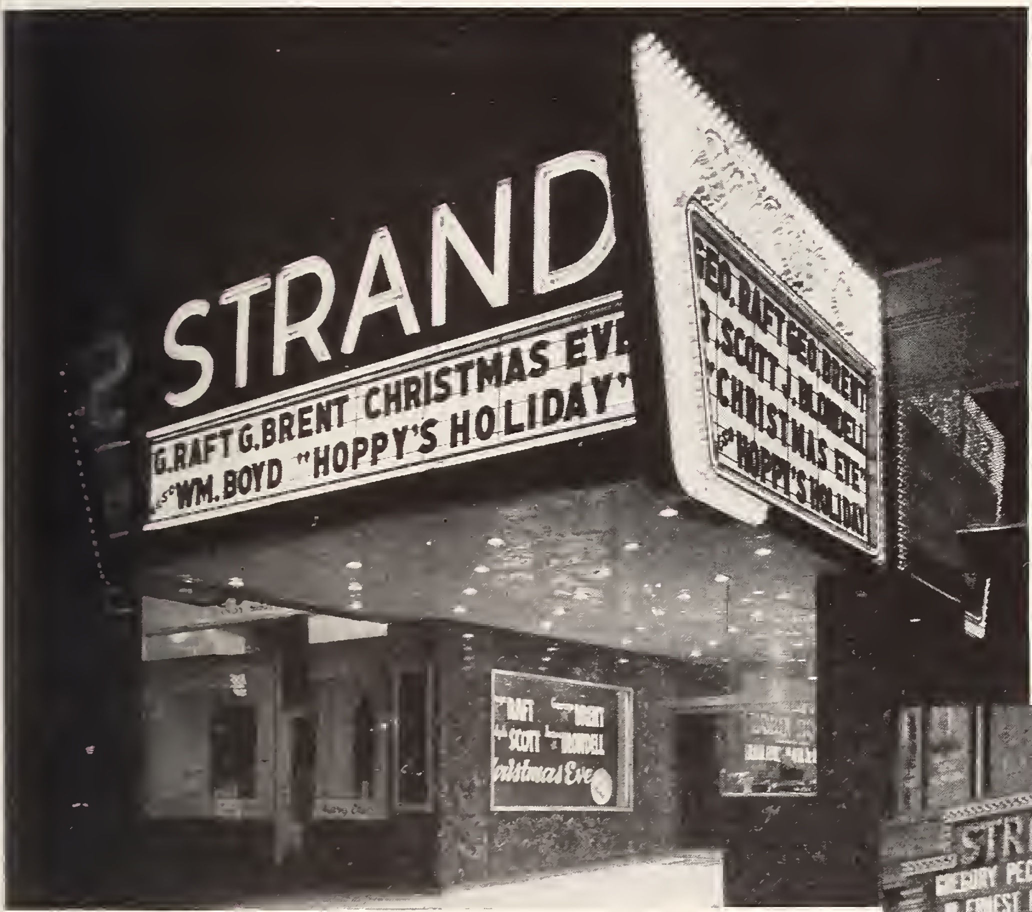
A COMPARISON

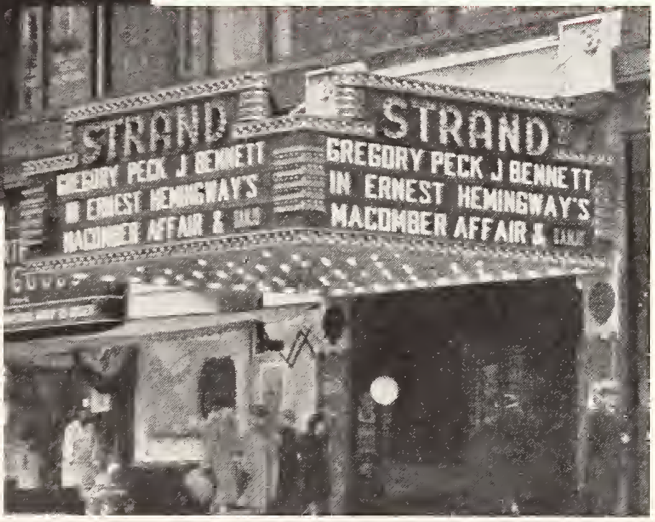
In a single theatre, the Strand in Hartford, Conn., we here observe the workings of time in fashions of theatre design — of time the more radical an instrument of change because of its epochal character. . . . Built in the waning days of the nickelodeon period (1913), the Strand acquired by remodeling ten years later the architectural elegancies typical of the new, more affluent era of the motion picture then opening.

This year remodeled again, the Strand is a faithful expression of principles that distinguish architecture today from that of the past — even the more recent past. In these pages this new Strand is contrasted with that of 25 years ago.

The theatre was originally built by John L. Talcott, who operated it until I. J. Hoffman acquired and remodeled it in 1923. Warner Theatres, present operators, took it over in 1929, installing sound.

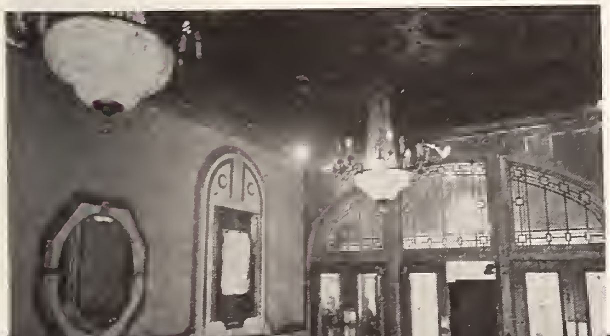
The 1948 modernization was from plans by William Riseman Associates, Boston architects, and was supervised by C. P. O'Toole, Warner construction engineer, and his assistant, C. F. Loew.

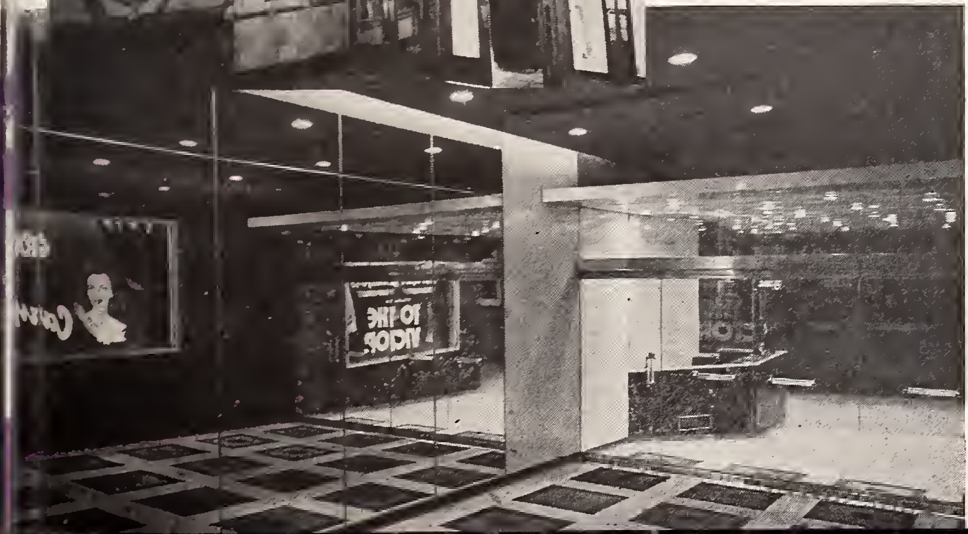

STRAND
G.RAFT G.BRENT CHRISTMAS EVE
WM. BOYD "HOPPY'S HOLIDAY"
GEO. RAFT GEO. BRENT
R. SCOTT J. BLONDELL
"CHRISTMAS EVE"
"HOPPY'S HOLIDAY"


STRAND
GREGORY PECK J BENNETT
IN ERNEST HEMINGWAY'S
MACOMBER AFFAIR &

PHOTOS A: The entrance area today (above) and as it was designed 25 years ago (right).

PHOTOS B: The lobby, as modernized in 1948 (below) and as remodeled in 1923 (left).





By WILLIAM RISEMAN

Of William Riseman Associates, Architects, Boston

THE THEORY of approach to an architectural solution of theatre design has changed immensely in the past 25 years since the Strand theatre in Hartford, Conn., underwent its first extensive renovation in 1923. The prerequisite to the approach of any problem then was a thorough knowledge of the decorative styles of all the

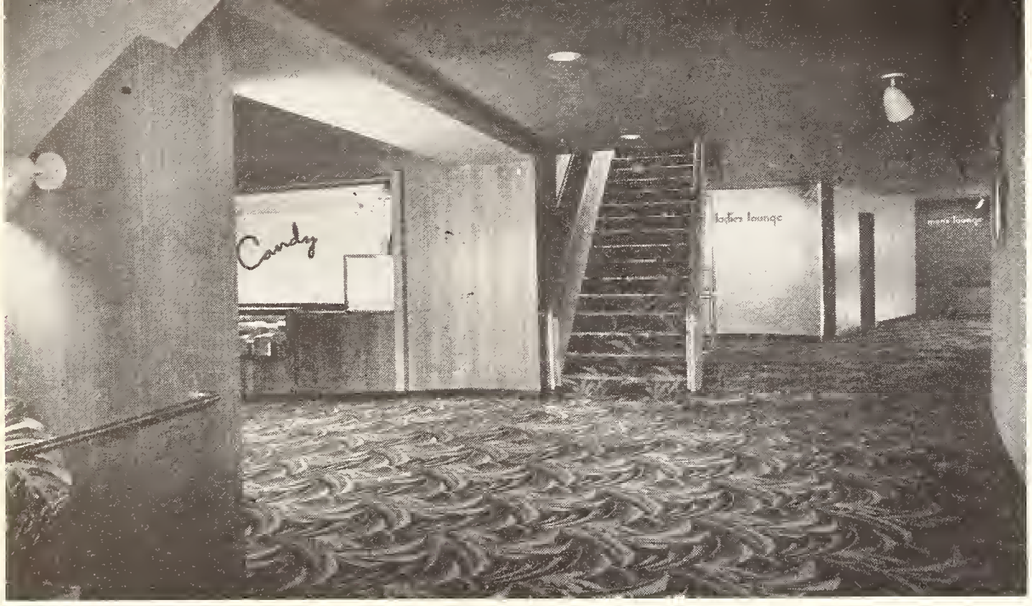
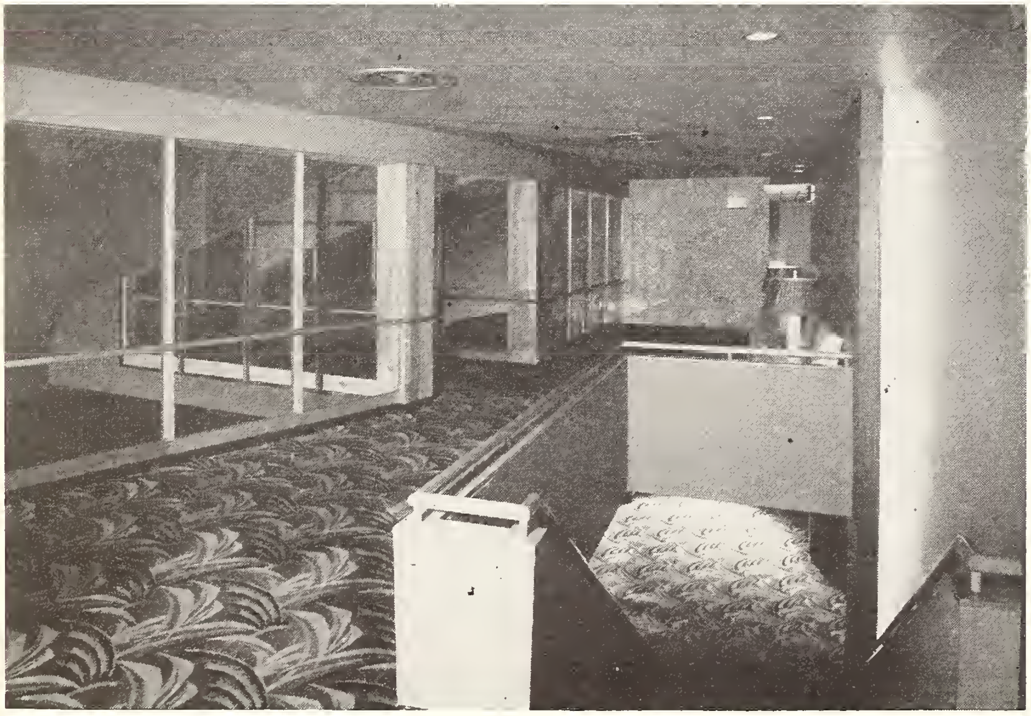


PHOTO E: Women's lounge installed in 1948.

PHOTOS C: Foyer today (above), as in 1923 (left).

PHOTOS D: Mezzanine of 1943 (below) and 1923 (right).



periods of history. The designer was skilled as an imitator of accepted ornamental detail, and his fame was achieved by the varying degrees of success with which he translated the character of an Egyptian palace, or a French chateau, into the functions of a theatre—or whatever problem with which he was confronted.

The first Strand theatre reflected in its rich gold-leaf ornament and well-studied masses the spirit of a great but past Culture. With the acceleration of scientific progress, which brought new materials and methods of production, designers came to the realization that great and exciting architecture could be achieved by contemporary means rather than by relying on the contributions of past civilizations.

A consciousness of materials for their own beauty was accepted—*that those materials did not have to be ornamented to be beautiful.* Color was discovered as color, form as form, texture as texture, and the great medium for welding together these components became Space rather than Mass. Solidarity gave way to lightness, and that which was *not* there became as important as that which *was* there.

Acceptance of these theories by an isolated few was prevalent long before the first Strand theatre was built, but it was not until the last ten or fifteen years that definite progress was brought about by a more universal acceptance. During this period great strides were made. The open front has revolutionized commercial architecture, huge buildings have been pegged up to float in space, and new and appealing effects have been realized with old and standard materials. Our organization, operating on these premises, have attempted to bring to the architecture of motion picture display a fresh and exciting environment in the renovation of the Strand.

ENTRANCE AREA

The entire problem was an intriguing one. The existing structure possessed interesting forms with which to work, the strict building laws provided a strong discipline on the nature of construction, and a request for speed in design and erection set a fast pace for the entire production.

A new marquee was designed to be carried on the steel of the existing one. Its purpose was to furnish the necessary public information of the theatre's name and the current bill of attraction for three directions of approach. To accomplish this with added eye-catching appeal, light, color and texture were co-ordinated. The smooth white plane of the marquee soffit was curled up to form the base of a double row attraction panel that extended across the entire width of the entrance. Attached to each side of the soffit were placed two vertically splayed fins. These were executed in enameled metal and studded with bulbs to form a texture in the daytime and a plane of light at night. In addition, they were each pierced with a generous Wagner attraction panel surmounted by legible lowercase letters to form the name of the theatre (*see photos* A).

The new box-office was located to the side and directly on the sidewalk. This provided better egress and circulation, and lowered the sales resistance of passing pedestrians. Hard-finish materials were used in the vestibule and the lobby. They were selected with regard to the maintenance problem and the wear and tear of milling crowds. The box-office was faced with a Levanto marble that floated on a contrasting wall of lime colored Formica (*see photos* B).

Inside the set of Herculite glass doors, the Formica wall changed into a vertical paneling of mirrors, thus providing the illusion of greater lobby width. The opposite wall was also of rich Levanto marble.

INTERIOR MODERNIZATION

A psychological public invitation was created by the penetration of the walls, floor and ceiling through the transparent glass doors. Once inside the doors the lobby ceiling changed color and elevation to complement the other penetrating surfaces. In addition, it was kept free from the walls to give the effect of a hovering plane. The lobby ends at a second set of doors which form a panel of brilliant color that is illuminated by a soft downlight from a continuous cove at the ceiling. Downlighting (by Kliegl Brothers) is used generally through the public areas.

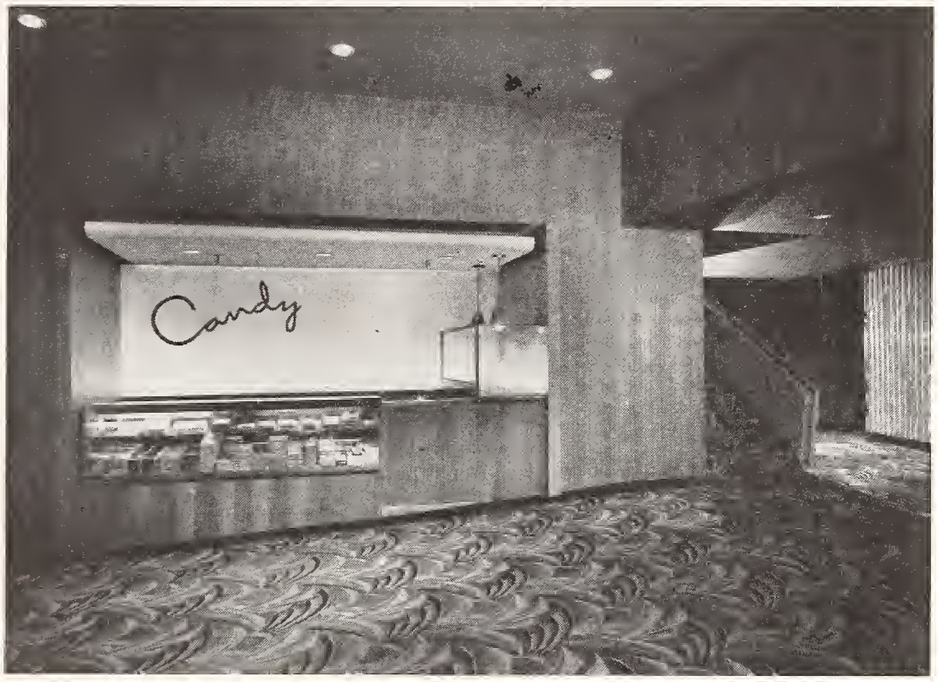
To create a quieting effect in the foyer (*photos* C) the ceiling was painted a dark neutral color with pin-point spots of light. The floor was covered with a Crestwood Velvet carpet selected by the owner.

Local building laws allowed no wood construction, but the monotony of all-plastered walls was relieved by the application of a beautifully patterned veneer of walnut Flexwood. The candy stand located in the left wall of the foyer (*photos* F) was handled as a simple cove in the Flexwood wall. A projecting fin of contrasting lime Formica catches the eye of the incoming patron.

The ceiling in the candy area was lowered for intimacy; it creates interest by seeming to float in space. The rear wall of the area is treated in clear-patterned glass, illuminated from behind, and becomes an arresting plane of light adorned with the single word "candy" executed in a script of red translucent plastic.

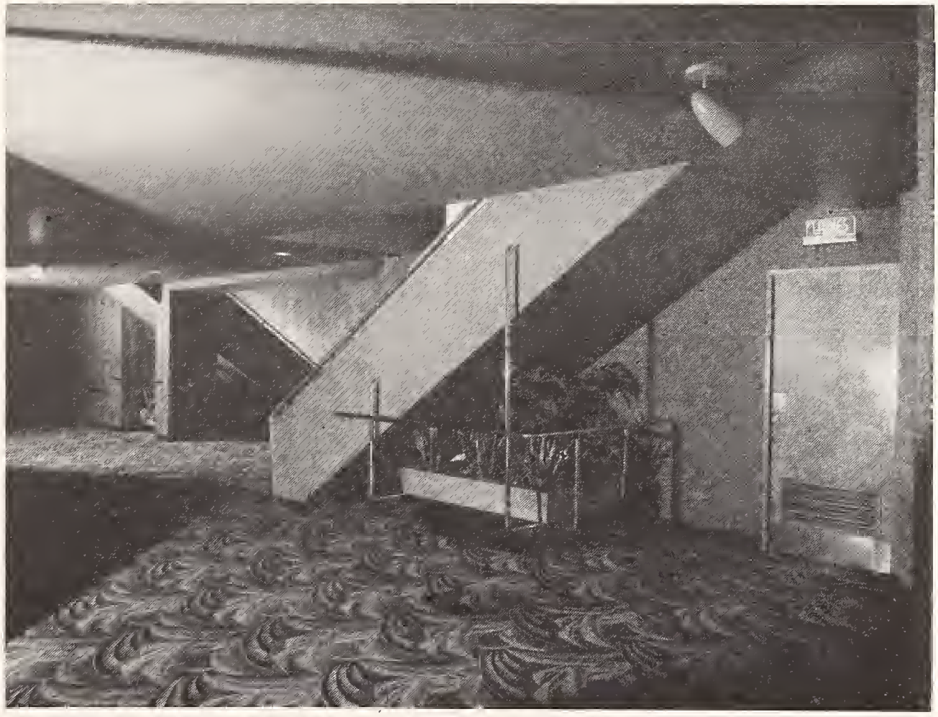
The Foyer is separated from the auditorium by a floor to ceiling partition curved to fit the contour of the seating layout (*photos* G). A texture of white corrugated Transite was introduced here.

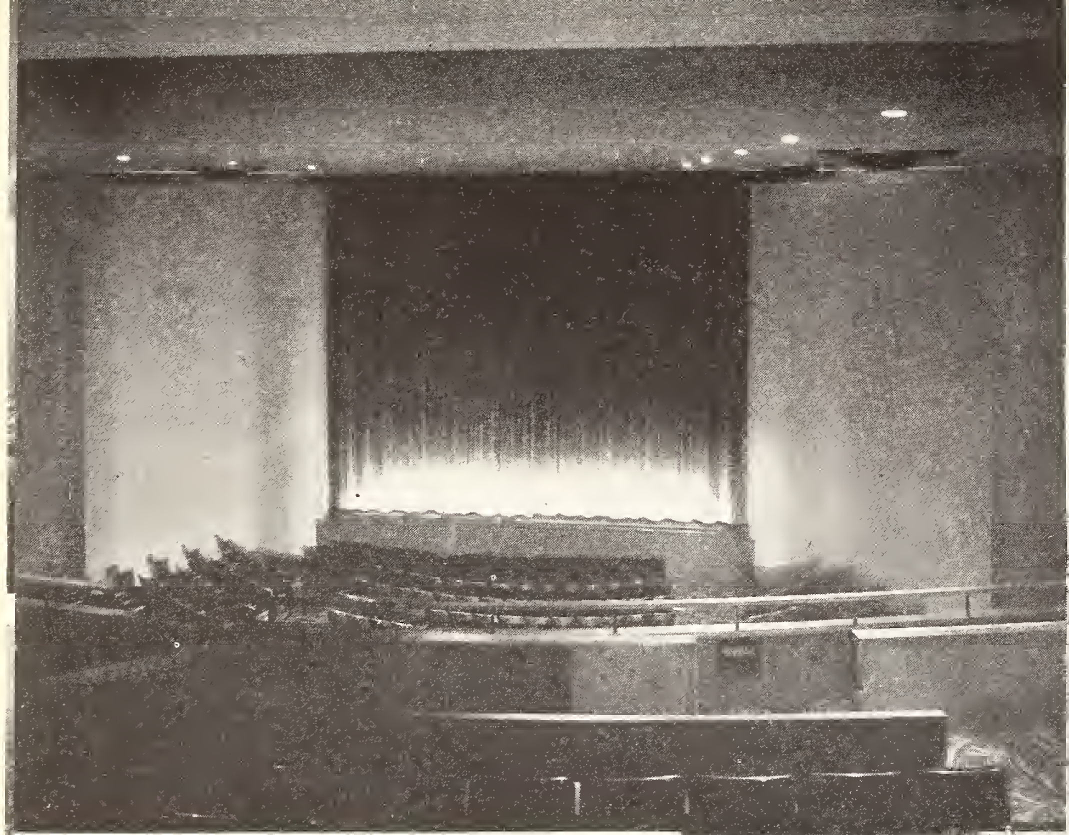
Another relief from straight line forms was achieved by the curved marbalia-covered fin which in addition draws atten-

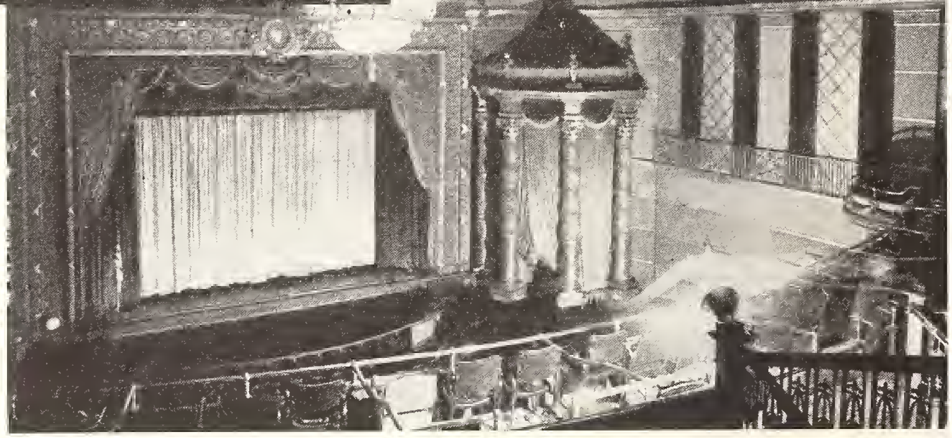


PHOTOS F: The approach to the foyer, above as remodeled in 1948, left as in 1923.

PHOTOS G: Standee today (below) and in 1923 (right).







Forward views of the auditorium as remodeled in 1948 (top) and in 1923.

tion toward the lounges at the rear of the standee area. Lettering indicating their location is pegged out from the wall and spotlighted for ease of identification.

The Lounges were treated with subdued decor by warm tones and textures. Accents were achieved by lighting and spots of color found in settee fabrics and contemporary prints (*for the women's cosmetic room see photo* E).

To enhance the illusion of greater space in a confined area, the stairway bulkheads were removed and the usual dead space was converted into a bed of natural planting protected by a fluid abstraction of chrome tubing (*photos* G). Stairways were kept clear of walls and appear to penetrate through space to the mezzanine above. Light colored plaster and natural birch handrails were employed to contrast with the sombre tones of the darker walls (*photos* C).

To maintain a unity throughout the theatre, the same materials were employed in the mezzanine (*photos* D). The rear wall is a plane of walnut Flexwood which projected up through the stairwells from the foyer. The end walls are spots of color and pattern in painted plaster and marbalia.

The most interesting feature of the mezzanine was afforded by the existing bridge between that area and the balcony of the auditorium. To take advantage of this unique structure, the entire auditorium wall of the mezzanine and the walls of the bridge were glazed. A greater openness was thus achieved, and a spatial sensation realized by vision into and from the auditorium (*photos* I). Seating was provided for convenience in the mezzanine, and additional lounges were located at either end of the area.

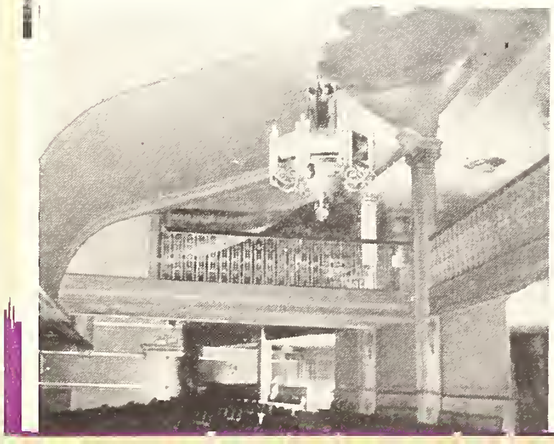
A restful auditorium was sought in the use of controlled lighting. Pin-point downlights in a new hung ceiling provide general illumination. The deep indigo walls are downlighted in blue, traffic lanes by pinpoint spots in white.

Additional seating was gained by the removal of the stage, and the nervous glitter of applied ornament around the old proscenium was replaced by simple free forms of plaster. Edge-lit curtains of tangerine focused attention on the screen (*see photo* H). The new suspended ceiling was executed in vermiculite plaster, chosen because of its light weight.

Unlike the other portions of the theatre which were designed to attract and stimulate, the auditorium was handled with simplicity. The remodeling included complete reseating with American "Bodiform" chairs, 904 on the main floor, 409 in the balcony.

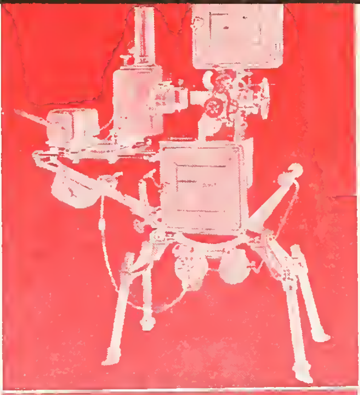
The renovation of the Strand, which was completed in three weeks, attempts within the limits of existing structural conditions, to exemplify important features of architectural progress in the past 25 years. Although the designers consider this theatre to be one of their most succesful efforts, they feel that modernization and building programs now beginning usher in a period of continued development in motion picture theatre design. The new concept of Space as a medium of design suggests many effective ways to create fresh visual sensations to arouse greater public interest. Thus may scores of obsolete theatres be reborn.

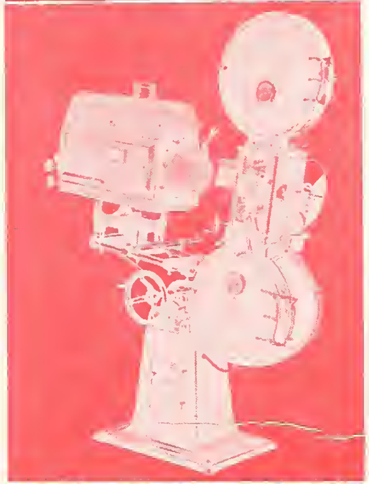
Rear of auditorium 25 years ago (left) and today.

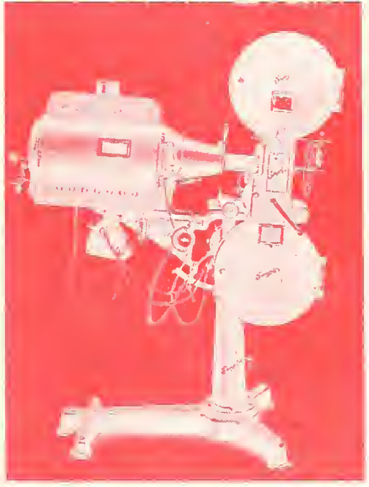


Creative Years Past and Ahead In Projection

The quarter of a century since 1923 embraces the great revolutionary years of projection. The greatest were those that brought sound but others made mighty changes. With more to come.







By GIO GAGLIARDI

Assistant Chief Engineer of Sound, Projection and Maintenance, Warner Theatres

SOME TIME BACK, in the Journal of the Society of Motion Picture Engineers, Dr. Alfred N. Goldsmith, former president of that organization and one whose technical erudition has never obscured for him the practical interests of the motion picture business in general and the craft of projection in particular, made this statement, which, I believe, well expresses the opinion of most motion picture engineers and projectionists:

"A motion picture engineer," he said, "cannot be truly qualified in his profession if he does not know of the status of projection and of the problems in that field that still await solution. It is only by being in close contact with the projectionists who are skilled in the practice of their art and who daily encounter the problems in question, that the engineer can hope to produce workable equipment and methods that will advance the art of projection. Solely by close and continuous co-operation between the skilled projectionists and engineers can apparatus be produced that will stand the harsh test of everyday wear and tear."

That being the case, let us look back over the last twenty-five years and review some of the changes and improvements that have been made in the equipments of these projection rooms in order to facilitate operation and increase the pleasure provided to theatre audiences.

Before *sound-equipped* theatres became an established necessity, the projection room in the majority of theatres was equipped with rather simple apparatus. This consisted mostly of three point pedestals, front shutter projectors with variable speed drive, 16-inch magazines, low-intensity reflector lamphouses (with nice yellow light!), and tungar tube rectifiers, or motor-generators of vertical series or multiple type.

Many projection rooms were small, ill-ventilated and poorly lighted, because projection rooms were often *additions* to existing theatre structures and were allocated a minimum amount of room and physical facilities. Those were the days of steel ladders and trap doors, of carbide dust and wash buckets.

There were of course, "deluxe" houses where, because of screen size, the requirements for light were so great that the high-intensity 13.6 millimeter rotating carbon was used. These carbons gave a white light on the screen, but the power required was high—125 to 140 amperes at over 65 volts. Thirty or forty horsepower motor-generators had to be used, with terrific wattage dissipation in the ballast rheostats. Installations were expensive.

To fill the need for a more economical source of white light, a new 9mm rotating carbon was developed in the high-low field. Here the reflector type lamphouses were smaller, the current was only 75 to 80 amperes, and lower-powered generators or rectifiers could be used. Due to the fact that the 9mm and 13.6mm carbons had to be rotated, and because of the high temperatures created in the lamphouses, parts and optics had to be changed very frequency.

Another trouble arose to plague both the projectionist and the engineer: In these high-intensity installations, the heat developed at the aperture plate was too high. Filters or rear shutters became an absolute necessity if the film was to be kept from buckling. Changes or adaptations to existing projectors had to be made.

Meanwhile sound for films became an actuality. The great rush started and all exhibitors had to convert their silent "flickers" in order to give them voice and, incidentally, new life. The two leading manufacturing companies then in the sound field—Western Electric and RCA—were swamped with orders for equipment and installations. Beside these two major companies, a number of small concerns also began producing more or less passable sound apparatus which served to fill the gap until better equipment arrived.

Those were the hectic days—or shall we say nights?—when a complete new technique had to be put into operation in every theatre all over the country. Most of us can remember the trials and tribulations encountered and overcome in the field. Equipment that was strange, parts that did not fit, booths that were too small, men who would not work, time that was too short, and sound that would not perk.

Looking back at the electrical and mechanical sound equipment which was first used, we can well see why the critics of that time used the disparaging term "canned music" to describe sound pictures, and some even ventured to prophesy brief duration of it and a welcome return of the silent film. Time, of course, has given them the lie, and guided progressive engineering has produced faithful sound.

During the first few years of sound, the projection side of the industry remained rather static, but not for long. As an answer to the crying need for an economical source of good white light on the screen, the suprex copper-coated non-rotating carbon was developed. This carbon was first used with raw alternating current and gave good results as far as light was concerned, but the flicker produced by the beating of the shutter against the power frequency produced an insurmountable objection.

Next came the various trims of suprex carbons, used with d.c. generator or rectifier sources. This was really a wonderful development. High-intensity white light at low cost became available to every theatre, and every projectionist gloried in it. New lamphouse appeared—roomy, clean, simple, equipped with fast and efficient reflectors which could be changed often because of their low relative cost.

The only fly in the ointment was that, due to the greater efficiency of the new light sources, the temperature at the projector aperture plate was increased to the point where films began to buckle. Projector manufacturers in general therefore designed their new projectors with rear shutters, which cut off half the heat, or designed rear shutters for old mechanisms.

DEVELOPMENT OF STANDARDS

This was a time when the need for standardized planning became apparent, and the various SMPE Standards Committees, composed of manufacturers' representatives and also producing and exhibiting technicians, put forward proposals for optimum requirements for both picture and sound reproduction in theatres.

The designers, engineers, projectionists, manufacturers and exhibitors were canvassed and consulted, and as a result new sets of requirements were formulated which served as proper guides for a whole new series of sound equipments. Equipment companies, by patent pooling agreements, were able to satisfy all demands for these new requirements. Soundheads with a minimum amount of flutter, amplifiers with sufficient audio power and minimum distortion, loudspeaker systems which have proper dynamic range over the audible spectrum—all these were combined with standardized recording techniques to give at last natural and pleasing overall sound reproduction.

Projection standards in general were also improved. New projectors became available which provided a practically rock-steady picture. Limits on permissible side weave and vertical jump were met. Continuously variable film pressure was obtained. Film wear has now been reduced to an extremely low factor. Lenses with better elements and coatings have increased in light-collecting speed. Light intensities on the screen have been brought up to a more practicable level.

And what about the place where all this equipment is housed and cared for? The projection room has grown in most cases from a forgotten hole in the wall to a well cared for machinery room. Minimum size requirements have been set up and have been adopted wherever possible. Safety standards have improved and safety codes are being enforced; these apply not only to the general public, but to the projectionists themselves. Proper heating, ventilating and sanitary facilities are being adopted so that a projectionist's health and comfort need not be impaired. All in all, sound motion picture projection practices have reached a level of development which is very satisfactory both from the spectator's and from the participating technician's point of view.

The great thing that makes the motion picture field so attractive to most of us is probably the fact that its many developments never have become completely static. The industry is always on the go. New processes, new apparatus and new techniques are always "around the corner." So lets see what may be in store for us.

Theatre television has been talked about for many years, but in this country there has been little public adaptation. The war, of course, served to slow down development, but within the next couple of years we may see televised pictures on our screens as part of the attractions in many theatres. Pictures may be delivered directly to the screen by high-powered projection type kinescopes equipped with special optical systems and very high voltage power supplies; on the picture may be photographed on film stock from special receivers, instantly processed and fed to a projector.

The possibility of mixed film and television programs in the theatre opens up new prospects for engineer and projectionist.

FOR BETTER PROJECTION

More relevant developments of the near future may include increase of color projection to the possible exclusion of black-and-white. This may take the form of color process prints, or of lenticular film and color filters.

In any case, new lamphouses using larger suprex carbon trims, and larger and faster optical systems, will be developed. New projectors with better shutter and safety features will follow, and of necessity, infra red cooling filters and blower systems will be incorporated, either in lamphouse or projector construction. Incidentally new projectors will be able to accommodate faster speed lenses in almost all focal lengths so that the full value of the new carbons and color films may be utilized.

With the possibility of increasing light intensity and its by-product—*heat* intensity—film fire hazard will be increased. However, there is a solution to that problem on the horizon. Non-inflammable safety 35mm stock has already appeared on the scene. Lately several full-length features composed of the new film stock have been distributed. If these prove to be a success, it is quite in the cards that non-flam stock may be the future film material, and a heretofore unavoidable hazard to property and to life and health may be eliminated from the motion picture theatre altogether.

The panel in color on the preceding page recalls several models of projectors in wide use in 1923. The top projector is a Power's 6B; the next two were relatively new models—the Motiograph Model K, and the Simplex introduced about 1920.

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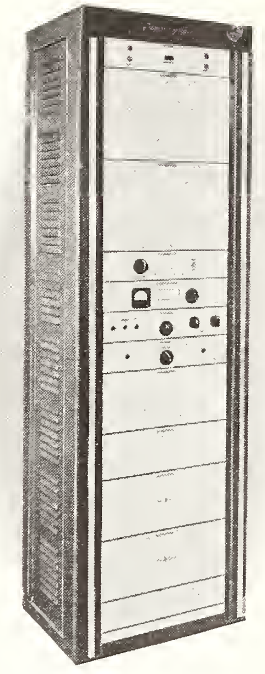

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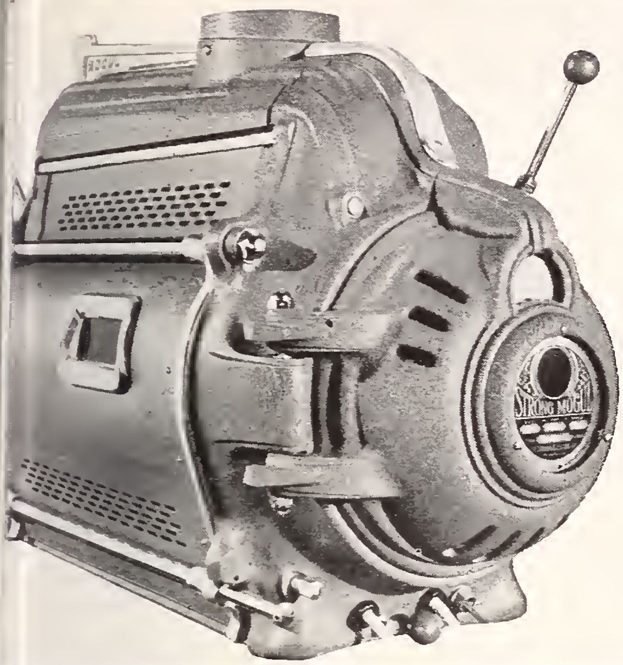

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A department devoted to the interests of the house manager, conducted by CHARLES H. RYAN, veteran showman and circuit executive

Is Your Theatre Out of Focus?

A QUARTER of a century! Not so long a time actually—less than the twinkling-of-an-eye from some points of view; but from that of our business, the last 25 years make an epoch. In this issue, celebrating the Silver Anniversary of BETTER THEATRES, we really note a period of time in which the character of the motion picture theatre both physically and as a service was formed.

CHARLES H. RYAN

To help make the meaning of our headline more clear, just let your memory bounce backward, and recall that grand opening performance of your present theatre. It was an event you must well remember. What a premiere! The last chair was screwed down and the final carpet tack driven barely twenty minutes before the doors were swung open and the waiting crowd was admitted.

Midst a profusion of cut flowers and cameramen, you were there in your best bib and tucker to greet with your gladdest glad hand all comers—friends and neighbors, new patrons, city officials, trades people, reporters, film men, even competitors—all come to wish you well and to marvel at the beauty and efficiency of your brand new theatre.

Civic pride was at its peak on that memorable occasion, and you were right there in the midst of it, enjoying the felicitations of all on your fine accomplishment. New theatre openings are always like that. It is the one event in which the public interest in your house is at highest pitch, and the pride of the community is second only to your own.

Indeed, during the festivities, you may have felt well repaid at that opening performance for all the hard work, headaches and heartaches you endured in getting the house ready for its reception. But, of course, the real pay-off had to come later in regular, sustained patronage.

So time marched on. From the day of its auspicious debut, *your new theatre began to grow old.* Despite your best maintenance routines, applied consistently spring and summer and fall and winter, wear and tear steadily took their toll.

New ideas and styles in theatre fixtures and furnishings were introduced. You added some of these new wrinkles just to keep your house in the march of progress, meanwhile keeping the premises in a proper state of repair.

Then came the war! Even bare maintenance and repairs were difficult, if not quite impossible, during those years. Modernization was out for the duration, and even 'til now you find it not easy to take steps necessary to renew the youth and beauty your theatre once had. But the war is over now. And that fuzzy appearance of old age acquired by "your pride and joy" of that memorable opening day, must be cleared away—and as quickly as possible.

The fuzziness of frayed carpets, threadbare draperies, soiled and scratched furniture, rickety chairs, dusty walls and dated decorations is potent evidence to your patrons that your theatre is entirely out of focus with the times. The public still patiently awaits another theatre opening—like the one you had once upon a time. Patronage may subside to the danger point unless people are given a fresh, live atmosphere in which to enjoy their motion pictures.

Will you give them what they're waiting for; or will you leave it to someone else? There's a pointed question that now confronts many owners of "fuzzy theatres," and in some situations we know about, it's going to require a quick answer. Competition is already on the loose again.

But getting back momentarily to the "pride and joy" of another day—the one which carried you through the best years of your life as an exhibitor of motion pictures. It made good dough for you, didn't it? Then why not give it a break by bringing it back into focus again?

By that we mean into the sharp, clean-cut image of its former grandeur plus certain of the new features of charm and higher efficiency which modern theatre technology has produced in the meantime to create a new style in motion picture theatres.

Will it be necessary to raze the old building and erect one on the same site? Maybe so, but let's be sure of that before we start. Chances are, provided its seating capacity is ample for present needs, all the house needs is *modernization,* with perhaps a minimum of structural alteration to correct the mistakes of the original layout. Thus by adding new public conveniences, and smart decorative effects, and refurnishing and re-equipping, the venerable house could be given another grand opening that might well dwarf the original premiere in respect to civic pride and public acclaim.

But suppose the house is of such size or shape and state of disrepair that complete rebuilding is necessary. Perhaps there is need for adding to its capacity and service facilities, including such things as more ample parking space for the customers' cars, room for refreshment service, and so on. In that case, the fuzzy old-timer might well be abandoned to its certain fate.

SURVEY THE SITUATION

But before going into new building possibilities, let's make sure that our present property holdings have no further expansion or improvement potentialities. Many a fuzzy old theatre could be transformed into a charming house with good counsel.

A careful survey of both the physical properties of the house, and its location as well, should determine the proper course to pursue in bringing the whole business back into focus again. Then with the help of good counsel and the services of reliable firms who have modern materials, the aging house, thus given a new lease on life, could celebrate a second grand opening.

Our greatest apprehension of the moment is that much-needed modernization of present theatres will not be attempted until competition forces the issue. Fuzzy and run-down theatres in good locations are direct invitations for others (new builders) to

MAKING DREAMS COME TRUE . . .

MOST FOLKS have some sort of ambition. Ambition means to dream a big dream, and to work hard to make it come true. Every big business is the result of somebody's dream. Only hard work made it come true. The men who do the planning are working just as hard as the boys in the labor jobs.

The brain cannot do one job while the hands are doing something else. The two must work together on whatever job we have before us. This is the surest way to make our big dream real.

move in. Hastly rebuilding or modernizing an old house after competition comes along is about as futile as padlocking the empty barn door.

Thanks to the patience and forbearance of most of our patrons, who have accepted our valid excuses that modernizing could not be done because of prevailing restrictions, legal and otherwise, we have been permitted to allow our places of business to grow shabby, out of focus, while still doing fairly well on box-office receipts. But it won't be long now until a falling off of business may be the inevitable result of action too long delayed. Once the public sees other building improvements being made in the neighborhood, they will expect the local theatre owners to get in line. Delay may create complications.

Can you think of any other business in which patronage responds more readily and favorably to property improvement than ours? Recall the days when your house was new. Modernization can bring your theatre back into sharp focus by dispelling that fuzzy atmosphere.

•

When a Patron Has an Accident

EVERY ACCIDENT that occurs to a patron of your theatre, no matter how small it may be, is an important matter. This includes all accidents to patrons that may take place in the public areas of the interior, at or near the box-office, or in a parking lot *of the theatre*.

When a patron immediately reports an accident, or when the accident is witnessed by one of your employees, the manager should immediately obtain all particulars, write them down and try to secure the patron's signature to this report. If the patron does not sign the report, a note should be placed by the manager directly opposite the signature line, stating why the patron did not sign, which may be refusal to sign, unable to sign, or left the theatre before signing.

If the patron does not report the accident

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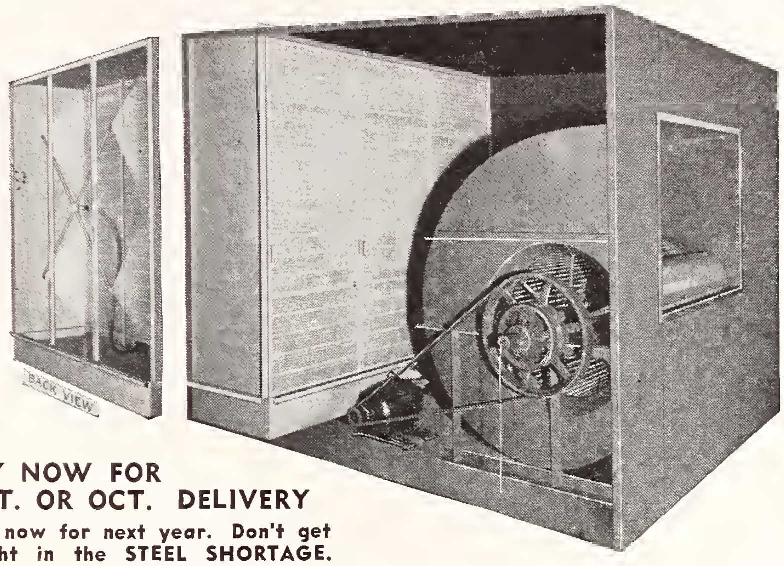

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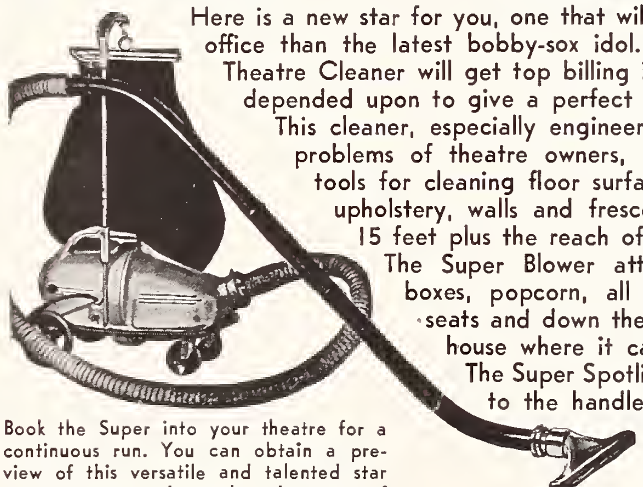
A Preview for Theatre Owners



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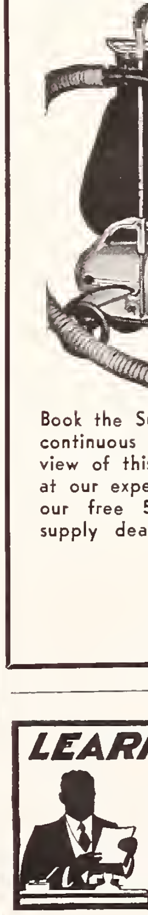

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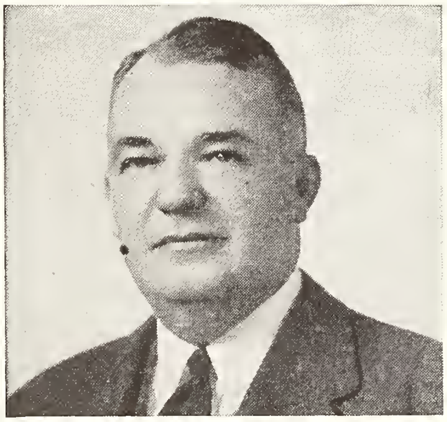

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to the management at the time it occurs, but at some later date calls at the theatre to do so, the same procedure should be followed.

Assuming that your theatre is covered by liability insurance, the manager or other persons connected with the theatre should not ask the patron, by telephone or otherwise, about his condition after an accident. All such matters are in the hands of the insurance company.

In no event should you inform the patron, his attorneys or anyone else that you carry insurance, or disclose the name of your insurance company, or give them any other information that may be of value in a suit for damages.

•

More About Fire Hazard

LAST MONTH I discussed measures to meet fire hazards at some length. Here are a few more suggestions on this subject, for it is one that cannot be overemphasized among the responsibilities of theatre management. It is the duty of every theatre manager, assistant, projectionist, janitor and usher to exercise the greatest of caution with regard to fire hazards, and also to be continually conscious of those prescribed methods and practices which are the code of the individual theatre for meeting the emergency of fire.

Fire drills should be often and precise, with the cashier instructed in calling the fire department on the telephone. Reexamine fire extinguisher pumps. See to it that the theatre's staff is adequately trained to handle any start of a panic. The staff should be organized for action in case of fire, as follows:

1. Searchers to make certain everyone is out of restrooms, offices and all other parts of the building.
2. Someone should be instructed in methods of keeping a fire from spreading.
3. A runner should be appointed, to send in the alarm and direct fire apparatus to the scene, and be capable of cautioning firemen against abrupt entrance into auditorium under circumstances that excite panic.
4. There should be a *safety staff* consisting of ushers, with one outside exit areas door if possible, and one inside, to keep the crowd moving and to prevent crowding and stampeding.
5. The manager and his assistant should be prepared to talk to the audience from the screen platform or comparable location, giving instructions to patrons on procedure with calm assurance to avert panic.

Do you know that if an occurrence of this kind should start in your theatre, the manager can be held for negligence.

Where Ignorance Is Costly Bliss

IT IS A sad commentary that showmen are quite content to let nature—and business—take their own course without much aid or attention from the men in the driver's seat. You won't have to seek far to find certain theatremen who haven't been in their projection room for months on end. Their logic is: *wait for trouble to develop, then worry about it.*

We are in favor of all managers' private toilets being padlocked just to make sure the boss, himself, will use the patrons' restroom. He may then discover how foul-smelling and dirty that room can get, and maybe he will do something about it. And we don't mean using a flock of smelly deodorants or disinfectants to cover up the lack of elbow grease and genuine cleanliness so effective when properly supervised.

Operating a theatre and selling its attractions are so steady a grind that even the best showmen get into a rut occasionally. That's only natural. Even the efforts of house organs cannot keep a good man from having to slow down for a second breath before starting anew. Experience has proved, however, that careful planning far in advance not only will open up new avenues of approach to picture selling, but will result in each campaign working more smoothly and effectively than when done in a rush and under severe pressure.

A Manager's job is a complex affair. He must be a combination of executive, typist, technician, mechanic, diplomat, businessman, advertising man, civic leader—just to mention a few. He must know what each phase of his business costs to operate, and how to keep these costs down to a constructive minimum, while getting maximum results.

Rolled into one human being are half a dozen different people, and when this human being functions intelligently, efficiently and effectively, he's a tremendous asset to his theatre and those who employ him.

•

Confidence in Your Assistant

IT IS IMPORTANT that a manager steadily transmit his knowledge to his assistant—by letting him do some of the more important things which ordinarily one does not trust to him. It helps him develop interest in his regular duties. After all, being human, he is subject to the boredom created by a routine job.

You might send him out on a tie-up

with a merchant, first coaching him in all the details.

Let him write ads and to slip one through without a single correction on your part. He will put it in his scrap book and keep it for the rest of his days.

•

Cooling Caution

The season is now here when care must constantly be given to theatre temperature. A good basic rule is that at no time should the house be below 72° degrees, provided that outside it is no higher than 85°.

When the outside temperature begins to climb to 90° and higher, the manager should raise the inside temperature so that there is never more than 15° difference between the high readings, inside and outside. Also the manager should check outside temperature at short intervals so that the evening patrons are not stifled by a fake cooling system. Many a time I have gone to theatres in the evening in summer and the theatre advertised a cooling system, but because operation was not adjusted in relation to the outside temperature, the "coolness" of the theatre was a myth. It would be no cooler in the theatre than outside.

Despite the warnings of recent years, managers are likely to carry their house inside at 70° with an outside temperatura of 95°. It is a such a difference that is very detrimental to health.

•

The Outside Job

A good manager knows that service has two sides: the *inside* job, with his *patrons*—and the *outside* job, with the *community.* The inside job usually gets continuous attention. But on the outside the manager is on his own. He must work largely without supervision or direction, he must depend upon his own initiative, discretion, good taste and civic conscience in deciding how he and the theatre can function in the community.

A survey of managers has revealed that only 50% of them were members of service or civic organizations. Judging by this, many managers have been neglecting the *community slant in service.*

In the critical times ahead, it is more important than ever that your theatre be recognized also as a *civic institution,* and that you as manager, be an example of good citizenship.

Showmanship, with its proper ideal of *service,* requires that you as a manager work steadily in your town or neighborhood at the job of building prestige and goodwill for your theatre, and a civic reputation for yourself.

THIS SEASON IT'S

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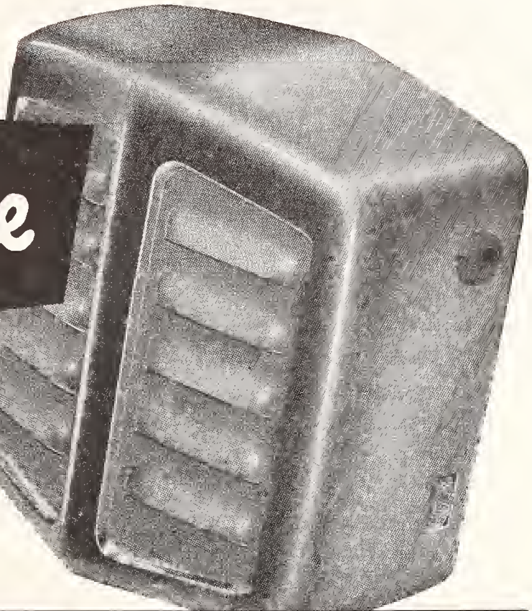

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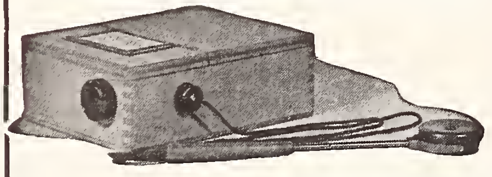

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25 Years of Building a Motion Picture Theatre

(Continued from page 22)

removed, and ultimate stabilization of construction costs, will inaugurate a period in which what we have learned and have begun to apply will become characteristic of our exhibition plant quite generally.

As to further progress, it is best, I believe, to think in terms of what the public will appreciate. Some things that come to mind are:

1. *Ample parking facilities for automobiles.*
2. *Inviting and sheltered line-up space for patrons waiting to purchase tickets.*
3. *Free checking of heavy outer apparel and packages.*
4. *Highly perfected auditorium acoustics.*
5. *More elbow room per seated person*—an increase of at least 3 inches in width for each patron (not wider seats, but more space between seats; wider seats would permit too much shifting and consequent blocking of vision of the screen). Double arm blocks would accomplish this; indeed, they already have proved effective.
6. Escalators to upper level seating (relative small equipment of this kind has become available since the war). Many patrons prefer upper levels of seating for motion pictures, and with good reason. Escalators would permit more than one upper tier. (The new Tacna theatre in Lima, Peru, has two balconies, both of which are proving to be desired seating areas.)
7. *More economical maintenance*—floor and wall surfaces that do not collect and show soil; easy-to-clean surfaces.
8. *Transitional light intensity from the street to the auditorium.* This will be more easily achieved when the auditorium light level is increased to the feasible maximum.

These are things that one might expect many patrons to ask for, but there are always refinements in an art which are pleasant surprises when they arrive. Perhaps, for example, a more dramatic method of picture presentation could be achieved. Auditorium wall and ceiling surfaces have to be considered with respect to their appearance during the picture projection periods. They can be designed so as to aid greatly in heightening the effect of the screen image. Some experimentation already has been conducted along this line, with results of considerable promise.

We may also look forward to greater acceptance of the "Continental" seating arrangement, specifically by the building code authorities. Sensible standards by which theatre design can be guided are yet to be established. These are long past due; unfortunately, they are not likely to be realized very soon unless exhibitors and theatre builders are heard clearly on this subject.

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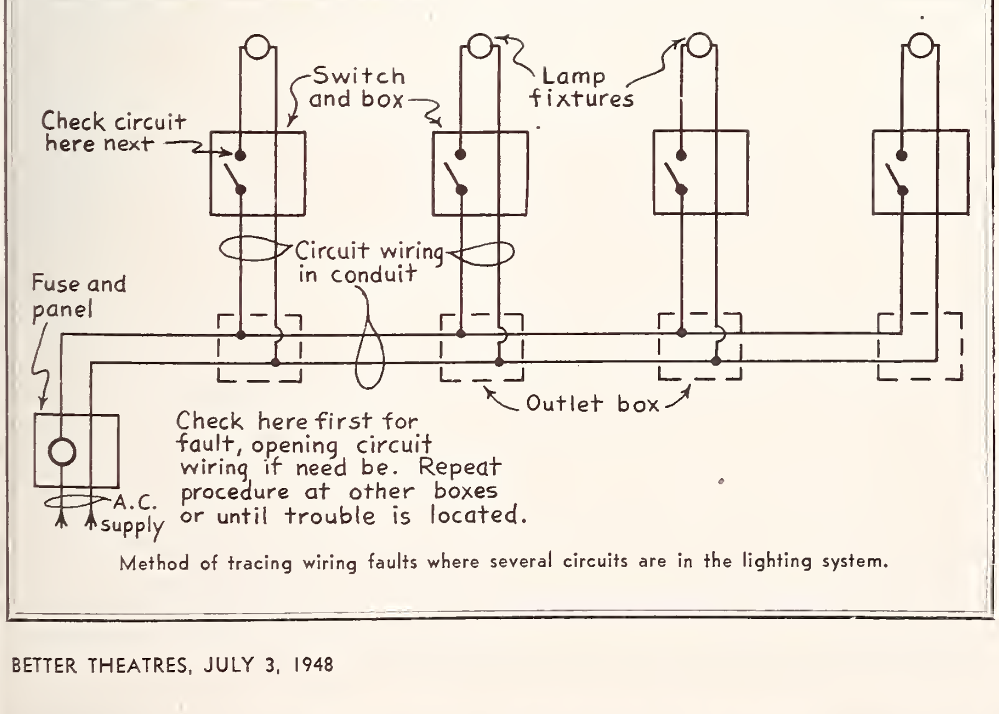
Knowing Your Electric Circuits Can Prevent Costly Breakdowns

WITH THE VAST majority f theatres today having so many different nd expensive types of equipment, successul operation and management has become nore than just opening the doors and letting n the patrons. A really responsible manger today must not only be able to handle staff matters and attraction exploitation, but can supervise intelligently the maintenance and operation of the various pieces of equipment.

There are many theatre owners and managers who today have enough general knowledge to take care of any minor emergency without calling in a special technician or artisan. This means a lot, not only in money saved, but in what is also very important in theatre operation, the time required to remedy faults. When troubles do occur, an outside trouble-shooter is not always readily available; however, even if an experienced electrician or engineer can be called in quickly, it will take at least a half hour before the fault can be located if the theatre is strange to him and no one knows just where to start tracing the defect. In such a case, a manager who has a lot of information at his finger tips and knows exactly where and how the equipment is installed can be of great help in remedying serious troubles in a hurry.

For example, a call was made some time ago to a theatre where there was voltage drop trouble in the wiring to the lighting fixtures in the lobby. The first thing the manager came out with was some drawings showing exactly how the circuits were installed, where the outlet boxes and cutout fuse panels were located, and the size of the fuses protecting the circuit wiring. As this was quite unusual, the manager was asked just how he came in possesion of this data.

His reply was that he made sure he obtained all the drawings pertaining to the electrical wiring in the theatre from the electrical contractor before the theatre was completed; also, he wrote down additional information that the electrician gave him, and had some drawings made himself. Here was certainly a go-getter who took his business seriously, and no doubt when some


Switch and box
Lamp fixtures
Check circuit here next
Circuit wiring in conduit
Fuse and panel
Outlet box
Check here first for fault, opening circuit wiring if need be. Repeat procedure at other boxes or until trouble is located.
A.C. supply

Method of tracing wiring faults where several circuits are in the lighting system.

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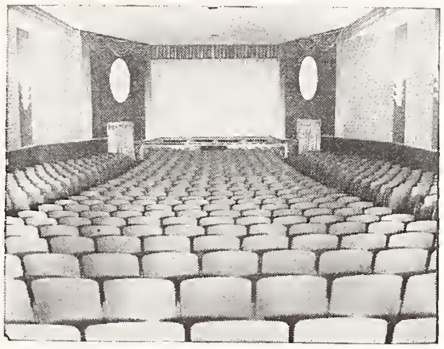

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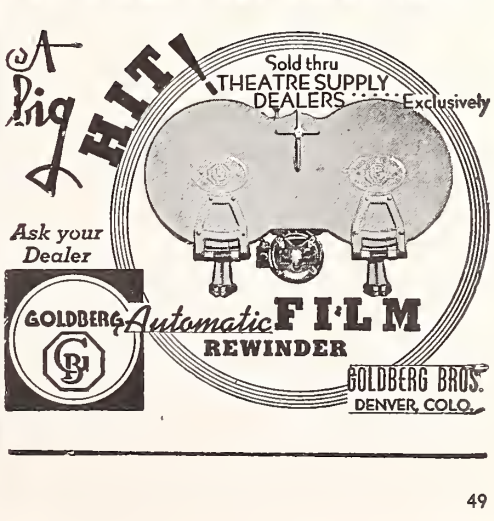
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Page 11.

urgent emergencies arose, he could remedy them with the help of a staff member.

What should be shown on an electrical layout of a theatre to make it useful to the manager or owner? Well, an electrical plan can be a duplicate of the electrical contractor's working plans, but if this does not give all the necessary information, a new one should be drawn up. The entrance service wires should be shown where they enter the building from the street main, or from transformers in the theatre. The main cutout switch should be located on the plan, and its size in ampere rating, together with the size of the fuses, should be noted.

This main cutout switch is installed in the supply lines to disconnect all of the electrical equipment in the theatre from the incoming outside feed wires. The light and power distribution panels should be shown on the plan with the number of cutout switches, their sizes and the sizes of the fuses tabulated. The meter mounting board should be located and shown on the plan (this is the board on which the recording watt meters are mounted with proper meter loops for protection by the fuses).

These loops incidentally, must never be placed between the incoming service and the main service switch.

IDENTIFYING SERVICES

In nearly all theatres there are three different types of electric services, and these should be identified and shown on the plan. One service, from the main light panel, is the 110-220 volt single-phase that feeds the general light distribution panel, usually located in the manager's office, as well as the projection room general purpose panel, and for the necessary circuit wiring of the marquee.

The other service is the 220 volt 3-phase—from the main power panel—that feeds the motor-generator sets or rectifiers, and any large drive motors such as are used for the ventilating or air-conditioning equipment.

The third service is the 110 volt single-phase with the wires tapped before the main fuses in the distribution panelboards. This is known as the emergency service and it feeds all the exit lights, directional signs, aisle lighting, if required, and the projection room general exhaust fan. This emergency panel, properly fused and switched, should be always located in the most accessible and convenient place for easy use in an emergency.

All of the above equipment should be definitely located on the plan, showing the places or rooms where they are installed and all other data such as size of wires, size of conduits, etc., necessary for quick reference in case an urgent checkup is required in an emergency.

The conduit and wires for the sound horns and curtain control equipment o the stage should be shown on the pla These data are commonly omitted on th original electrical working plans and ar needed when trouble-shooting must be don

As a point of information, the curtai control wiring runs from the projectio room panel, over to outlet boxes on th front wall of the projection room, the over to the stage where the curtain contro is located. In most curtain control hookups two feed wires run from the projectio room panel, fused and switched, over t an outlet box on the front wall at th right side of one projector, and then thre wires over to another outlet box at the righ side of the other projector, and then thre wires over to the control on the stage In these outlet boxes at the projectors momentary contact switches are installe and then connected to the curtain contro circuit wiring.

The sound horn conduit and wiring runs from the projection room panel over to an outlet box where the sound amplifier is installed, then over to the stage where the sound horns are located. A two-wire feed, fused and switched, runs from the projection room panel over to the outlet box for the amplifer. The reason the sound horn wiring and conduit, and for that matter the entire sound system hookup, is left out of the original electrical plans, is that it is hardly ever decided before the theatre is completed just what type of sound system will be installed. This applies equally as well to the projectors, motor-generators or rectifiers and as a result, the size of conduit, wiring fuses and switches in the panelboards is never specified on the original electrical layout.

In such a case, the manager or owner, to have an up-to-date electrical plan, should insist that either the supplier or the installation engineer familiar with the hookup of this particular projection room equipment, furnish the necessary data. In this way, valuable time and money will be saved later on when troubles occur—and they do occur quite frequently—and remedies must be made without groping in the dark.

MOST FREQUENT TROUBLES

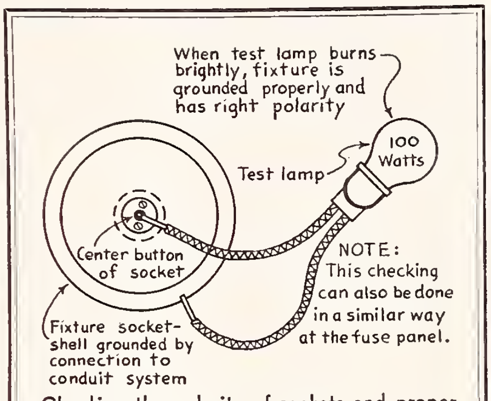
Where troubles do occur in the theatre lighting, or even the power supply lines, short-circuits and grounds make up the large portion of wiring troubles. Sometimes such troubles are difficult to locate and remedy, and at other times it is only a minor defect existing in a conduit or wiring run between boxes that an ordinary layman can fix without any difficulty. As an example, in certain types of lighting fixtures, if the socket shell fibre insulation becomes charred from too much heat, it will result in a short-circuit. In such a case, it's only a matter of locating the fault and replacing the defective socket with a new one. Then n some cases, where it seems that it is ecessary to replace a wall or ceiling switch r a convenience outlet, or to remove a ghting fixture, it will be found that at the onnections the insulation is broken, dried ut or cracked, or the fastening screws re loose.

The trick is to know how to go about ocating the trouble, and if a manager or regular theatre employee is familiar with he routine, time and money will be saved n an urgent emergency, especially when regular outside electrician is not readily vailable. The following method of tracing down a minor defect in a lighting installation should prove helpful in regular theatre maintenance.

1. Remove the burned out fuse from the ine short-circuited, and put in its place a amp of about 100 to 150 watts. This test amp should burn brightly if the defect is caused by a dead short or ground. In case t burns dimly, flickers, or goes up and down n brilliance, it shows only a partial ground or short in the line.

2. This test lamp should be left in place in the panel, and a man be stationed at this point so as to see this lamp, yet be able to signal to a second man who is to do the tracing of the defect.

3. This second man, or trouble-shooter, should first turn off each lighting fixture or lamp that happens to be turned on the defective circuit, one at a time. In case this test lamp goes out after a fixture or lamp has been turned off, double check by putting the circuit switch on again, then off again. When the test lamp goes out repeatedly it shows that the trouble is in that particular lamp circuit, either at the fixture, the switch, or in the circuit wiring. However, if the test lamp remains burning brightly after *all* fixtures have been switched off, it indicates that the trouble is located elsewhere in the circuit.


When test lamp burns brightly, fixture is grounded properly and has right polarity
100 Watts
Test lamp
Center button of socket
NOTE: This checking can also be done in a similar way at the fuse panel.
Fixture socket-shell grounded by connection to conduit system
Checking the polarity of sockets and proper grounding by use of a test lamp.

4. The second man should next disconnect any portable lighting fixtures connected on the circuit giving trouble one by one. During the checking, if the test lamp should go out after one of these portable cords is disconnected, plugging it back into the receptacle again will tend to prove if the cord or the portable device is giving trouble. In case the test lamp goes on, then goes out again after the cord is disconnected a second time, it will prove that the fault is at this location. In cases the test lamp continues to burn brightly even after all the portable cords have been disconnected from the defective circuit, it indicates that the fault is located somewhere else.

5. The trouble-shooter should then go to the first fixture, or convenience outlet, from the fuse panel, and cut the two circuit wires with insulated pliers. However, extreme care should be taken in doing this, so as not to get a shock or burn, or cause a dead short at this point or in another circuit.

At this point of the checking is where a correct wiring layout of the circuits comes in handy. Many times in such situations it will be found that the circuit wiring has been installed by the electrician differently from the layout shown on the original working blueprint used when the theatre was constructed. In cases where the test lamp does not go out after cutting the circuit wires at the first outlet from the fuse panel, it shows that the defect is located in the wiring between the fuse panel and the first lighting fixture. However, if the test lamp does go out, it indicates that the trouble is somewhere away from the first fixture.

These steps in the checking should be carried out in the same way, then if the trouble is not located between the two circuit points, it will likely be in the conduit run. If the trouble is caused by defective wires, they should be remedied temporarily if need be, then removed entirely and replaced with new wires at the first opportunity.

DEWEY MICHAELS—President, Michaels' Theatres, Buffalo, New York—says:

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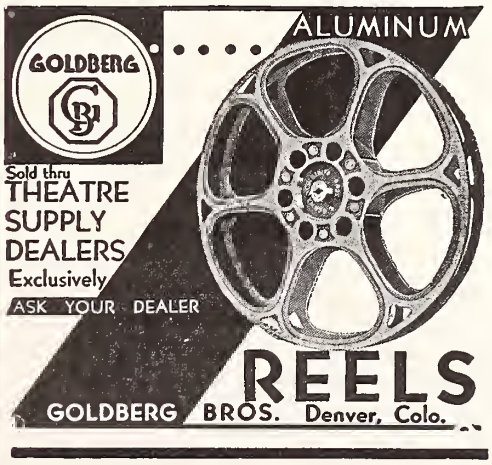
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- ✓ DUEL IN THE SUN at regular admissions. David O. Selznick's spectacular Technicolor production starring Gregory Peck, Jennifer Jones, Joseph Cotten, Herbert Marshall, Lionel Barrymore, Walter Huston, Lillian Gish, Charles Bickford and 2500 other players. This King Vidor directed picture — a six time monthly boxoffice champion in Motion Picture Herald — is doing swish business in all situations.
- ✓ THE PARADINE CASE, a David O. Selznick production directed by Alfred Hitchcock and starring Gregory Peck, Ann Todd, Charles Laughton, Charles Coburn, Ethel Barrymore, Louis Jourdan and Valli. This picture did smash business for weeks at the Radio City Music Hall and has opened at the St. Francis, San Francisco to what Variety says is "a sock, $23,000".
- ✓ MR. BLANDINGS BUILDS HIS DREAM HOUSE, a Dore Schary production, an R.K.O. picture starring Cary Grant, Myrna Loy and Melvyn Douglas. After a strong Broadway run, it opened at the R.K.O. Albee, Brooklyn, to the biggest business in the past 6 months. The gigantic promotional campaign ahead of "Blandings" has made it a household word.

Only S.R.O. can offer three such top boxoffice pictures.

MILTON S. KUSELL
Vice President in charge of domestic sales

SELZNICK
RELEASING
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THE
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IN A TRADITION OF QUALITY

PRODUCT DIGEST

SHOWMEN'S REVIEWS
ADVANCE SYNOPSES
SHORT SUBJECTS
THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Deep Waters

20th Century-Fox—Love and Lobster

Twentieth Century-Fox's child star, Dean Stockwell, is here given a chance at a major role. He makes the most of it, coming through with a splendid performance as a wayward kid, an orphan, whose love for the sea leads him first to a reform school, later into a happy home.

"Deep Waters" effectively tells an affecting story, a warm and human story, one that is solidly family entertainment.

If Dean isn't so well known, then there's Dana Andrews for your marquee—he's a Maine fisherman who won't give up his lobster fishing even for the girl he loves. There's Jean Peters, who decides that perhaps she can, after all, be a fisherman's wife, although she's afraid of the sea. There's Cesar Romero, a fisherman who wishes he were a farmer. There's Anne Revere, a tough, but kind, widow, who raises Dean.

While it's mostly Dean's story, there is, of course, a little romance. The picture opens with Andrews and Miss Peters breaking their engagement; it closes with them together again—a threesome, Dean their adopted son.

The feature is based on Ruth Moore's novel, "Spoonhandle," and was written for the screen by Richard Murphy.

Henry King has done a sensitive job with the direction, and Samuel G. Engol produced, tinting the picture sepia.

The Maine coast-line shots you see in the picture are no studio shots—they're the real rocks and water in that neighborhood. The feature is long on scenic values and filled with good acting jobs. It's a quiet picture, a meandering picture, and nothing very much happens. But "Deep Waters" is a natural for the whole family and is so recommended.

Seen at the home office. Reviewer's Rating: Very Good.—RAY LANNING.

Release date, August, 1948. Running time, 85 minutes. PCA No. 12669. General audience classification.

Hod Stillwell	Dana Andrews
Ann Freeman	Jean Peters
Joe Sanger	Cesar Romero
Danny Mitchell	Dean Stockwell

Anne Revere, Ed Begley, Leona Powers, Mae Marsh, Will Greer

Northwest Stampede

Eagle Lion—The Western Touch

Using the colorful beauty of the Canadian Rockies as a backdrop, Eagle Lion here presents showmen with an excellent opportunity to cash in once again with a well-done and exciting outdoor film which utilizes all the basic ingredients that have spelled out "success" in the past.

"Northwest Stampede" has an unusually good cast, headed by the talented and charming Joan Leslie and James Craig who here match wits and skills as the pretty cowgirl with the light touch and the rodeo star who knows all the angles. Jack Oakie is good for many a laugh as Craig's sidekick.

Shot in very good Cinecolor, the film is intelligently handled to combine all of its attractive elements into a story that sparkles with fine scenes from the rodeo ring, of Craig's pursuit of a wild white stallion, of an exciting chuck-wagon race, of the girl's love of the travel-happy cowboy and of her determination to outdistance him in ranch life.

Taken altogether, producer-director Albert S. Rogell; David Hersh, executive producer, and Art Arthur and Lillie Hayward, who wrote the story and the script, have turned out a highly-exploitable package that ought to please a wide audience 100 per cent. The Canadian scenery and the quality of the performances contribute no little to the picture's appeal.

Craig comes back to his ranch to find Joan running it. At first he does not tell her who he is, not knowing that she has long guessed his identity. When she bosses him around, he decides to fire her, realizing step by step that she is his equal in the skill of the western trade. Joan rides and shoots and drives like a man. Craig catches a white outlaw stallion, but Miss Leslie lets him loose to keep Craig at the ranch. Craig can't fire her until he has enough money to pay her back salary.

Meanwhile, Miss Leslie joins him in a second hunt of the stallion high up in the mountains. Craig catches him, but lets him go. The scenes at the rodeo, where the two run neck-to-neck in the contests, make for an exciting climax. Eventually the stallion returns and love finds Miss Leslie and Craig.

Seen at a New York projection room. Reviewer's Rating: Very Good.—FRED HIFT.

Release date, July 28, 1948. Running time, 79 minutes. PCA No. 12729. General audience classification.

Chris Johnson	Joan Leslie
Dan Benentt	James Craig
Mike Kirby	Jack Oakie

Chill Wills, Victor Kilian, Stanley Andrews, Ray Bennett, Lane Chandler.

Abbott & Costello Meet Frankenstein

U.-I.—Comedy of Horrors

When Abbott and Costello become involved with Dracula, Frankenstein's Monster and the Wolf Man there is sure to be considerable fun, not to mention considerable exploitation material for the ambitious showman. Designed for both the followers of the comedy team and the fans of the horror shows, the picture, although unpretentious in production, is filled with the usual Abbott-Costello patter and chatter, and the thrills and chills of sinister people in grotesque makeup.

Abbott and Costello, a pair of baggage clerks, deliver two crates to a House of Horrors. The boxes contain Dracula (Bela Lugosi) and Frankenstein's Monster (Glenn Strange). The Wolf Man (Lon Chaney), realizing their threat to society, attempts to capture them with the aid of the comedy team but his mission is continually interrupted every time the moon comes up and he turns into a wolf. Costello is captured by Dracula to become the subject of a brain experiment, but he is saved by the Wolf Man, who is then killed while eliminating the terrible twosome.

Produced by Robert Arthur and directed by Charles T. Barton from an original screenplay by Robert Lees, Frederic I. Rinaldo and John Grant, the picture's one fault is its attempt to extract every laugh from every scene until each situation seems to run on and on.

Lenore Aubert as the pretty but sinister doctor, and Jane Randolph as an investigator, lend capable support.

Previewed at the home office projection room in New York. Reviewer's Rating: Good.—GEORGE H. SPIRES.

Release date, July, 1948. Running time, 83 minutes. PCA No. 13109. General audience classification.

Chick	Bud Abbott
Wilbur	Lou Costello

Lon Chaney, Bela Lugosi, Glenn Strange, Lenore Aubert, Jane Randolph, Frank Ferguson, Charles Bradstreet

The Black Arrow

Columbia—Romantic Adventure

An Edward Small production based on the Robert Louis Stevenson novel, "The Black Arrow" is a swashbuckling story of 15th Century England immediately following the War of the Roses. Starring Louis Hayward and Janet Blair as the young knight and captive lady, respectively, it is a picture which depends upon dialogue and situation which have long been associated with this type of screen fare. There are the duels on the castle battlements; the band of men living as outlaws and carrying on their fight to regain their land taken by an oppressive landlord, and the young girl forced to marry the unscrupulous landowner.

Like previous films of this type, it depends upon action and suspense to hold the attention of the audience. Hayward, returning from the wars, finds his father has been murdered by his uncle, George Macready, who is also controlling the family's land. Hayward joins the outlaws of the forest and eventually exposes the tactics of his uncle, then kills him in battle on the field of honor, in which every weapon from a lance to a battle-axe is used.

Produced by Grant Whytock and directed by Gordon Douglas, the picture boasts a large cast and excellent scenery. The screenplay was written by Richard Schayer, David P. Sheppard and Thomas Seller.

Previewed at the Columbia home office projection room in New York. Reviewer's Rating: Good.—G. H. S.

Release date, not set. Running time, 76 minutes. PCA No. 12755. General audience classification.

Richard Shelton	Louis Hayward
Joanna Sedley	Janet Blair
Sir Daniel Brackley	George Macready

Edgar Buchanan, Rhys Williams, Walter Kingsford, Lowell Gilmore, Halliwell Hobbes, Paul Cavanaugh, Ray Teal, Russell Hicks, Leslie Denison, Betty Fairfox, William Bevan

The Timber Trail

Republic—Action Plus Songs

This Monty Hale Western photographed in Trucolor combines a variety of lively outdoor action scenes and a group of songs presented by the Riders of the Purple Sage. There are stagecoach holdups and fisticuffs with the hero, Monty Hale, triumphant. Lynne Roberts is an attractive heroine.

Miss Roberts employs Hale as a stagecoach driver on her father's stage. The wagons are being attacked as well as the telegraph stations, which are operated by the girl's uncle. Her father and uncle were fueding over an old grievance and each suspected the other when their businesses were held up by gunmen. The scheming thieves and murderers planned to take over the coach and telegraph companies. Hale discovers the identity of the leader of the gang, played by Roy Barcroft, and he is captured by the sheriff. James Burke as the girl's father adds a comic touch.

Melville Tucker was the associate producer. Philip Ford directed from Bob Williams' original screenplay.

Seen at the home office projection room. Reviewer's Rating: Average.—M. R. Y.

Release date, June 15, 1948. Running time, 67 minutes. PCA No. 12955. General audience classification.

Monte Hale	Monte Hale
Alice Baker	Lynne Roberts
Jed Baker	James Burke

Roy Barcroft, Francis Ford, Robert Emmett Keane, Fred Graham, Wade Crosby, Eddie Acuff, Foy Willing, Riders of the Purple Sage.

Tap Roots

Universal—Wanger Secession Story

Not since "Gone with the Wind" has Hollywood dealt with the Civil War theme to such dramatic and pictorial advantage as in this George Marshall production in Technicolor for Walter Wanger Pictures, Inc. In this film as in that one, a powerful personal story is in the foreground. It alternates with a stirring historical narrative in making a strong bid for audience interest, both coming to violent crisis in a bloody battle sequences staged with brilliant realism.

Similarly, too, the principals in the highly emotional romantic central theme are an undisciplined hero and a headstrong heroine, played splendidly by Van Heflin and Susan Hayward. The picture is top grade, professionally; solid merchandise, commercially; adult in concept and subject matter, sexy, but not vulgar, and far enough outside contemporary product to give promise of rich grosses wherever exhibited.

The scene is Lebanon Valley, Mississippi, in 1860, regarded by the Dabney family as their personal realm, with the result that when Mississippi secedes from the Union, Lebanon Valley secedes from Mississippi. The family head recruits neighbors and arms them, determined to fortify the Valley against state, Confederate or Union troops. Van Heflin, a notorious but powerful publisher, joins Dabney in the conspiracy because he is in love with Susan Hayward, Dabney's willful daughter, despite her engagement to a weakling soldier who, when she is injured, runs away with her sister.

Several stimulating conflicts, involving all members of the cast, pile up complications which come to a head when Hayward goes to the headquarters of the soldier who betrayed her, and who now is in charge of forces about to sweep down on the Valley, and spends a night with him in an attempt to delay the armed advance. The sacrifice fails its purpose, and the Confederate forces annihilate the Valley's defenders, but Heflin and Hayward face a grim future united.

The script by Alan Le May, from a novel by James Street, flows swiftly, smoothly, and contains several notable high points in which Heflin, Hayward, Boris Karloff, Ward Bond, Arthur Shields and others turn in excellent performances.

Previewed at the Academy Awards theatre, Hollywood, to an all-press audience which applauded roundly. Reviewer's Rating: Excellent. —William R. Weaver.

Release date, August, 1948. Running time, 109 min. PCA No. 12947. Adult audience classification.

Keith Alexander	Van Heflin
Morna Dabney	Susan Hayward
Tishomingo	Boris Karloff
Aven Dabney	Julie London
Clay MacIvor	Whitfield Connor
Hoab Dabney	Ward Bond
Bruce Dabney	Richard Long

(*Review reprinted from last week's* Herald)

ADVANCE SYNOPSES

BLAZING ACROSS THE PECOS

(Columbia)

PRODUCER: Colbert Clark. DIRECTOR: Ray Nazarro. PLAYERS: Charles Starrett, Smiley Burnette, Patricia White, Paul Campbell.

WESTERN. A gambler bribes a band of Indians to terrorize the townspeople and raid stockades and wagon trains. When the Durango Kid discovers the gambler's plan to double-cross the Indians, the Redmen raid the gambler's headquarters and retrieve the stolen goods. In a gun duel with the Durango Kid, the gambler and his cohorts are killed.

NIGHT HAS A THOUSAND EYES

(Paramount)

PRODUCER: Endre Bohem. DIRECTOR: John Farrow. PLAYERS: Edward G. Robinson, Gail Russell, John Lund, William Demarest, Virginia Bruce, Jerome Cowan.

SUSPENSE DRAMA. The story revolves around a vaudeville mental wizard whose predictions lead to wealth and tragedy. When the "wizard" predicts the death of a girl at a certain hour, after previously accurately forecasting the death of her parents, a blackmail and murder plot is suspected. The girl's fiance notifies the police of his suspicions, but the wizard protests his innocence by claiming he is trying to do all possible to avert the tragedy. As the fatal hour approaches, the seer helps to trap the guilty party.

AN INNOCENT AFFAIR

(United Artists—Nasser)

PRODUCER: James Nasser. DIRECTOR: Lloyd Bacon. PLAYERS: Fred MacMurray, Madeleine Carroll, Buddy Rodgers, Rita Johnson, Louise Allbritton.

ROMANTIC COMEDY. When Vincent Doanes (Fred MacMurray), rising advertising executive, spends evenings with Margot (Louise Allbritton) attempting to land her cosmetic firm's account, Paula, his wife, believes he has found someone else. Vincent's sister hires a man from an agency to flirt with Paula but Vincent is told of the plan. At the night club, when a good-looking man begins to flirt with Paula, Vincent plays along and encourages them. The man, however, is not the one hired for the part, but is, in fact, a tobacco tycoon. Paula is about to leave for Reno but Vincent succeeds in convincing Margot that if she is named in a divorce suit, no married woman will buy her cosmetics. Vincent boards the Reno-bound train and reaches Paula as it pulls away.

THE SHANGHAI CHEST

(Monogram)

PRODUCER: James S. Burkett. DIRECTOR: William Beaudine. PLAYERS: Roland Winters, Mantan Moreland, Deannie Best, John Alvin, Victor Sen Young.

CHARLIE CHAN MYSTERY. A judge is murdered and his nephew is accused of the crime. Chan is called in and after three men, all connected with the same case, are killed according to the alphabetical order of their names, Chan reveals that the killer had used a clever ruse to duplicate a dead criminal's fingerprints.

KEY LARGO

(Warner Brothers)

PRODUCER: Jerry Wald. DIRECTOR John Huston. PLAYERS: Humphrey Bogart, Edward G. Robinson, Lauren Bacal Lionel Barrymore, Claire Trevor, Thoma Gomez.

DRAMA: A disillusioned ex-army majo Frank M'Cloud (Humphrey Bogart), arrive at a hotel in Key Largo run by Temple (Lione Barrymore) and his daughter-in-law Nor (Lauren Bacall), whose husband, M'Cloud' buddy, was killed in the war. They are all hel at bay by Rocco (Edward G. Robinson), notorious racketeer, believed deported from th United States, whose viciousness moves all bu M'Cloud to wish to kill him. Rocco ask M'Cloud to pilot him and his henchmen bac to Cuba in a boat. He assents but his inheren decency forces him to turn on Rocco and hi men and kill them. Although wounded, h brings his cargo of death back to Key Largo.

WILL IT HAPPEN AGAIN?

(Film Classics)

PRODUCERS: American Film Producers. PRESENTED by The Navy Club of the U. S. A. PLAYERS: A cast of famous and infamous personages during the era of the Hitler regime.

DRAMA OF A TYRANT. This is the story of the insidious rise to power of Adolph Hitler and his satellites. It shows how, with the fanatic support of Goebbels, Hess, Goering and other trained rabble-rousers, Hitler undermined the sterile German government, ruled Germany with a spiked fist, bestowed upon himself riches and importance and a mistress. The Nazi war machine grew to monstrous proportions and Hitler waged war, aided and abetted by Mussolini and the forces of Japan. The Allies shattered his machine and the world won out against tyranny but it paid a horrible price in death and devastation, and learned the lesson that it must not happen again.

THAT LADY IN ERMINE

(20th Century - Fox)

PRODUCER-DIRECTOR: Ernst Lubitsch. PLAYERS: Betty Grable, Douglas Fairbanks, Jr., Cesar Romero, Walter Abel, Reginald Gardner. Harry Davenport.

MUSICAL PHANTASY. In an Italian castle in the year 1861, according to the head servant, the portraits of the present owner's ancestors come to life at midnight. One of the portraits is that of Francesca (Betty Grable), the ermined but bare-footed, great, great, great grandmother of Countess Angelina, the present owner (also Betty Grable). The latter is married to Mario (Cesar Romero) the gypsy, but Francesca knows that Angelina's true love is a Hungarian captain (Douglas Fairbanks, Jr.). When Francesca steps out of her frame, she re-enacts in a dream the manner in which she killed the man she loved 300 years earlier and she decides Angelina must not make the same mistake. She succeeds in her mission and returns to her frame to find peace at last.

THE PITFALL

(United Artists-Regal)

PRODUCER: Samuel Bischoff. DIRECTOR: Andre de Toth. PLAYERS: Dick Powell, Lizabeth Scott, Jane Wyatt.

MELODRAMA. John Forbes (Dick Powell), an insurance claims investigator, although happily married to Sue (Jane Wyatt), longs for a little excitement. He meets Mona (Lizabeth Scott) while investigating some gifts purchased for her by her boy friend, a gangster, in jail for embezzlement. John becomes infatuated with her but when the gangster is released he is attacked in his home. John kills the embezzler in self-defense and is held for murder. Mona's testimony, however, clears him and he and Sue go home together to resume their "routine" life.

SHORT SUBJECTS
reviews and synopses

Reviews and synopses of short subjects printed in Product Digest are indexed in the Short Subjects Chart, Product Digest Section, pages 4216-4217.

Running times are those furnished by the distributor.

THE HOUSE THAT JACK BUILT (Columbia)

Color Favorites (9607)

Jack is a busy little beaver who is trying to build himself a house. He has difficulty because a bear is always interrupting him. However, after finishing the house, the bear sends termites in to ruin it. The house is wrecked but Jack turns the tables on them by forcing the bear and his pals to built him a new house.

Release date, May 6, 1948 — 7 *minutes*

FIDDLERS THREE (Columbia)

All Star Comedies (9407)

In the kingdom of Coleslaw-vania, three fiddlers ask for the hands in marriage of the three serving maids to the Princess. However the arch-villain of the kingdom abducts the princess and hides her in the basement. The fiddlers are dumped accidentally into the basement and in the melee nearly get sawed in half, but finally emerge in true Stooge fashion and are given the three handmaidens as their reward.

Release date, May 6, 1948 — 17 *minutes*

CRABBIN' IN THE CABIN (Columbia)

All Star Comedies (9426)

A quiet hunting trip in the country turns into a madhouse of screaming wives, shotgun blasts and two girls who just happened to stop by in this short featuring the comedy team of Wally Vernon and Eddie Quillan. When the wives arrive all thunder breaks loose giving all concerned a chance for hilarious comedy.

Release date, May 13, 1948 — 18 *minutes*

DRUNK DRIVING (MGM)

MGM Specials (*A*-901)

This is one of the Crime-Does-Not-Pay series which dramatically points up the truth in the familiar saying: "When you drive, don't drink; when you drink, don't drive." This stars Dick Purcell, Jo Ann Sayers and Richard Lane. Daniel Miller directed.

Release date, March 27, 1948 — 21 *minutes*

GOING TO BLAZES! (MGM)

MGM Specials (*A*-902)

This is in the series of two-reel films utilizing real people, actual backgrounds and true happenings. This one examines the nation's $600,000,000 annual fire loss. This was filmed with the cooperation of the Associated Press and the Los Angeles Fire Department.

Release date, April 24, 1948 — 21 *minutes*

TEX BENEKE & ORCHESTRA (MGM)

Martin Block's Musical Merry-Go-Round (*M*-982)

Martin Block tells the story behind the Tex Beneke Band. They are presented playing several numbers, including the new novelty hit tune "Makin' Love Mountain Style."

Release date, April 24, 1948 — 10 *minutes*

MAKE MINE FREEDOM (MGM)

MGM Cartoons (W-936)

This is a star-spangled reaffirmation of America's belief in democracy. It emphasizes the benefits to be found under the American way of life as opposed to "isms."

Release date, April 24, 1948 — 10 *minutes*

PUSS 'N' TOOTS (MGM)

Gold Medal Reprint Cartoon (W-925)

A kitty comes to call on Tom who tries all the tricks he knows to impress her. He had forgotten about Jerry, who arrives in time to spoil Tom's act.

Release date, April 24, 1948 — 7 *minutes*

KITTY FOILED (MGM)

MGM Cartoons (W-937)

Tom Cat thinks he is going to make lunch out of a little canary. However, Jerry comes to the bird's rescue and between them they lead the Tom Cat a merry chase and finally outwit him.

Release date, May 1, 1948 — 7 *minutes*

NIMROD ARTIST (Paramount)

Unusual Occupations (L7-4)

A Philadelphia sportsman "shoots" wild life with his camera and then makes life-like paintings and etchings. In Acapulco sea shells are gathered, then polished and decorated and are made into beautiful earrings, table ornaments and costume jewelry. In Denver, there is a mail order firm which annually supplies a quarter of a million customers with artificial eyes made of glass or plastic. Another unusual and interesting hobby is the making of lilliputian chapeaux for puppets.

Release date, April 16, 1948 — 10 *minutes*

THERE'S GOOD BOOS TONIGHT (Paramount)

Noveltoon (P7-6)

Casper, the Friendly Ghost, makes friends with Ferdie, the little Fox. The two get along well together until the redcoated hunters come along and kill the fox. Casper is heartbroken, but eventually things clear up when Ferdie becomes a ghost-fox.

Release date, April 23, 1948 — 9 *minutes*

LAND OF THE LOST (Paramount)

Noveltoons (*P*7-7)

Based on the ABC network program for children, this cartoon takes Billy and Isabelle to the Land of the Lost under the sea. The educated fish, Red Lantern, shows the way and the children find lost toys. Billy is thrilled when he finds his favorite jack-knife. Then the jack-knife rescues a lady-knife from the clutches of the villain.

Release date, May 7, 1948 — 7 *minutes*

DADDY DUCK (RKO Radio)

Walt Disney Cartoons (74,116)

Donald Duck wants to adopt a baby and he selects a baby kangaroo. The kangaroo hops playfully through the house until he sees a bear rug. The kangaroo thinks the bear has swallowed Donald. In the happy ending the kangaroo embraces Donald.

Release date, April 16, 1948 — 7 *minutes*

BONE BANDIT (RKO Radio)

Walt Disney Cartoons (74,117)

Pluto feels hungry and plans to find a bone he buried sometime ago. He locates the bone and grabs it, not realizing that a gopher is using it as a prop for his house. As Pluto is about to eat his bone, the gopher comes floating down using flowers as a parachute.

Release date, April 30, 1948 — 7 *minutes*

FEATHER FINERY (Paramount)

Unusual Occupations (*L*7-5)

The turkey is now not limited to the Thanksgiving table, but he takes his place in another field as he is glorified by Barbara Orr Ehrhardt of Turlock, California. She creates garments, including her own wedding dress. In northern Arizona, the Navajo Indians still embrace centuries-old customs, including sand painting. Another artist with an unusual technique paints with kid gloves. The actual effect is that of mosaic work. A new York artist does his work with balloons. The inflated rubber becomes strange and comic animals ranging from dinosaurs to dachshunds.

Release date, May 14, 1948 — 10 *minutes*

20 YEARS OF ACADEMY AWARDS (RKO Radio)

Specials (83,601)

This subject presents the stars and the pictures which were awarded Academy Awards during the past twenty years. A total of 60 prize-winning productions and stars pass in a spectacular review. Audiences will be interested to see the "Oscar" winners of the past two decades.

Release date, April 2, 1948 — 18 *minutes*

BASKETBALL HIGHLIGHTS OF 1948 (RKO Radio)

Special (83,801)

Various outstanding college basketball teams are shown in this subject. The skills and accomplishments of these athletes are demonstrated as the teams are photographed in action. The gallery of college teams includes Texas, CCNY, LIU, Kentucky, St. Louis, Columbia, Notre Dame, LaSalle, Bowling Green, Michigan, Holy Cross and many others.

Release date, April 23, 1948 — 18 *minutes*

RABBIT PUNCH (Warner Bros.)

Bugs Bunny Special (3723)

Bugs Bunny is good and tired of having the little hunter always chasing him with a gun, so he persuades the hunter to throw away his guns and other equipment and fight according to Marquis of Queensberry rules. Even then, Bugs doesn't win.

Release date, April 10, 1948 — 7 *minutes*

HOP, LOOK AND LISTEN (Warner Bros.)

Merrie Melodies Cartoon (3718)

A baby kangaroo escapes from the zoo and is captured by Sylvester Cat and the Bulldog, who mistake the animal for a king-sized mouse. The cat is afraid to fight the kangaroo, but the dog keeps throwing the cat back into the fray, with disastrous results.

Release date, April 17, 1948 — 7 *minutes*

SO YOU WANT TO BUILD A HOUSE (Warner-Vitaphone)

Vitaphone Varieties (4405)

Joe McDoakes has 26 days before he is evicted from his apartment. He decides to build a house when his wife threatens that they will have to move in with her mother. Joe, assisted by his know-it-all friend, Homer Hotbox, ends up with a prefabricated house that is improperly assembled.

Release date, May 15, 1948 — 10 *minutes*

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

For Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation, see Service Data page numbers in last column.

Short Subjects Chart with Synopsis Index can be found on pages 4216-4217, issue of June 26, 1948.

Feature product listed by Company on pages 4218-4219, issue of June 26, 1948. For complete listing of 1946-47 Features by Company, see Product Digest, pages 3808-3809, issue of August 30, 1947.

(T) before a date in the list below is the tradeshow date; release dates are given as soon as available.

(†) indicates a box office champion.

						REVIEWED			
Title	*Company*	*Prod. Number*	*Stars*	*Tradeshow or Release Date*	**Running Time**	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
ABBOTT and Costello Meet Frankenstein	Univ.	....	Abbott and Costello	July,'48	83m	July 3,'48	4225	4219	....
Adventure Island (color)	Para.	4702	Rory Calhoun-Rhonda Fleming	Oct. 10,'47	67m	Aug. 16,'47	3782	3759	3909
Adventures in Silverado	Col.	902	William Bishop-Gloria Henry	Mar. 25,'48	75m	....	....	4086	....
Adventures of Casanova	EL	812	Arturo de Cordova-Lucille Bremer	Feb. 7,'48	83m	Feb. 28,'48	4079	4039	4175
Adventures of Robin Hood (color) (Reissue)	WB	718	Errol Flynn-Olivia de Havilland	Mar. 13,'48	102m	Jan. 17,'48	4019	....	....
Albuquerque (color)	Para.	4709	Randolph Scott-Barbara Britton	Feb. 20,'48	90m	Jan. 24,'48	4030	3956	4190
Alias a Gentleman	MGM	818	Wallace Beery-Tom Drake	Mar.,'48	76m	Feb. 7,'48	4050	3717	....
All My Sons	Univ.	657	Edw. G. Robinson-Arlene Francis	May,'48	94m	Feb. 21,'48	4065	4010	....
Always Together	WB	713	Joyce Reynolds-Robt. Hutton	Jan. 10,'48	78m	Dec. 20,'47	3982	3956	4042
Angels Alley	Mono.	4708	Leo Gorcey-Geneva Gray	Mar. 21,'48	67m	Jan. 24,'48	4030	....	....
An Innocent Affair	UA	....	Fred MacMurray-Madeleine Carroll	Sept. 17,'48	....	....	....	4226	....
Anna Karenina (Brit.)	20th-Fox	820	Vivien Leigh-Ralph Richardson	May,'48	111m	May 1,'48	4145	4127	4207
Another Part of the Forest	Univ.	660	Fredric March-Ann Blyth	June,'48	107m	Apr. 17,'48	4125	4038	4190
An Ideal Husband (color) (Brit.)	20th-Fox	809	Paulette Goddard-Michael Wilding	Mar.,'48	96m	Jan. 17,'48	4017	4000	4042
April Showers	WB	719	Jack Carson-Ann Sothern	Mar. 27,'48	94m	Mar. 13,'48	4094	4051	4175
Arch of Triumph (Special)	UA	....	Ingrid Bergman-Charles Boyer	Mar.,'48	120m	Feb. 21,'48	4065	3487	....
Are You With It?	Univ.	656	Donald O'Connor-Olga San Juan	May,'48	90m	Mar. 13,'48	4095	4039	4207
Argyle Secrets, The	FC	....	William Gargan-Marjorie Lord	May 7,'48	63m	Apr. 24,'48	4137	4069	4207
Arizona Ranger	RKO	814	Tim Holt-Nan Leslie	(T) Mar. 23,'48	63m	Apr. 3,'48	4110	4103	4207
Arkansas Swing, The	Col.	....	Hoosier Hot Shots-Gloria Henry	July 29,'48	....	....	....	4219	....
Arthur Takes Over	20th-Fox	817	Lois Collier-Jerome Cowan	May,'48	63m	Apr. 10,'48	4117	4111	....
Assigned to Danger	EL	821	Gene Raymond-Noreen Nash	May 19,'48	66m	May 1,'48	4145	4139	4207
BAD Sister (Brit.)	Univ.	....	Margaret Lockwood-Ian Hunter	July,'48	90m	June 12,'48	4199	....	....
Bambi (Reissue) (color)	RKO	892	Disney Feature Cartoon	Feb. 2,'48	70m	Dec. 6,'47	3966	....	4042
Bandits of Dark Canyon	Rep.	752	Allan Lane-Bob Steele	Dec. 15,'47	59m	Dec. 20,'47	3982	3956	4071
Belle Starr (R.)	20th-Fox	....	Randolph Scott-Gene Tierney	June,'48	87m	June 26,'48	4214	....	....
Berlin Express	RKO	815	Robert Ryan-Merle Oberon	May,'48	86m	Apr. 10,'48	4118	....	....
Best Man Wins	Col.	901	Edgar Buchanan-Anna Lee	May 6,'48	75m	....	....	4146	....
† Best Years of Our Lives	RKO	751	Myrna Loy-Fredric March	July,'48	172m	Nov. 30,'48	3335	3312	3819
Beyond Glory (formerly The Long Grey Line)	Para.	4726	Alan Ladd-Donna Reed	Sept. 3,'48	82m	June 19,'48	4205	4039	....
B. F.'s Daughter	MGM	820	Barbara Stanwyck-Van Heflin	Apr.,'48	108m	Feb. 21,'48	4066	4059	4175
† Big Clock, The	Para.	4713	Ray Milland-Maureen O'Sullivan	Apr. 9,'48	95m	Feb. 21,'48	4065	4051	4207
Big City	MGM	....	Margaret O'Brien-Robert Preston	June 3,'48	103m	Apr. 3,'48	4111	4103	4207
Big Punch, The	WB	727	Wayne Morris-Lois Maxwell	June 26,'48	80m	May 29,'48	4182	4155	....
Big Town After Dark	Para.	4706	Phillip Reed-Hillary Brooke	Dec. 12,'47	69m	Nov. 22,'47	3941	3931	4011
Big Town Scandal	Para.	4722	Philip Reed-Hillary Brooke	July 30,'48	62m	May 29,'48	4183	4146	....
Bill and Coo (color)	Rep.	728	Bird Picture	Mar. 28,'48	61m	Dec. 27,'47	4000	....	4207
† Bishop's Wife, The	RKO	852	Cary Grant-Loretta Young	(T) Feb. 16,'48	110m	Nov. 22,'47	3941	3702	4175
Black Arrow, The	Col.	....	Louis Hayward-Janet Blair	Not Set	76m	July 3,'48	4225	4069	....
Black Bart (color)	Univ.	653	Yvonne de Carlo-Dan Duryea	Apr.,'48	80m	Feb. 7,'48	4051	4000	4190
Black Narcissus (Brit.) (color)	Univ.	629	Deborah Kerr-Sabu-David Farrar	Dec.,'47	90m	July 12,'47	3725	....	....
Blazing Across the Pecos	Col.	....	Charles Starrett-Smiley Burnette	July 1,'48	55m	....	....	4226	....
Blonde Ice	FC	....	Leslie Brooks-Robert Paige	May 20,'48	72m	May 22,'48	4174	4103	....
Blonde Savage	EL	807	Leif Erickson-Gale Sherwood	Nov. 22,'47	62m	Oct. 11,'47	3874	....	3933
Blondie's Anniversary	Col.	913	Penny Singleton-Arthur Lake	Dec. 18,'47	67m	....	....	3919	....
Blondie's Reward	Col.	....	Penny Singleton-Arthur Lake	June 3,'48	....	....	....	4165	....
† Body and Soul	UA	....	John Garfield-Lilli Palmer	Nov.,'47	104m	Aug. 16,'47	3781	....	4011
Bold Frontiersman, The	Rep.	754	Allan "Rocky" Lane-Eddie Waller	Apr. 15,'48	60m	May 1,'48	4146	4069	....
Bowery Buckaroos	Mono.	625	Leo Gorcey-Huntz Hall	Nov. 22,'47	66m	Oct. 25,'47	3894	3782	....
Bride Goes Wild, The	MGM	819	Van Johnson-June Allyson	Mar.,'48	98m	Feb. 28,'48	4077	4021	4207
Bring 'Em Back Alive (R.)	RKO	819	Animal Picture	June,'48	70m	Apr. 17,'48	4126	....	....
Brothers, The (British)	Univ.	677	Patricia Roc-Will Fyffe	May 6,'48	90m	May 8,'48	4154	....	....
Bush Christmas	Univ.	635	Chips Rafferty-Helen Grieve	Dec.,'47	76m	Nov. 29,'47	3953	....	4011
CAGED Fury	Para.	4711	Richard Denning-Sheila Ryan	Mar. 5,'48	60m	Feb. 14,'48	4057	....	....
California Firebrand (color)	Rep.	654	Monte Hale-Adrian Booth	Apr. 1,'48	63m	Apr. 24,'48	4137	4051	4207
† Call Northside 777	20th-Fox	805	James Stewart-Helen Walker	Feb.,'48	111m	Jan. 24,'48	4029	....	4207
Campus Honeymoon	Rep.	703	Lyn & Lee Wilde-Adele Mara	Feb. 1,'48	61m	Jan. 31,'48	4037	4031	....
Campus Sleuth	Mono.	4713	Freddie Stewart-June Preisser	Apr. 18,'48	58m	May 15,'48	4162	4127	....

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Canon City	EL	826	Scott Brady-Charles Russell	July 6,'48	82m	June 26,'48	4213	4165	....
Captain Boycott (Brit.)	Univ.	652	Stewart Granger-Kathleen Ryan	Jan. '48	92m	Nov. 29,'47	3953	....	4011
† Captain from Castile (color)	20th-Fox	801	Tyrone Power-Jean Peters	Jan.,'48	140m	Nov. 29,'47	3953	3562	4071
Carson City Raiders	Rep.	....	"Rocky" Lane-Eddy Waller	May 13,'48	60m	May 29,'48	4183	4139	....
Casbah	Univ.	655	Yvonne de Carlo-Tony Martin	Apr.,'48	94m	Mar. 6,'48	4085	4010	....
† Cass Timberlane	MGM	813	Spencer Tracy-Lana Turner	Jan.,'48	120m	Nov. 15,'47	3930	3759	4175
Challenge, The	20th-Fox	807	Tom Conway-June Vincent	Mar.,'48	68m	Feb. 28,'48	4079	....	....
Checkered Coat, The	20th-Fox	825	Tom Conway-Noreen Nash	July,'48	....	....	....	4189	....
Check Your Guns	EL	853	Eddie Dean-Roscoe Ates	Jan. 24,'48	55m	Nov. 15,'47	3930	....	....
Cheyenne Takes Over	EL	530	Al "Lash" LaRue-Al "Fuzzy" St. John	Dec. 13,'47	58m	Dec. 6,'47	3965	3876	4071
Chinese Ring, The	Mono.	626	Roland Winters-Louise Currie	Dec. 6,'47	68m	Dec. 20,'47	3982	3850	4011
Close-Up	EL	824	Alan Baxter-Virginia Gilmore	June 9,'48	76m	Apr. 17,'48	4125	....	....
Cobra Strikes, The	EL	820	Sheila Ryan-Leslie Brooks	Apr. 24,'48	62m	....	....	4086	....
Coroner Creek (color)	Col.	....	Randolph Scott-Marguerite Chapman	July,'48	90m	June 12,'48	4197	4190	....
Corvette K-225 (R.)	Realart	....	Randolph Scott-Ella Raines	June,'48	99m	June 19,'48	4206	....	....
Counterfeiters, The	20th-Fox	819	John Sutton-Doris Merrick	June,'48	73m	....	....	4127	....
Crossed Trails	Mono.	4755	Johnny Mack Brown-Lynne Carver	Apr. 11,'48	53m	May 1,'48	4145	4127	....
Crusades, The (R.)	Para.	....	Loretta Young-Henry Wilcoxon	June,'48	125m	May 1,'48	4146	....	....
† DAISY Kenyon	20th-Fox	731	Joan Crawford-Dana Andrews	Dec.,'47	99m	Nov. 29,'47	3953	3876	4131
Dangerous Years (Wurtzel)	20th-Fox	804	William Halop-Ann E. Todd	Feb.,'48	62m	Dec. 20,'47	3981	....	4011
Daredevils of the Clouds (formerly Daredevils of the Sky)	Rep.	....	Rob't Livingstone-Mae Clarke	July 26,'48	....	....	....	4175	....
Date With Judy, A (color)	MGM	....	Wallace Beery-Jane Powell	July 29,'48	113m	June 19,'48	4206	4139	....
Dead Don't Dream, The	UA	....	William Boyd-Andy Clyde	Apr. 30,'48	68m	....	....	4165	....
Dear Murderer (British)	Univ.	658	Eric Portman-Greta Gynt	May,'48	90m	May 15,'48	4161	4139	....
Deep Waters	20th-Fox	821	Dana Andrews-Jean Peters	Aug.,'48	85m	July 3,'48	4225	4039	....
Design for Death	RKO	871	Documentary	Mar.,'48	48m	Feb. 28,'48	4077	....	....
Devil Ship	Col.	923	Richard Lane-Louise Campbell	Dec. 11,'47	62m	Jan. 17,'48	4019	3943	4042
Devil's Cargo	FC	....	John Calvert-Rochelle Hudson	Apr. 1,'48	61m	Mar. 20,'48	4101	4031	....
Dick Tracy Meets Gruesome (Bl.2)	RKO	809	Boris Karloff-Ralph Byrd	Dec. 6,'47	65m	Oct. 4,'47	3861	....	....
Docks of New Orleans	Mono.	4712	Roland Winters-Victor Sen Young	Apr. 4,'48	64m	Mar. 20,'48	4101	4086	....
† Double Life, A	Univ.	650	Ronald Colman-Signe Hasso	Mar.,'48	103m	Jan. 3,'48	4001	3956	4131
Dream Girl	Para.	4721	Betty Hutton-Macdonald Carey	July 23,'48	85m	May 15,'48	4163	4146	4207
Dude Goes West, The (AA)	Mono.	AA8	Eddie Albert-Gale Storm	Aug. 30,'48	86m	May 1,'48	4145	4038	....
† Duel in the Sun (color)	Selznick	....	Jennifer Jones-Joseph Cotten	Apr.,'48	135m	Jan. 11,'47	3409	3363	3933
Duke of West Point (R.)	SG	....	Louis Hayward-Joan Fontaine	June 10,'48	108m	June 19,'48	4207	....	....
EASTER Parade (color)	MGM	....	Fred Astaire-Judy Garland	July 8,'48	103m	May 29,'48	4181	4127	....
Embraceable You	WB	....	Dane Clark-Geraldine Brooks	Aug. 21,'48	....	....	....	4175	....
Emperor Waltz, The (color)	Para.	4720	Bing Crosby-Joan Fontaine	July 2,'48	106m	May 8,'48	4153	3611	4207
Enchanted Valley, The (color)	EL	817	Alan Curtis-Anne Gwynne	Mar. 27,'48	77m	Apr. 3,'48	4111	4086	....
End of the River, The (Brit.)	U-I	....	Sabu-Raymond Lovell	July,'48	80m	June 26,'48	4214	....	....
Escape (Brit.)	20th-Fox	822	Rex Harrison-Peggy Cummins	Not Set	78m	May 29,'48	4183	....	....
Exile, The	Univ.	630	Douglas Fairbanks, Jr.-Maria Montez	Nov.,'47	92m	Oct. 25,'47	3893	3865	4131
Eyes of Texas	Rep.	732	Roy Rogers-Lynne Roberts	July 15,'48	....	....	....	4219	....
FABULOUS Texan	Rep.	624	William Elliott-John Carroll	Nov. 9,'47	95m	Nov. 15,'47	3930	3907	3983
Feudin', Fussin' and A-Fightin'	Univ.	....	Donald O'Connor-Marjorie Main	July,'48	78m	June 12,'48	4199	....	....
Fighting Back	20th-Fox	828	Paul Langton-Jean Rogers	Aug.,'48	....	....	....	4189	....
Fighting Father Dunne	RKO	816	Pat O'Brien-Myrna Dell	June,'48	93m	May 15,'48	4161	4139	4190
Fighting 69th, The (R.)	WB	723	James Cagney-Pat O'Brien	May 8,'48	79m	Apr. 17,'48	4126	....	...
Flame, The	Rep.	628	John Carroll-Vera Ralston	Nov. 24,'47	97m	Jan. 17,'48	4018	3931	4042
Flirting with Fate (R.)	SG	....	Joe E. Brown-Beverly Roberts	May 28,'48	70m	May 22,'48	4174	....	....
Flowing Gold (R.)	WB	730	J. Garfield-Pat O'Brien-Frances Farmer	July 17,'48	82m	June 19,'48	4206	....	....
Foreign Affair, A	Para.	....	Jean Arthur-John Lund	Aug. 20,'48	116m	June 19,'48	4206	4139	....
For You I Die	FC	....	Cathy Downs-Paul Langton-Mischa Auer	Jan.,'48	76m	Dec. 20,'47	3982	3972	....
Fort Apache	RKO	870	H. Fonda-J. Wayne-Shirley Temple	Apr.,'48	127m	Mar. 13,'48	4094	....	4207
Four Faces West	UA	....	Joel McCrea-Frances Dee	July 9,'48	90m	May 15,'48	4162	....	....
French Leave	Mono.	4714	Jackie Cooper-Jackie Coogan	Apr. 25,'48	63m	Apr. 24,'48	4138	4127	....
Frontier Marshal (R.)	20th-Fox	....	Randolph Scott-Nancy Kelly	June,'48	71m	June 26,'48	4214	....	....
Frontier Agent	Mono.	4756	Johnny Mack Brown-Raymond Hatton	May 16,'48	56m	....	....	4175	....
Fugitive, The (Special)	RKO	863	Henry Fonda-Dolores Del Rio	Nov. 3,'47	104m	Nov. 8,'47	3917	3895	....
Fuller Brush Man	Col.	....	Red Skelton-Janet Blair	June,'48	93m	May 8,'48	4154	4139	....
Fury at Furnace Creek	20th-Fox	815	Victor Mature-Colleen Gray	May,'48	88m	Apr. 10,'48	4117	4039	4190
GALLANT Legion, The	Rep.	....	Wm. Elliott-Jos. Schildkraut	July 25,'48	88m	May 29,'48	4182	....	....
Gangster, The (AA)	Mono.	AA3	Barry Sullivan-Belita	Nov. 22,'47	83m	Oct. 4,'47	3861	3666	....
Gay Intruders, The	20th-Fox	....	John Emery-Tamara Geva	Not Set	68m	June 19,'48	4206	....	....
Gay Ranchero (color)	Rep.	644	Roy Rogers-Jane Frazee	Jan. 10,'48	72m	Jan. 17,'48	4018	3931	4042
† Gentleman's Agreement	20th-Fox	806	Gregory Peck-Dorothy McGuire	Mar.,'48	118m	Nov. 15,'47	3929	3818	4175
Give My Regards to Broadway (color)	20th-Fox	827	Dan Dailey-Nancy Guild	June,'48	92m	May 29,'48	4181	4165	....
Glamour Girl	Col.	907	Gene Krupa Orch.-J. Leonard	Jan. 16,'48	68m	....	....	3992	....
God's Country and the Woman (R.)	WB	729	George Brent-Beverly Roberts	July 17,'48	71m	June 19,'48	4206	....	....
Good News (color)	MGM	810	June Allyson-Peter Lawford	Dec.,'47	93m	Dec. 6,'47	3965	3850	4131
Good Sam	RKO	....	Gary Cooper-Ann Sheridan	Sept.,'48	....	....	....	4146	....
† Green Dolphin Street	MGM	811	Lana Turner-Van Heflin	Nov. 5,'47	141m	Oct. 25,'47	3894	3587	4042
Green Grass of Wyoming (color)	20th-Fox	818	Peggy Cummins-Chas. Coburn	June,'48	89m	Apr. 24,'48	4137	4038	4207
Guns of Hate	RKO	....	Tim Holt-Nan Leslie	June 18,'48	62m	May 15,'48	4162	4155	....
Gun Talk	Mono.	674	Johnny Mack Brown-Raymond Hatton	Dec. 20,'47	58m	Jan. 17,'48	4019	3919	4071
HALF Past Midnight (Wurtzel)	20th-Fox	808	Kent Taylor-Peggy Knudsen	Mar.,'48	69m	Feb. 14,'48	4059	4039	....
Hatter's Castle (Brit.)	Para.	....	R. Newton-Jas. Mason-D. Kerr	June 18,'48	99m	Apr. 10,'48	4118	4111	....
Hawk of Powder River, The	EL	856	Eddie Dean-Jennifer Holt	Apr. 10,'48	54m	Mar. 6,'48	4086	....	....
Hazard	Para.	4716	Paulette Goddard-Macdonald Carey	May 28,'48	95m	Mar. 20,'48	4101	4069	4190
Heading for Heaven	EL	810	Stuart Erwin-Glenda Farrell	Jan. 17,'48	71m	Dec. 20,'47	3982	....	4042
Heart of Virginia	Rep.	707	Janet Martin-Robert Lowery	Apr. 25,'48	60m	May 8,'48	4154	4117	....

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Her Husband's Affairs	Col.	929	Franchot Tone-Lucille Ball	Nov. 12,'47	86m	July 26,'47	3745	3735	4190
Here Comes Trouble (color)	UA	....	Wm. Tracy-Beverly Lloyd	Apr.,'48	55m	Apr. 17,'48	4125	4039	....
High Wall	MGM	815	Robert Taylor-Audrey Totter	Feb.,'48	99m	Dec. 20,'47	3981	3972	4131
Holiday Camp (Brit.)	Univ.	679	Jack Warner-Hazel Court-Flora Robson	Jan.,'48	97m	Jan. 31,'48	4037	....	4190
Homecoming	MGM	....	Clark Gable-Lana Turner	May 27,'48	113m	Apr. 3,'48	4109	4079	4207
Hungry Hill (British)	Univ.	....	Margaret Lockwood-Dennis Prince	Not Set	92m	Oct. 18,'47	3885	....	....
Hunted, The (Allied Artists)	Mono.	AA5	Belita-Preston Foster	Apr. 7,'48	85m	Feb. 7,'48	4050	4039	4071
I BECAME a Criminal (Brit.)	WB	717	Sally Gray-Trevor Howard	Mar. 6,'48	78m	Feb. 14,'48	4057	4031	4131
I Love Trouble	Col.	934	Franchot Tone-Janet Blair	Jan.,'48	94m	Jan. 17,'48	4018	3980	4042
If You Knew Susie	RKO	811	Eddie Cantor-Joan Davis	Feb. 7,'48	90m	Feb. 7,'48	4049	3575	4131
If Winter Comes	MGM	814	Walter Pidgeon-Deborah Kerr	Jan.,'48	99m	Dec. 27,'47	3993	3972	4071
I, Jane Doe	Rep.	710	Ruth Hussey-John Carroll	May 25,'48	85m	May 22,'48	4173	4155	....
Indian Summer	RKO	....	Alexander Knox-Ann Sothern	Not Set	....	....	....	3865	....
Inside Story, The	Rep.	705	Marsha Hunt-W. Lundigan-C. Winninger	Mar. 14,'48	87m	Apr. 3,'48	4110	4059	....
Intrigue	UA	....	George Raft-June Havoc	Dec.,'47	90m	Dec. 27,'47	3994	3907	4011
† I Remember Mama	RKO	868	Irene Dunne-Barbara Bel Geddes	(T) Mar. 17,'48	134m	Mar. 13,'48	4093	4079	4207
Iron Curtain, The	20th-Fox	816	Dana Andrews-Gene Tierney	May,'48	87m	May 15,'48	4163	4127	4190
It Had To Be You	Col.	931	Ginger Rogers-Cornel Wilde	Dec.,'47	98m	Oct. 25,'47	3893	....	4131
I Walk Alone	Para.	4708	Lizabeth Scott-Burt Lancaster	Jan. 16,'48	98m	Dec. 20,'47	3981	3919	4190
I Wouldn't Be in Your Shoes	Mono.	4716	Don Castle-Elyse Knox	May 23,'48	70m	May 8,'48	4154	4127	....
JASSY (Brit.) (color)	Univ.	654	Margaret Lockwood-Basil Sydney	Mar.,'48	96m	Feb. 14,'48	4059	....	....
Jiggs and Maggie in Society	Mono.	4704	Joe Yule-Renie Riano	Jan. 10,'48	66m	Feb. 21,'48	4066	3895	....
Jinx Money	Mono.	4717	Leo Gorcey-Huntz Hall	June 27,'48	68m	May 22,'48	4174	4155	....
Joe Named Palooka, A	Mono.	4719	Joe Kirkwood-Elyse Knox	Aug. 8,'48	....	....	....	4174	....
Joe Palooka in Fighting Mad	Mono.	4709	Joe Kirkwood, Jr.-Elyse Knox	Feb. 7,'48	75m	Jan. 31,'48	4037	4001	....
Julia Misbehaves	MGM	....	Greer Garson-Walter Pidgeon	Aug. 5,'48	....	....	....	4165	....
KEY Largo	WB	731	H. Bogart-E. Robinson-Lauren Bacall	July 31,'48	101m	....	....	4226	....
Key Witness	Col.	905	John Beal-Trudy Marshall	Oct. 9,'47	67m	Aug. 9,'47	3769	....	....
† Killer McCoy	MGM	809	Mickey Rooney-Brian Donlevy	Dec.,'47	104m	Nov. 1,'47	3907	....	4190
King of the Bandits	Mono.	624	Gilbert Roland-Angela Green	Nov. 8,'47	66m	Nov. 29,'47	3954	3809	....
King of the Gamblers	Rep.	709	Janet Martin-William Wright	May 10,'48	60m	May 29,'48	4183	4117	....
King of the Turf (R.)	SG	....	Adolphe Menjou-Dolores Costello	May 21,'48	88m	May 29,'48	4183	....	....
LADY from Shanghai, The	Col.	938	Rita Hayworth-Orson Welles	May,'48	87m	Apr. 17,'48	4125	4069	4207
Last Days of Boot Hill	Col.	964	Charles Starrett-Smiley Burnette	Nov. 20,'47	56m	Dec. 13,'47	3973	3895	....
Last Round-Up, The	Col.	981	Gene Autry-Jean Heather	Nov. 5,'47	77m	Oct. 11,'47	3874	3850	....
Law of the Pampas (R.)	SG	....	William Boyd-Russell Hayden	June 3,'48	79m	June 19,'48	4207	....	....
Le Silence est D'Or (formerly Man About Town)	RKO	864	Maurice Chevalier-Francois Perier	Special	89m	Oct. 25,'47	3893	....	....
Let's Live Again	20th-Fox	813	John Emery-Hillary Brooke	Apr.,'48	67m	Mar. 6,'48	4086	....	4131
Letter from an Unknown Woman, A	Univ.	659	Joan Fontaine-Louis Jourdan	June,'48	90m	Apr. 10,'48	4117	3943	4190
Linda, Be Good	EL	808	Elyse Knox-Marie Wilson	Jan. 3,'48	66m	Nov. 1,'47	3906	3895	....
Lightnin' in the Forest	Rep.	706	Lynn Roberts-Warren Douglas	Mar. 25,'48	58m	Apr. 24,'48	4138	4069	4207
Lone Wolf in London	Col.	917	Gerald Mohr-Nancy Saunders	Nov. 13,'47	68m	Nov. 29,'47	3954	3895	4011
Lost Moment, The	Univ.	626	Robert Cummings-Susan Hayward	Dec.,'47	89m	Oct. 25,'47	3894	....	4071
Lost One, The (La Traviata)	Col.	....	Nelly Corradi-Cino Mattera	Not Set	84m	Apr. 17,'48	4125	....	....
Louisiana	Mono.	4703	Jimmie Davis-Margaret Lindsay	Nov. 1,'47	85m	Aug. 16,'47	3781	3771	....
Love from a Stranger	EL	806	John Hodiak-Sylvia Sidney	Nov. 15,'47	81m	Nov. 8,'47	3917	3907	4042
Lulu Belle	Col.	....	Dorothy Lamour-George Montgomery	Not Set	86m	June 19,'48	4205	....	....
MADONNA of the Desert	Rep.	704	Lynne Roberts-Donald Barry	Feb. 23,'48	60m	Mar. 13,'48	4095	4051	....
Main Street Kid, The	Rep.	701	Al Pearce-Arlene Harris	Jan. 1,'48	64m	Jan. 24,'48	4030	3972	4071
Man-Eater of Kumaon	Univ.	....	Sabu-Wendell Corey-Joanne Page	July,'48	79m	June 26,'48	4213	....	....
Man from Texas	EL	815	James Craig-Johnnie Johnston	Mar. 6,'48	71m	....	....	3919	....
Man of Evil (Brit.)	UA	....	James Mason-Phyllis Calvert	Jan.,'48	90m	Feb. 7,'48	4050	3992	4131
Mary Lou	Col.	906	Frankie Carle Orch.-R. Lowery	Jan. 23,'48	66m	Mar. 13,'48	4095	3992	4131
Mating of Millie, The	Col.	940	Glenn Ford-Evelyn Keyes	Apr.,'48	87m	Mar. 13,'48	4094	4067	4131
Meet Me at Dawn (British)	20th-Fox	812	William Eythe-Stanley Holloway	Apr.,'48	89m	Mar. 20,'48	4101	....	4131
Melody Time (color)	RKO	893	Disney Feature	Aug.,'48	75m	May 22,'48	4173	4155	....
Michael O'Halloran	Mono.	....	Scotty Beckett-Allene Roberts	Not Set	76m	June 19,'48	4205	....	....
Mickey (color)	EL	825	Irene Hervey-Bill Goodwin	June 23,'48	87m	June 19,'48	4205	4155	....
Mine Own Executioner (Brit.)	20th-Fox	824	Burgess Meredith-Dulcie Gray	July 7,'48	105m	June 12,'48	4197	4190	....
Miracle in Harlem	SG	X-3	Stepin Fetchit	Mar. 27,'48	71m	....	....	3919	....
Miracle of the Bells, The	RKO	869	Fred MacMurray-Valli-Frank Sinatra	(T) Mar. 1,'48	120m	Mar. 6,'48	4085	4079	4175
Miraculous Journey (color)	FC	....	Rory Calhoun-Audrey Long	July,'48	....	....	....	4219	....
Miss Annie Rooney (R.)	SG	....	Shirley Temple-William Gargan	June 17,'48	88m	June 19,'48	4207	....	....
Money Madness	FC	....	Hugh Beaumont-Frances Rafferty	Apr. 15,'48	73m	Apr. 3,'48	4110	4069	....
Moonrise	Rep.	714	D. Clark-G. Russell-E. Barrymore	July 11,'48	90m	....	....	4219	....
Mourning Becomes Electra	RKO	865	Rosalind Russell-Michael Redgrave	Not Set	170m	Nov. 22,'47	3941	3919	4131
Mr. Blandings Builds His Dream House	Selznick	206	Cary Grant-Myrna Loy	June,'48	94m	Apr. 3,'48	4110	4010	4175
Mr. Reckless	Para.	4712	William Eythe-Barbara Britton	Mar. 26,'48	66m	Feb. 21,'48	4067	4059	....
My Dog Rusty	Col.	914	T. Donaldson-Ann Doran-John Litel	Apr. 8,'48	67m	....	....	4095	....
My Girl Tisa	WB	715	Lilli Palmer-Sam Wanamaker	Feb. 7,'48	95m	Jan. 24,'48	4029	4010	4071
Mystery in Mexico	RKO	822	Wm. Lundigan-J. White-R. Cortez	July 1,'48	66m	June 26,'48	4214	....	....
† My Wild Irish Rose (color)	WB	711	Dennis Morgan-Andrea King	Dec. 27,'47	101m	Dec. 13,'47	3973	3599	4071
† NAKED City, The	Univ.	651	Barry Fitzgerald-Dorothy Hart	Mar.,'48	96m	Jan. 31,'48	4038	4010	4207
Nicholas Nickleby (British)	Univ.	637	Derek Bond-Cedric Hardwicke	Dec.,'47	94m	Nov. 15,'47	3930	....	....
Night Has a Thousand Eyes	Para.	....	Edw. G. Robinson-Gail Russell	(T) July 9,'48	....	....	....	4226	....
Night Song (Block 2)	RKO	806	Dana Andrews-Merle Oberon	Jan. 17,'48	102m	Nov. 15,'47	3930	3717	4131
Night Unto Night	WB	....	Viveca Lindfors-Ronald Reagan	Not Set	....	....	....	3735	....
Noose Hangs High, The	EL	819	Bud Abbott-Lou Costello	Apr. 17,'48	77m	Apr. 10,'48	4117	4079	4190
Northwest Stampede (color)	EL	....	Joan Leslie-James Craig	July 28,'48	79m	July 3,'48	4225	4219	....

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OCTOBER Man, The (Brit.)	EL	818	John Mills-Joan Graenwood	Mar. 20,'48	85m	Mar. 20,'48	4101	4086	....
Oklahoma Badlands	Rep.	753	Allan 'Rocky" Lane-Mildred Coles	Feb. 22,'48	59m	Mar. 6,'48	4086	4021	....
Oklahoma Blues	Mono.	4761	Jimmy Wakely-Virginia Belmont	Mar. 28,'48	56m	....	....	4095	....
Oliver Twist (Brit.)	EL	828	John H. Davies-Rob't Newton	July 14,'48	....	....	....	4219	....
Old Los Angeles	Rep.	708	Wm. Elliott-J. Carroll-C. McLeod	Apr. 25,'48	88m	....	....	4127	....
On An Island With You (color)	MGM	....	Esther Williams-Peter Lawford	June 24,'48	107m	May 1,'48	4145	4139	4190
On Our Merry Way (formerly Miracle Can Happen)	UA	....	Paulette Goddard-J. Stewart-H. Fonda	June 15,'48	107m	Feb. 7,'48	4049	4038	4131
Open Sacret	EL	813	John Ireland-Jane Randolph	May 5,'48	70m	Jan. 17,'48	4018	....	....
Out of tha Blue	EL	801	George Brent-Virginia Mayo	Oct. 11,'47	85m	Aug. 30,'47	3806	....	4042
Out of the Past (Block 2)	RKO	810	Robert Mitchum-Jana Greer	Dec. 13,'47	97m	Nov. 22,'47	3942	3875	4011
Ovarland Trail	Mono.	4751	Johnny Mack Brown-Virginia Belmont	Jan. 31,'48	58m	Apr. 3,'48	4110	4001	....
PANHANDLE (AA)	Mono.	AA7	Rod Cameron-Cathy Downs	Fab. 22,'48	84m	Jan. 31,'48	4037	3943	....
Paradine Case, The	Selznick	....	Gregory Peck-Ann Todd	Jan.,'48	115m	Jan. 3,'48	4001	3666	4042
Partners of the Sunset	Mono.	....	Jimmy Wakely-Dub Taylor	May 6,'48	....	....	....	4175	....
Paarl, The	RKO	867	Pedro Armendariz-Maria Marques	(T) Feb. 10,'48	77m	Feb. 14,'48	4057	....	4131
Parilous Waters (formerly In Self Defense)	Mono.	4707	Don Castle-Audrey Long	Feb. 14,'48	66m	Nov. 1,'47	3906	....	....
Phantom Valley	Col.	965	Charles Starrett-Virginia Hunter	Feb. 19,'48	53m	....	....	4021	....
Piccadilly Incident (Brit.)	MGM	....	Anna Neagla-Michaal Wilding	Not Set	88m	Feb. 7,'48	4050	....	....
Pirate, The (color)	MGM	....	Judy Garland-Gene Kelly	June 10,'48	102m	Apr. 3,'48	4110	3865	4190
Pirates of Monterey (color)	Univ.	632	Maria Montez-Rod Cameron	Dec.,'47	77m	Nov. 22,'47	3942	3127	4011
Pitfall, The	UA	....	Dick Powell-Lizabeth Scott	Aug. 13,'48	....	....	....	4226	....
Portrait of Jenny	Selznick	....	Jennifer Jones-Joseph Cotten	Not Set	....	....	....	4139	....
Port Said	Col.	....	Gloria Henry-William Bishop	Apr. 15,'48	69m	May 22,'48	4174	4127	....
Prairia, Tha	SG	4705	Alan Baxter-Lenore Aubert	Apr. 10,'48	80m	....	....	3919	....
Prairie Express	Mono.	678	Johnny Mack Brown-Raymond Hatton	Oct. 25,'47	55m	Nov. 29,'47	3955	3809	....
Prairie Outlaws	EL	....	Eddie Dean-Roscoe Ates	May 12,'48	57m	....	....	4183	....
Princa of Thieves, The (color)	Col.	933	Jon Hall-Patricia Morison	Jan.,'48	72m	Nov. 1,'47	3906	3876	....
RACE Street	RKO	821	G. Raft-Wm. Bendix-M. Maxwell	(T) June 22,'48	79m	June 26,'48	4214	4207	....
Range Renegades (formerly Arizona Sunset)	Mono.	4766	Jimmy Wakely-Jennifer Holt	June 6,'48	54m	....	....	4146	....
Range War (R.)	SG	....	William Boyd-Russell Hayden	May 7,'48	66m	May 29,'48	4183	....	....
Raw Deal	EL	822	Dennis O'Keefe-Claire Trevor	May 26,'48	78m	May 22,'48	4173	....	....
Red River	UA	....	John Wayne-Montgomery Clift	Aug. 27,'48	....	....	....	3575	....
Relentless (color)	Col.	937	Robert Young-Marguerite Chapman	Feb. 20,'48	93m	Jan. 17,'48	4017	....	4175
Return of Rin Tin Tin, The (col.)	EL	804	Donald Woods-Bobby Blake	Nov. 1,'47	67m	Nov. 8,'47	3918	3527	....
Return of the Badmen	RKO	917	Randolph Scott-Anne Jeffreys	July 17,'48	90m	May 15,'48	4162	4146	4207
Return of the Lash	EL	755	Al "Lash" LaRue-Al "Fuzzy" St. John	Oct. 11,'47	53m	Nov. 15,'47	3930	3907	....
Return of the Whistler, The	Col.	920	Michael Duane-Lenore Aubert	Mar. 18,'48	63m	Mar. 6,'48	4086	4069	4131
Ridin' Down the Trail	Mono.	685	Jimmy Wakely-Beverly John	Oct. 4,'47	53m	Nov. 29,'47	3955	3850	....
River Lady (color)	Univ.	661	Yvonne de Carlo-Dan Duryea	June,'48	78m	May 8,'48	4153	4010	4190
Road to the Big Housa, The	SG	4706	John Shelton-Ann Doran	Dec. 27,'47	72m	Nov. 1,'47	3906	3876	....
† Road to Rio	Para.	4707	Bing Crosby-Bob Hope	Dec. 25,'47	100m	Nov. 15,'47	3929	3818	4175
Rocky	Mono.	4705	Roddy McDowall-Edgar Barrier	Mar. 7,'48	76m	June 5,'48	4189	3931	....
Romance on the High Seas (color)	WB	728	Jack Carson-Doris Day-Don DeFore	July 3,'48	99m	June 12,'48	4197	4190	....
Roosevelt Story, The (Special)	UA	....	Documentary	Nov.,'47	80m	July 12,'47	3725	....	....
Rose of Santa Rosa	Col.	951	Eduardo Noriega-Patricia White	Dec. 25,'47	65m	....	....	3931	....
Rose of tha Rio Granda (R)	Mono.	4710	Movita-John Carroll-A. Moreno	Mar. 14,'48	60m	Jan. 17,'48	4019	....	....
Rose of Washington Sq. (R.)	20th-Fox	....	Tyrone Power-Alice Faye	July,'48	86m	June 26,'48	4214	....	....
Roses Are Red (Wurtzel)	20th-Fox	734	Don Castle-Peggy Knudsen	Dec.,'47	66m	Nov. 8,'47	3918	....	....
Ruthless	EL	816	Z. Scott-L. Hayward-Diana Lynn	Apr. 3,'48	102m	Apr. 3,'48	4111	4103	....
SAIGON	Para.	4710	Alan Ladd-Veronica Lake	Mar. 12,'48	94m	Feb. 7,'48	4049	3666	4175
'Sainted' Sisters, The	Para.	4714	Varonica Lake-Joan Caulfield	Apr. 30,'48	89m	Mar. 13,'48	4095	4069	4207
Scudda Hoo, Scudda Hay (color)	20th-Fox	811	June Haver-Lon McCallister	Apr.,'48	95m	Mar. 6,'48	4085	4039	4190
Search, The	MGM	....	M. Clift-A. MacMahon-Ivan Jandl	(T) Apr. 23,'48	105m	Apr. 3,'48	4111	....	4131
Secret Beyond the Door, The	Univ.	627	Joan Bennett-Michael Redgrava	Fab.,'48	99m	Jan. 10,'48	4009	3956	4042
Secret Service Investigator	Rep.	711	Lloyd Bridges-Lynne Roberts	May 31,'48	60m	June 5,'48	4189	4155	....
† Senator Was Indiscreet, Tha	Univ.	633	William Powell-Ella Rainas	Jan.,'48	81m	Dec. 13,'47	3973	3956	4131
Seven Sinners (R)	EL	848	Marlene Dietrich-John Wayne	Mar. 27,'48	86m	Mar. 20,'48	4103	....	....
Shadow Valley	EL	852	Eddie Dean-Roscoa Ates	Nov. 29,'47	58m	Nov. 29,'47	3954	....	4071
Shaggy (color)	Para.	4717	Brenda Joyce-Robt. Shayne-Geo. Nokes	June 11,'48	72m	Apr. 17,'48	4126	4069	....
Shanghai Chest, The	Mono.	4718	Roland Winters-Mantan Moreland	July 11,'48	....	....	....	4226	....
Shed No Tears	EL	829	Wallace Ford-June Vincent	July 21,'48	70m	....	....	4155	....
Sign of the Ram, The	Col.	936	Susan Peters-Alax. Knox	Mar.,'48	84m	Feb. 7,'48	4050	....	4175
Sign of the Wolf (R)	Mono.	4711	Michael Whalen-Grace Bradley	May 2,'48	69m	Apr. 17,'48	4126	....	....
Silver River	WB	725	Errol Flynn-Ann Sheridan	May 29,'48	110m	May 8,'48	4153	4021	4190
Silent Conflict	UA	....	William Boyd-Andy Clyde	Apr.,'48	61m	Apr. 10,'48	4118	....	....
† Sitting Pretty	20th-Fox	810	R. Young-Maureen O'Hara-C. Webb	Apr.,'48	84m	Feb. 28,'48	4077	4039	4207
Six-Gun Law	Col.	962	Chas. Starratt-Smiley Burnett	Jan. 9,'48	54m	Feb. 28,'48	4077	4000	....
Sixteen Fathoms Deep (color)	Mono.	4801	Lon Chaney-Arthur Lake	July 25,'48	....	....	....	4155	....
Slave Ship (R.)	20th-Fox	....	Warner Baxter-Wallace Beery	July,'48	92m	June 26,'48	4214	....	....
Sleep, My Love	UA	....	Claudette Colbert-Robert Cummings	Jan.,'48	97m	Jan. 17,'48	4017	3992	4071
Slippy McGee	Rep.	702	Donald Barry-Dale Evans	Jan. 15,'48	65m	Jan. 31,'48	4038	3943	4071
Smart Politics (formerly The Old Gray Mayor)	Mono.	627	June Preisser-Freddie Stewart	Jan. 3,'48	68m	....	....	3907	....
Smart Woman (Allied Artists)	Mono.	AA6	Constanca Bennett-Brian Aherna	Apr. 30,'48	90m	Mar. 13,'48	4094	4038	...
Smugglers, The (Brit.) (color)	EL	811	Michael Redgrave-Jaan Kant	Jan. 31,'48	85m	Jan. 31,'48	4037	4010	4207
Snake Pit, The	20th-Fox	....	Olivia de Havilland-Leo Genn	Not Set	....	....	....	4039	....
So Evil My Love (Brit.)	Para.	4723	Ray Milland-Ann Todd	Aug. 6,'48	109m	May 29,'48	4182	4155	....
Sofia (color)	FC	....	Gene Raymond-Sigrid Gurie	July,'48	....	....	....	4183	....
Song of Idaho	Col.	952	Kirby Grant-Ken Triatsch	Mar. 30,'48	66m	....	....	4059	....
Song of the Drifter	Mono.	686	Jimmy Wakely-"Cannonball" Taylor	Jan. 17,'48	53m	Apr. 3,'48	4110	3972	....
Song of Love	MGM	804	Katharine Hepburn-Robert Walker	Oct.,'47	118m	July 26,'47	3745	3679	3983
Song of My Heart (AA)	Mono.	AA4	Frank Sundstrom-Audrey Long	Jan. 31,'48	85m	Nov. 8,'47	3917	3717	....

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So This Is New York	UA	....	Henry Morgan-Virginia Grey	June 25,'48	79m	May 15,'48	4161	4127	....
Southern Yankee, A	MGM	....	Red Skelton-Brian Donlevy	Aug. 12,'48	....	....	....	4139	....
So Well Remembered (British) (Block 2)	RKO	807	John Mills-Martha Scott	Jan. 10,'48	114m	Nov. 1,'47	3905	3631	....
Speed to Spare	Para.	4715	Richard Arlen-Jean Rogers	May 14,'48	57m	Feb. 21,'48	4066	4059	....
Spiritualist, The	EL	827	Turhan Bey-Lynn Bari	July 7,'48	79m	....	....	4127	....
Stage Struck	Mono.	4715	K. Richmond-Audrey Long-Conrad Nagel	June 13,'48	71m	May 15,'48	4162	4155	....
Stage to Mesa City	EL	758	Al "Fuzzy" St. John-Jennifer Holt	Feb. 15,'48	52m	Jan. 24,'48	4030	....	4042
State of the Union	MGM	824	Spencer Tracy-Katharine Hepburn	Apr. 29,'48	124m	Apr. 3,'48	4110	4039	4207
Strawberry Roan, The (color)	Col.	....	Gene Autry-Gloria Henry	Not Set	79m	Apr. 24,'48	4137	4067	....
Street With No Name, The	20th-Fox	823	Mark Stevens-Barbara Lawrence	July,'48	91m	June 26,'48	4213	4165	....
Summer Holiday (color)	MGM	821	Mickey Rooney-Gloria DeHaven	May 20,'48	92m	Mar. 13,'48	4093	3599	4207
Sutter's Gold (R)	EL	849	Edw. Arnold-L. Tracy-Binnie Barnes	Mar. 27,'48	93m	Mar. 20,'48	4103	....	....
Sword of the Avenger	EL	823	Ramon del Gado-Sigrid Gurie	June 2,'48	76m	May 15,'48	4163	....	....
Swordsman, The (color)	Col.	932	Larry Parks-Ellen Drew	Jan. 9,'48	81m	Oct. 25,'47	3894	3771	4175
TAKE My Life (Brit.)	EL	814	Greta Gynt-Hugh Williams	Feb. 28,'48	80m	Feb. 21,'48	4066	....	....
Tap Roots (color)	Univ.	....	Van Heflin-Susan Hayward	Aug.,'48	109m	July 3,'48	4226	4010	....
Tarzan and the Mermaids	RKO	....	Johnny Weissmuller-Brenda Joyce	June,'48	68m	Apr. 3,'48	4110	4103	4175
Tarzan's New York Adventure (R)	MGM	823	Johnny Weissmuller-Maureen O'Sullivan	Apr.,'48	71m	Apr. 24,'48	4138	....	....
Tarzan's Secret Treasure (R)	MGM	822	Johnny Weissmuller-Maureen O'Sullivan	Apr.,'48	80m	Apr. 24,'48	4138	....	....
Tawny Pipit (British)	Univ.	680	Bernard Miles-Rosamund John	Not Set	81m	Sept. 13,'47	3829	....	....
Tender Years, The	20th-Fox	803	Joe E. Brown-Noreen Nash	Jan.,'48	81m	Dec. 6,'47	3965	....	4011
Tenth Avenue Angel	MGM	816	Margaret O'Brien-George Murphy	Feb.,'48	74m	Jan. 17,'48	4017	3031	4042
Texas, Brooklyn and Heaven	UA	....	Guy Madison-Diana Lynn	July 16,'48	....	....	....	4190	....
That Hagen Girl	WB	707	Ronald Reagan-Shirley Temple	Nov. 1,'47	83m	Oct. 25,'47	3893	....	3983
That Lady in Ermine	20th-Fox	....	Betty Grable-Douglas Fairbanks, Jr.	Not Set	....	....	....	4226	....
13 Lead Soldiers	20th-Fox	814	Tom Conway-Maria Palmer	Apr.,'48	67m	May 29,'48	4182	4051	....
† This Time for Keeps (color)	MGM	808	Esther Williams-Jimmy Durante	Nov.,'47	106m	Oct. 11,'47	3873	3865	4190
† Three Daring Daughters (color)	MGM	817	Jeanette MacDonald-Jose Iturbi	Mar.,'48	115m	Feb. 14,'48	4057	3599	4131
The Three Musketeers (color)	MGM	....	Lana Turner-Gene Kelly	Sept.,'48	....	....	....	4189	....
Thunderhoof	Col.	....	Preston Foster-Mary Stuart	July 8,'48	77m	....	....	4165	....
Timber Trail (color)	Rep.	656	Monte Hale-Lynne Roberts	June 15,'48	67m	July 3,'48	4226	4069	....
Time of Your Life, The	UA	....	Jas. Cagney-W. Morris-Jeanne Cagney	July 30,'48	109½m	May 29,'48	4182	4174	....
Tioga Kid, The	EL	858	Eddie Dean-Jennifer Holt	June 17,'48	54m	Mar. 13,'48	4095	....	....
T-Men	EL	809	Dennis O'Keefe-Mary Meade	Jan. 10,'48	91m	Dec. 20,'47	3981	....	4131
To the Ends of the Earth	Col.	935	Dick Powell-Signe Hasso	Feb. 27,'48	109m	Jan. 24,'48	4030	4010	4175
To the Victor	WB	720	Dennis Morgan-Viveca Lindfors	Apr. 10,'48	99m	Apr. 3,'48	4109	4021	....
Tornado Range	EL	854	Eddie Dean-Roscoe Ates	Feb. 21,'48	56m	Feb. 21,'48	4067	4031	....
Trail of the Mounties	SG	4708	Russell Hayden-Jennifer Holt	Feb. 21,'48	42m	....	....	3931	....
Train to Alcatraz	Rep.	712	W. Phipps-D. Barry-Janet Martin	June 28,'48	60m	....	....	4174	....
Trapped by Boston Blackie	Col.	921	Chester Morris-Richard Lane	May 13,'48	67m	May 1,'48	4146	4239	....
† Treasure of the Sierra Madre, The	WB	714	Humphrey Bogart-Walter Huston	Jan. 24,'48	126m	Jan. 10,'48	4009	4000	4131
Triggerman	Mono.	4752	Johnny Mack Brown-Virginia Carroll	June 20,'48	56m	....	....	4219	....
Trouble in Sundown (Reissue)	RKO	885	George O'Brien-Rosalind Keith	Mar. 2,'48	60m	Jan. 17,'48	4019	....	....
Twisted Road, The	RKO	820	Cathy O'Donnell-Farley Granger	July,'48	95m	June 26,'48	4213	....	....
Two Blondes and a Redhead	Col.	919	Jean Porter-Jimmy Lloyd	Nov. 6,'47	70m	Nov. 29,'47	3954	3895	4011
† Tycoon (color)	RKO	866	John Wayne-Laraine Day	Dec. 27,'47	126m	Dec. 6,'47	3965	3956	4190
† UNCONQUERED (color)	Para.	4725	Gary Cooper-Paulette Goddard	Apr. 2,'48	146m	Sept. 27,'47	3849	3809	4175
Under California Stars (color)	Rep.	731	Roy Rogers-Jane Frazee	May 1,'48	70m	May 15,'48	4162	4139	....
Under Colorado Skies (color)	Rep.	652	Monte Hale-Adrian Booth	Dec. 15,'47	65m	Dec. 20,'47	3982	3949	4071
Upturned Glass, The (British)	Univ.	631	James Mason-Rosamund John	Nov.,'47	87m	Nov. 1,'47	3905	....	....
Up in Central Park	Univ.	662	Deanna Durbin-Dick Haymes	June,'48	87m	May 29,'48	4181	4010	....
VALLEY of the Giants (col.) (R.)	WB	722	Wayne Morris-Claire Trevor	May 8,'48	78m	Apr. 17,'48	4126	....	....
Velvet Touch, The	RKO	872	Rosalind Russell-Leo Genn	Aug.,'48	....	....	....	4139	....
Vicious Circle, The	UA	....	Conrad Nagel-F. Kortner-Lyle Talbot	July 30,'48	77m	June 5,'48	4189	....	....
† Voice of the Turtle, The	WB	716	Eleanor Parker-Ronald Reagan	Feb. 21,'48	103m	Dec. 27,'47	3993	3831	4175
WALLFLOWER	WB	726	Joyce Reynolds-Robert Hutton	June 12,'48	77m	May 22,'48	4173	3876	....
Walls of Jericho	20th-Fox	826	Linda Darnell-Cornel Wilde	Aug.,'48	....	....	....	4165	....
Waterfront at Midnight	Para.	4719	Wm. Gargan-Mary Beth Hughes	June 25,'48	63m	May 15,'48	4161	4069	4207
West of Sonora	Col.	966	Chas. Starrett-Smiley Burnette	Mar. 25,'48	55m	....	....	4069	....
Western Heritage	RKO	812	Tim Holt-Nan Leslie	Jan. 24,'48	61m	Feb. 7,'48	4051	....	4071
Westward Trail, The	EL	855	Eddie Dean-Phyllis Planchard	Mar. 13,'48	58m	Feb. 28,'48	4077	....	....
Where the North Begins	Para.	4704	Russell Hayden-Jennifer Holt	Dec. 13,'47	42m	....	....	3919	....
Whiplash	WB	....	Dane Clark-Alexis Smith	Not Set	....	....	....	3717	....
Whirlwind Raiders	Col.	963	Charles Starrett-Smiley Burnette	May 13,'48	54m	May 15,'48	4163	4155	....
Whispering City (British)	EL	805	Helmut Dantine-Mary Anderson	Nov. 15,'47	89m	Sept. 6,'47	3817	....	4042
Who Killed Doc' Robbin?	UA		Virginia Grey-Don Castle	Apr. 9,'48	55m	May 8,'48	4154	....	....
Wild Horse Mesa (Block 2)	RKO	808	Tim Holt-Nan Leslie	Dec. 20,'47	60m	Nov. 22,'47	3942	3931	4071
Will It Happen Again	FC	....	Documentary	April,'48	....	....	....	4226	....
Wings Over Honolulu (R.)	Realart	....	Ray Milland-Wendy Barrie	June,'48	78m	June 19,'48	4206	....	....
Winter Meeting	WB	721	Bette Davis-Jim Davis	Apr. 24,'48	104m	Apr. 10,'48	4118	4021	4190
Woman from Tangier, The	Col.	910	Adele Jergens-Stephen Dunne	Feb. 12,'48	66m	Feb. 7,'48	4051	4021	4071
Woman in White, The	WB	724	Alexis Smith-Sydney Greenstreet	May 15,'48	109m	Apr. 24,'48	4137	3575	4207
Woman's Vengeance, A	Univ.	634	Charles Boyer-Rachel Kempson	Feb.,'48	96m	Dec. 27,'47	3993	3972	4071
Women in the Night	FC	....	Tala Birell-William Henry	Jan.,'48	90m	Jan. 17,'48	4018	3992	....
Wreck of the Hesperus, The	Col.	802	Willard Parker-Patricia White	Feb. 5,'48	68m	June 12,'48	4199	4021	....
YOU Were Meant for Me	20th-Fox	802	Jeanne Crain-Dan Dailey	Feb.,'48	91m	Jan. 24,'48	4029	....	4190

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ANYWHERE!

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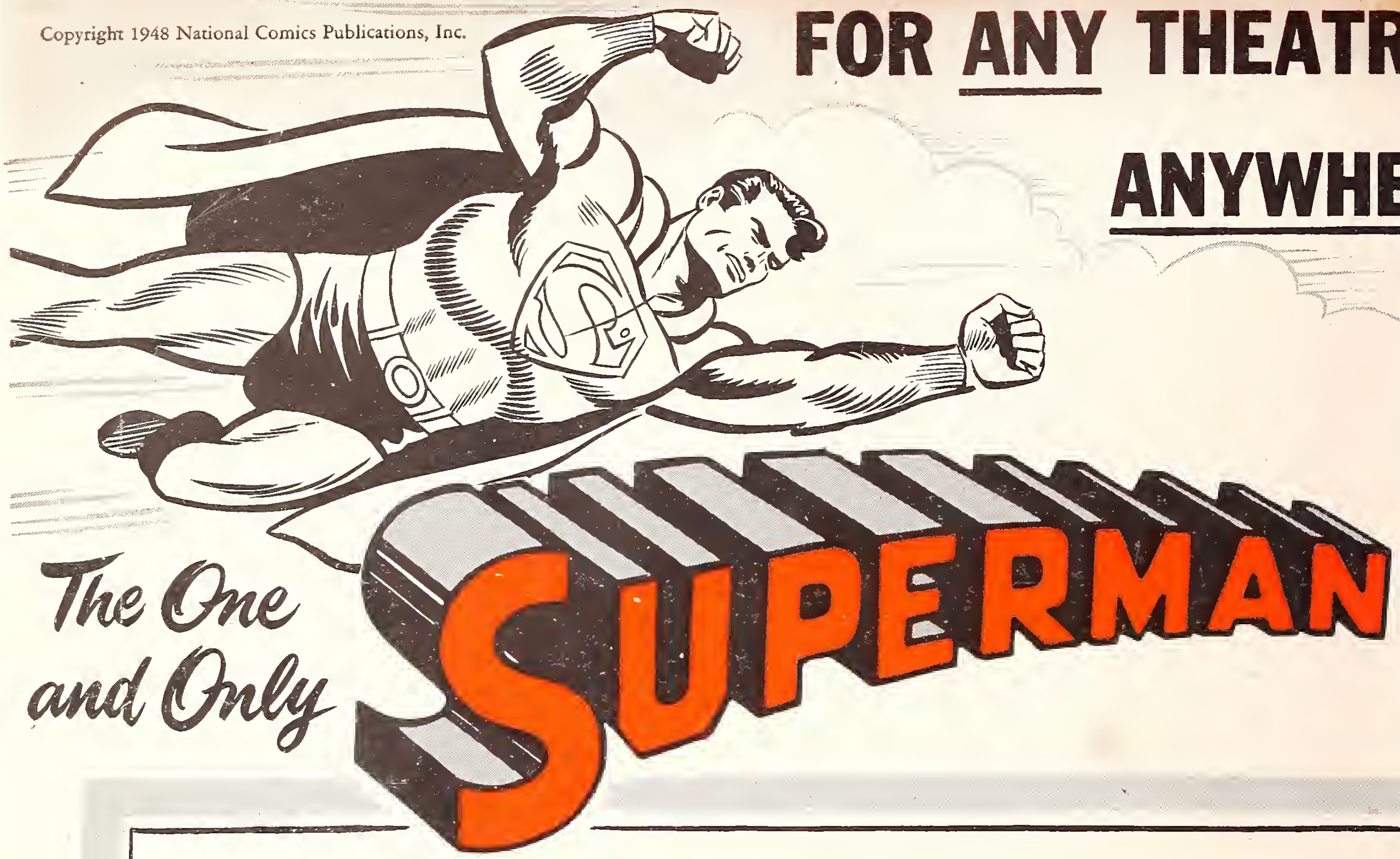

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Just booked—RKO N.Y.C. Circuit (35 houses) to play day and date long half of week!

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GET ON THE BANDWAGON N-O-W
WHILE THE KIDS ARE HOME ON VACATION!

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MOTION PICTURE HERALD

MR. FRANCIS HARMON,
MOTION PICTURE
ASSOCIATION OF AMERICA,
28 WEST 44TH ST.,
NEW YORK, N. Y.

REVIEWS

(In Product Digest)

Key Largo
Mr. Peabody and the Mermaid
Partners of the Sunset
Old Los Angeles
The Betrayal

(In News Section)

The Walls of Jericho

HOLLYWOOD TAPS YESTERDAY FOR TOMORROW'S GLAMOURS

Cost and Dearth of Story Material
Leads Studios into Remake Trend

BRITISH INDEPENDENTS STRIKE AT RANK AND GOVERNMENT

U. S. ASKS MAJOR CIRCUITS FOR HOUSE-BY-HOUSE DATA

VOL. 172, NO. 2: JULY 10, 1948

[illegible]

"GOSH! AN EASTER PARADE IN JULY!"

That's what the cops at 45th Street and Broadway are saying as crowds of people block traffic at Loew's State Theatre to see M-G-M's presentation of Irving Berlin's "EASTER PARADE." New records! New box-office lines never before witnessed in the 27-year history of this theatre!

BY SPECIAL ARRANGEMENT
THE MOST IMPORTANT
ENGAGEMENT
IN THE HISTORY OF

LOEW'S STATE
Broadway at 45th Street

The World Premiere
NOW PLAYING
OF
METRO-GOLDWYN-MAYER'S

The Happiest Musical Ever Made is

IRVING BERLIN'S
EASTER PARADE

Starring
JUDY GARLAND · FRED ASTAIRE
PETER LAWFORD · ANN MILLER
COLOR BY *Technicolor*

Screen Play by Sidney Sheldon, Frances Goodrich and Albert
Original Story by Frances Goodrich and Albert Hackett

Lyrics and Music by
IRVING BERLIN

Musical Numbers Directed
ROBERT ALTON

Directed by
CHARLES WALTERS

Produced by
ARTHUR FREED

Loew's State
Irving BERLIN'S
EASTER PARADE
GARLAND Fred ASTAIRE
Technicolor
NEW RECORDS!
EASTER PARADE NOW SHOWING
AROUND THE CORNER
LOEW'S STATE

"'EASTER PARADE' is launching Loew's State as the home of important pictures. The boys certainly picked a humdinger!"
—N.Y. World-Telegram

THE PARADE THAT WILL SOON SPAN THE NATION!

No promise is too great to make! No effort too big to promote it! Here is what the N.Y. critics say:

"This M-G-M production is a joy."
—*Howard Barnes*, **N.Y. HERALD TRIBUNE**

"'EASTER PARADE' is a whale of a musical comedy."
—*Eileen Creelman*, **N.Y. SUN**

"A show that has everything... the top screen musical of the year ... this one should headline Loew's State for a long, long time."
—*Rose Pelswick*, **N.Y. JOURNAL-AMERICAN**

"Just what the moving picture shoppers have been looking for these many years."
—*Kate Cameron*, **N.Y. DAILY NEWS**

"'EASTER PARADE' has everything. Beauty, tunes, color and fabulous production."
—*Lee Mortimer*, **N. Y. DAILY MIRROR**

"Joyful musical... a wealth of entertainment... audience in gales of laughter."
—*Irene Thirer*, **N.Y. POST**

"A bang-up show... for solid entertainment... far and away the best buy in town."
—**N. Y. STAR**

"A major event... more than your money's worth."
—**N. Y. MORNING TELEGRAPH**

(See pages 26 & 27 for MORE!)

MARCH WITH ME

M-G-M
LEADS THE BOX-OFFICE PARADE IN 1948!

HUMPHREY BOGART

EDWAR
ROB

The most explosive s
and a sto

KEY L

IT'S THE NEXT FROM **WARNER BROS.**

WITH

LIONEL BARRYMORE

and

THOMAS GOMEZ · JOHN RODNEY directed by JOHN HUSTON · produced by JERRY WALD

Screen Play by Richard Brooks and John Huston • Based on the Play by MAXWELL ANDERSON
As Produced on the Spoken Stage, by the Playwrights Company • Music by Max Steiner

SON

LAUREN BACALL

casting in screendom
o match!

RGO

IT'S A SMASH FROM **WARNER BROS.**

CLAIRE TREVOR

"THE STREET WITH NO NAM
IS "SMASH BOXOFFICE STREET

—*Hollywood Rep*

...IN EVERY OPENING!

PHILADELPHIA

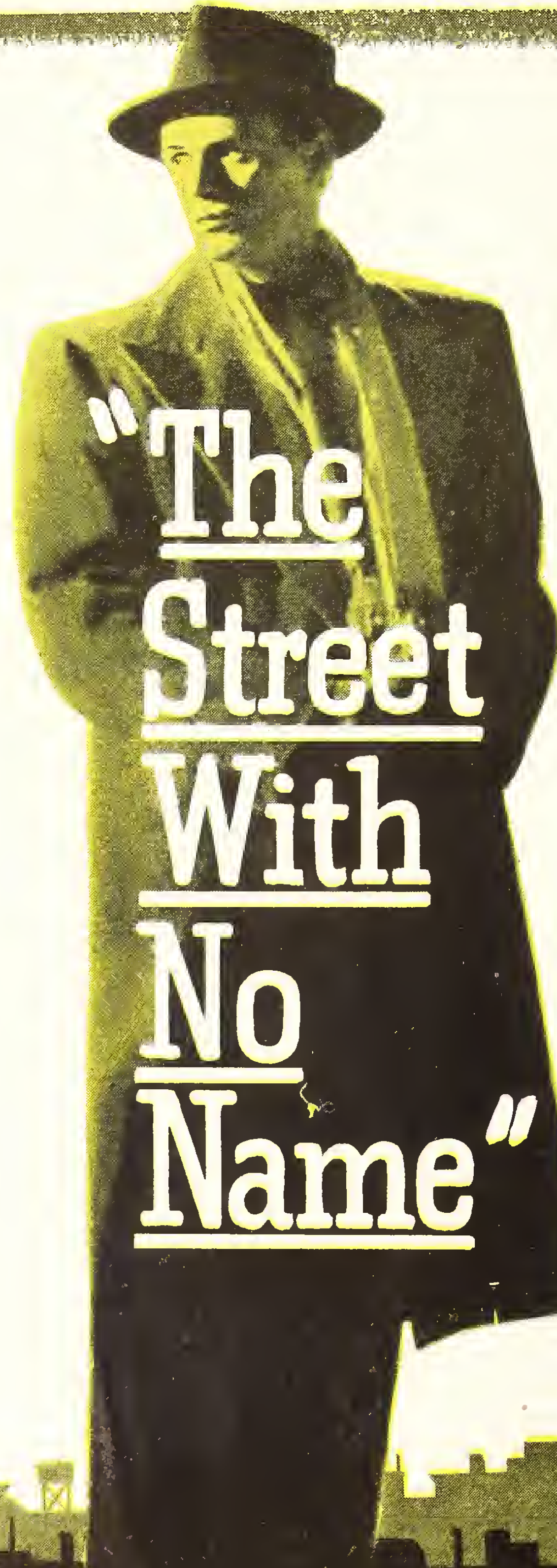
Fox Theatre — Biggest opening business of the year . . . bar none!

LOS ANGELES

Four Theatre World Premiere blasts those terrific "Northside" and "Boomerang!" records!

ATLANTIC CITY

Opened to business hotter than any picture of its kind!


"The Street With No Name"

WASHINGTON

**Sensational opening t
match tremendou
publicity of FBI
sponsored screening**

SAN FRANCIS

**Lines on streets gav
"Street" big, big open
ing at big, big Fo
Theatre!**

20th CENTURY-FOX

"THE STREET WITH NO NAME" Starring MARK STEVENS · RICHARD WIDMARK with LLOYD NOLAN
BARBARA LAWRENCE · Ed Begley · Donald Buka · Joseph Pevney · John McIntire · Walter Greaza · Howard Smith
Directed by WILLIAM KEIGHLEY · Produced by SAMUEL G. ENGEL · Original Screen Play by Harry Kleiner

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher — TERRY RAMSAYE, Editor

Vol. 172, No. 2 — July 10, 1948

TELLING THE NATION

SINCE the lay press tells the public so much of the international affairs of the motion picture, it is most appropriate that Mr. Eric Johnston should this week be presented in the newsreels to tell the theatre's millions the American side of the British picture quota issue. There is one simple point that any layman can understand, in his observation: "We don't understand the attitude of the British Government in enacting a 45 per cent film quota at the time the American Government is spending billions of dollars abroad for economic reconstruction. . . . It is a throwback to the old system of barriers and restrictions which has plagued the world for years, and has always resulted in world economic chaos."

* * *

SIXTEEN'S ANNIVERSARY

THE amateur motion picture has a twenty-fifth year anniversary this week. It was July 5, 1923, when the Eastman Kodak Company placed on sale in New York the first complete system—camera, projector and film. It was 16mm, and today it is estimated that 1,100,000 families in the United States now own amateur cameras — 325,000 16mm and 775,000 8mm. Sound came to the 16mm in 1931 and in 1940 the economical 8mm was introduced. This development has vastly extended appreciative understanding of the motion picture as an instrument and medium. Also, just incidentally that little 16mm has been, as we so often have observed, developing a professional and scientific career of its own. The amateur device, out in the far places, is an instrument of the entertainment industry, too.

* * *

OFF TO THE PINES

ON this desk in toiling, busy New York, piled deep with the long weekend's mail laden with issues and problems no end, this sweltering morning was a letter, from an old friend, Mr. H. E. Jameyson, Fox Midwest district manager at Wichita, saying:

"After thirty-four years of motion picture business, I am retiring. Next week I shall get behind the wheel of my car and go to my home in Colorado, surrounded by pines, 8,500 feet elevation in the shade of Mt. Elbert and twenty feet from the best trout stream in the state. Going with me is a quantity of material that I have been collecting all these years, and out of that I am going to write that long delayed book. . . . "

There is a showman with a program — and what a time for it!

* * *

FOR THE INDUSTRY

SPEAKING of the public relations of this industry, Mr. Max E. Youngstein, as president of the Associated Motion Picture Advertisers, has remarked upon the essential element of exhibitor cooperation. That rings and chimes with the viewpoint of this editor who has so often observed that the reputation of the industry is more largely made at the box office, through the entertained customers.

The publicity problems arise from the tidings that come from the courthouse, from Washington, and the prattlings of the columnists who have to reach for quips, punches and little stabs of scandal day by day out of Hollywood and New York.

That makes it particularly pat to be able to quote here some excerpts from a forthright expression from an exhibitor. The words are from Mr. Francis Falkenburg, manager of the Alabama Theatre in Birmingham, functioning as a guest columnist in the *Birmingham News*. Mr. Falkenburg wrote:

¶ Every once in a while I get tired of people asking me: "What's the matter with Hollywood?" If they would only think of some other question, such as "What's the matter with Detroit", or "New York", or even "What's the matter with the Barons", I wouldn't mind. I cheerfully agree that there's plenty wrong with Hollywood and if I, or anybody else, knew what it was, the motion picture industry would give him a super-duper Oscar the size of the Empire State Building. . . . .

Of course, Hollywood is in a perpetual position of having its neck protruding so that all and sundry can have a whack at it, if they choose. It is the nature of entertainment that it be highly publicized; hence, its life is that of a goldfish, in the quite literal sense. Its mistakes are consequently magnified out of all proportion to their true size, while its great accomplishments are accepted as a matter of course. . . .

In the manufacture and distribution of an automobile, to make a fantastic comparison, it would be foolish to say that the motor maker should respond to certain aesthetic standards, should make certain that the car should not run over a given speed because it offended the sensibilities of one group, or that it go like a bat out of hell to please another minority, that the steering wheels should be square, the seats made of green chamois, etc. This sounds silly, and it is. But that is exactly what critics of the movies want their manufacturers to do.

Moreover, everybody wants to "get into the act". Everybody—man, woman and child, mostly woman—thinks he can make a better picture than anybody in California. . . .

Hollywood is, then, a manufacturer of entertainment on a mass scale. What missionary work it does is a by-product and is not indigenous to the trade itself. The by-product comes, of course, because the written and spoken word, ideas, are used in the making of the commercial motion picture.

Hollywood is not a missionary; it is a mirror. A reflector of the moods, wishes and values of the American people. Its technique has been a profound influence in the thought-ways of the peoples of the entire world. But its morals, ethics, standards — those are of the people themselves upon whom Hollywood ultimately depends for its bread and butter. Its glamour, its expensiveness and its unreality are part of the raw material it uses. The end result must be a product carefully attuned to already existing standards and human values. Otherwise there would be no Hollywood, and pictures would be made by a few enterprising individuals with a message and no audience.

Hollywood, wrong or right, is part of the American pattern, and whatever is wrong with Hollywood is logically wrong also with America.

That is the voice of an Alabama exhibitor in behalf of our industry. —*Terry Ramsaye*

THIS WEEK IN THE NEWS

Sex

DOCTOR ALFRED C. KINSEY, author of the best-selling "Sexual Behavior in the Human Male," is going to do some Hollywood research for his forthcoming book on the sexual behavior of human females. He was in Los Angeles last week conferring with the public relations office of Chet L. Swital and Associates, who recently completed an anthropometrical study of the adult American female. Says that public relations office: "Dr. Kinsey has expressed the thought that of particular interest to his study would be the women in the field of aircraft workers and those in the motion picture industry."

Anna Again

London Bureau

ANNA NEAGLE, for the second consecutive year, is Queen of the World's Screen. More than that, she's a member of the Select Company of the Screen Elect. And why all of this? The *Picturegoer,* Britain's leading fan magazine, for 16 years has polled its readers on their favorite actor and actress. Miss Neagle's name turned up at the top of the list this year—for the third time in the history of the poll. Once your name's on top, you're a King or Queen. Three times and you are a member of the Select Company. Only two others have been admitted to that membership. They are Greer Garson and Sir Laurence Olivier.

Forecast

FROM Hollywood at midweek came the announcement of another title change. This one was for James Nasser's "Some Rain Must Fall."

The new title: "Cover Up."

Disaster

THE HEAVY earthquake which hit Japan last week and caused heavy damage in many regions, did not spare motion picture theatres, many of which were unable to clear their customers before the structures began to collapse. Reports still are incomplete, but, according to Charles Mayer, managing director of the Motion Picture Export Association in Japan, some 1,500 patrons were among the thousands that perished in the disaster. In the town of Fukui alone, all six of the city's houses were leveled by the tremors and reduced to ashes by the ensuing fires. The one theatre in the city playing American films at the time miraculously was able to empty its auditorium of 1,300 patrons before the building collapsed. Prints of "100 Men and a Girl" were destroyed by the flames. The heaviest toll was taken at the Toho theatre, where over 1,000 patrons, seeing a native production, perished. Four other cities were hit especially hard and, with bridges down, distribution service was disrupted except for occasional bicycle messengers. Several relief performances were authorized by Mr. Mayer to aid the stricken.

MOTION PICTURE HERALD

for July 10, 1948

HOLLYWOOD hitting remake trail, tapping yesterday Page 13

RKO board meets on coast to set policy under Hughes control Page 14

BROADCASTERS warn Paramount on video theatre pickups Page 18

SKOURASES see television not harming theatres at this time Page 18

BRITISH EXHIBITORS mad at Government's new quota and at Rank Page 19

U. S. asks data on theatre ownership in Paramount trust case Page 22

ABELES named to succeed Milder for Warners in England Page 24

NATIONAL SPOTLIGHT—Notes on industry personnel across country Page 25

AVERT threat of new strike in several studios of Mexico Page 38

SERVICE DEPARTMENTS

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IN PRODUCT DIGEST SECTION

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Release Chart by Companies Page 4234

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Short Subjects Page 4235

The Release Chart Page 4236

Bad Year

THE DISTRIBUTORS are going to have a tough time of it in Spain next year. Reports from Barcelona this week insisted the American distributors didn't see how they could get more than a maximum of 80 pictures into the country next season, as compared with the 200 they will have distributed for the season ending August 31. Reason for this is that the price for import permits has almost doubled. The price was once about 250,000 pesetas (about $25,000). Now an import permits costs from 400,000 to 500,000 pesetas. Licenses for import permits are granted by the Spanish Government and are given only to producers of Spanish films. These producers then turn around and sell them to the American and other foreign distributors.

Promotion

ANSCO intends placing full-page color ads in *Life, Collier's* and *Saturday Evening Post* to promote Monogram's "16 Fathoms Deep" as the first feature-length picture made in the new color process. Ansco is also preparing a series of newspaper advertisements on the picture, to be placed by 5,000 representatives of the company to coincide with local engagements of the feature.

Therapy

LOCAL 802, the New York City local of the American Federation of Musicians union, began experimenting with musical therapy July 7. They packed their instruments and went to Kings County Hospital to play concerts—for free—for some 300 mentally ill patients who will be exposed to the music to provide them with an atmosphere for emotional expression or relief. The plan is to begin with a string ensemble playing for men and women separately, and a jazz band for youths and children.

Television

HERE ARE A couple of out-of-the-way ones about television. A life term convict at the Indiana State Prison has built a television set from a factory kit, working in his spare time after regular prison duties, and now the prison's 1,200 inmates can get a look at regular television programs on the set's eight by 10 foot screen. A Chicago cab driver put a televison set in his cab and reported: "Thousands of people have gathered around my cab since I put it in. Two men who had planned a 60-cent ride got so wrapped up watching the wrestling matches they ran the meter up to $7."

Locked In

EAGLE LION is going into solitary confinement. The company is doing it the hard way—on New York City's Broadway. It happened like this. Wednesday the company opened its "Canon City" at Loew's Criterion. That picture is a factual study of the Colorado State Penitentiary prison break. To publicize the picture, Eagle Lion unloaded at Times Square a one-ton steel cell, a replica of one of the solitary confinement cubicles at the Canon City prison, and locked a man in for the entire run of the picture. The cell is so designed that the "prisoner" must wash, shave and sleep in plain view of passers-by. The cell and the occupant will be used in other key cities.

TV Censoring

SHOULD TELEVISED features be subject to state censorship? Maryland would like to know. The Maryland State Board of Censors has the say-so on what features are shown in the state's theatres, but do they have the say-so on what are shown in the state's bars? Films specially produced for television are currently being broadcast without being submitted to censorship. The Maryland exhibitors claim that if they must submit their films to censorship that the television stations must do likewise. The Censorship Board hasn't made up its mind yet. It's perplexed. The exhibitors are angry. The televisors are uneasy.

GE Report

WHEN General Electric wanted to tell its stockholders about the intricacies of the corporation, it put the story on color film. Last week in Detroit and nine other key cities, company representatives told the stockholders the story of GE's operation and accomplishments during 1947 by showing an action-packed color picture. The picture was nine months in production and was turned out by a crew that toured every department of the company to visit the 197,000 employees at work.

Rained Out

JAMES FITZPATRICK, that Traveltalk fellow, never had any trouble—or very much trouble—bidding fond farewell to such exotic countries as Patagonia and Outer Mongolia. But he couldn't get out of New York City. The weather wouldn't let him. Here's a fellow who's taken his camera around the world, focusing on this and that, and when he gets an idea for a travelogue on the natives of Manhattan Island he comes to the Big City and sets up shop. Only trouble is that he sets up shop during the recent rainy spell and in three weeks he finds only three days of clear skies and he's almost rained out. So last week he decided if he couldn't get the great outdoors of New York City, he could get its smoky interiors. He bustled his cameras out of his Waldorf Astoria suite and started making the rounds of the night clubs, never minding at all about the constant rain outside.

No Flickering

Vancouver Bureau

A CANADIAN projectionist-inventor has come up with a gimmick which, he says, "will take the flick out of flickers." The man is Gordon Jackson, projectionist at the Capitol in Port Alberni, British Columbia. His invention is a projector which does away with the shutter which passes before the film when the frames change some 24 times a second. Mr. Jackson does away with this intermittent action by an arrangement of revolving mirrors. Light passes through the film in the usual way. It strikes a stationary mirror which, in turn, reflects the image back to the rotating mirrors which flash the image on the screen. Mr. Jackson estimates that his machine will account for a 100 per cent saving in light, that the life of the film will be lengthened at least 20 times—because that stop-and-go action is eliminated—and that only about half the electricity required by present-day projectors will be needed by his new projector. He's applied for patents in both the U. S. and Canada.

At Liberty

Hollywood Bureau

A GROUP of actors and actresses who have been dropped from the payrolls of various producers out here have banded together, turned their backs on the motion picture industry, and have produced a stage musical that's a smash hit. The group is headed by William Eythe and the musical they've put on stage is "Lend an Ear." Thirteen members of the cast have been fired by the studios. The show's been a sellout since opening night and the theatre is selling tickets six months in advance. And what gives Mr. Eythe and the others their biggest kick is that their show is watched by the studio scouts almost every night and now and again, contracts in hand, those scouts run backstage to sign up their "new" discoveries. But, says Mr. Eythe, his cast is having none of it. They're hoping to bring their show to Broadway. They're through with pictures for a while.

PEOPLE

Glendon Allvine, formerly director of public information in the New York office of the Motion Picture Association, has been in charge of motion picture, radio and television promotion for Thomas E. Dewey, Republican nominee for President.

Beverly Jones, chief client executive of Audience Research Institute, Inc., Hollywood, for the past two years, has resigned. He has taken a hill-top estate near San Diego and will engage in the conduct of an ornamental and structural iron works. He was formerly with Pathe, with the March of Time and served with the army pictorial service in Persia during World War II.

Glen McDaniel, vice-president and general attorney of RCA Communications, has been elected a vice-president of Radio Corporation of America. David C. Adams, assistant general counsel of the National Broadcasting Company, has been elected vice-president and general attorney of RCA Communications.

Eugene Snitz, Eagle Lion salesman at the company's Kansas City exchange, has been promoted to branch manager at that exchange.

Phillip Lindner, with RKO Theatres in Brooklyn, N. Y., since 1900, and Mrs. Lindner celebrated their fiftieth wedding anniversary Saturday, July 3.

Myron Siegel, advertising director of Century Circuit in New York, has been appointed director of advertising and publicity, succeeding Edward Schreiber, who resigned July 1.

Noran E. Kersta, executive assistant to Sidney N. Strotz, NBC administrative vice-president in charge of television, has been elected to the board of Television Broadcasters Association. He will also be a member of the Association's Code Committee.

Rex O. Stevenson, former San Francisco and Peninsula district division manager for the Golden State Theatre Circuit, was guest of honor last week at a midnight supper given by 25 theatre managers and other executives of the circuit.

Paul N. Lazarus, Jr., newly appointed executive assistant to Gradwell Sears, United Artists president, and Howard LeSieur, advertising and publicity director, were guests of honor at a surprise luncheon in New York last Friday celebrating their promotions, given by the advertising and publicity staff of the company.

Frank H. Riffle has resigned as Altec Service field manager in Cincinnati to join Falls City Theatre Equipment Company as chief engineer.

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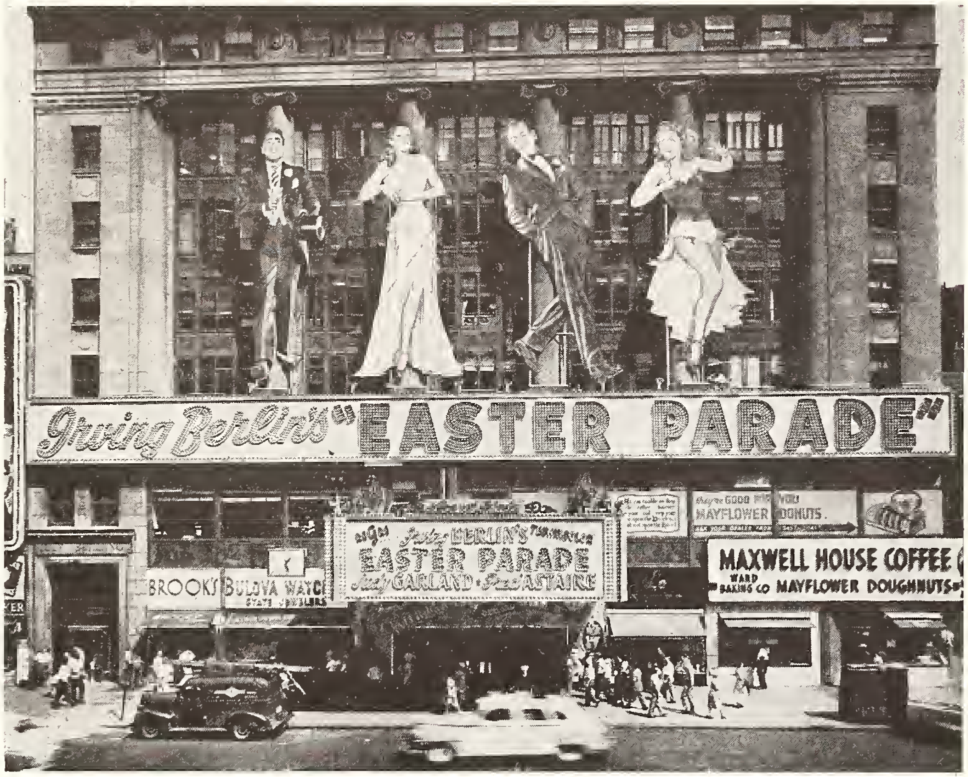
THIS WEEK the Camera reports:


Irving Berlin's "EASTER PARADE"
MGM Irving Berlin's Technicolor
EASTER PARADE
Judy GARLAND Fred ASTAIRE
MAXWELL HOUSE COFFEE
WARD BAKING CO MAYFLOWER DOUGHNUTS
MAYFLOWER DONUTS
BROOKS
BULOVA WATC

By the Herald

ROBERT L. LIPPERT, above, last week succeeded John J. Jones as president of Screen Guild Productions. Mr. Jones, who resigned because of personal business pressure, remains a director and franchise holder.

WORLD PREMIERE of MGM's "Easter Parade" at Loew's State, New York, was marked by Broadway's largest theatre display. The figures are three and one-half stories high.

THE BLUE LAGOON
TODAY

IN LONDON, William Goetz, right, Universal-International production chief, visits at J. Arthur Rank's Denham Studios. George Archibald, Independent Producers, Ltd., managing director, shows him around.

ON BROADWAY, right, as Walgreen's reopens in the Paramount Building. At right is Adolph Zukor, Paramount board chairman. With him, store manager Irving Ladenson, left, and designer Walter Margulies.

By the Herald

TWO REPRESENTATIVES of the American motion picture industry on the control committee for the Anglo-American film agreement. They are Thorkold Chris, left, London manager for the Bank of America, and Fayette Allport, London agent for the Motion Picture Export Association companies. British members of the committee are R. G. Somervell, of the British Board of Trade, and P. S. Milner Barry, of the British Treasury.

SERVICE is discussed above by Sam Snider, center, managing director of Snider and Dean Theatres, Australia, with E. W. McClellan, Jr., left, Westrex Corp., engineer, and W. S. Tower, Jr., Western Electric Australian director.

By the Herald

RETURNING TO LONDON for reassignment in the Far East, Edward Walsely of the British Civil Service, and his family, visited at the Motion Picture Herald New York office. Mr. Walsely owned the Naval and Dockyard Cinema, Ireland Island, Bermuda.

TIM HOLT
WESTERN ADVENTURES

A CHUCKLE, right, by Tim Holt, RKO western star, as he rests between scenes of his latest picture, reading the new Tim Holt Western Adventures magazine. He apparently enjoys seeing himself as the kids will see him.

By the Herald

RETURNING TO MANILA, left, after a U. S. visit, Florencio R. de Dios, left, will head the advertising department of Luzon Theatres.

SCOTLAND'S first citizen, right, was a guest the other day at the Gaumont British Junior Club show in the Picture House, Bellshill, Lanarkshire. He is Sir Harry Lauder, and his host, at the right, was Dugald McBrayne McPhail, manager of the theatre.

WELCOME SIR HARRY
CLUB THDAY SHOW

MONTGOMERY CLIFT *signals the start of the 100-day cattle drive.*

"Red River"

—IN THE EPIC WESTERN TRADITION

THE Howard Hawks production of "Red River", trade-shown this week to exhibitors for release in August by United Artists, restores to the screen the epic Western as classic entertainment. It is in the tradition of such lustrous examples as "The Covered Wagon", "Cimarron" and "Stagecoach".

Action and suspense are the prime ingredients and the story is of men and cattle — a credible story of the first cattle drive from Texas to Kansas along the Chisholm Trail, of the strong men who made it, and their weaknesses.

Present exploitation plans provide for four regional openings with the appropriate trappings.

***THE FIGHT:** The start of the climactic battle between Clift and his foster-father, John Wayne. Below are further stages in the bout.*

***THE CHISHOLM TRAIL:** Below, the herd of 9,000 cattle reaches the banks of the Red River.*

***THE INDIAN ATTACK:** True to tradition, there is a Comanche attack on a wagon train—one of the best.*

HOLLYWOOD HITS REMAKE TRAIL, TAPPING YESTERDAY

Revamping Big Ones Meets Economy, Shortage Need; Six Set, 27 Planned

Hollywood is building is own library of Twice Told Tales—but in film form. It is bringing back the great and successful motion picture stories of the past three-and-a-half decades, but with new casts, production personnel and script treatments.

Currently there are in release a half-dozen films which have appeared before on the screen. Twenty-seven more are receiving a general overhauling to bring them into line with the times. And nearly all of them have been allocated top production budgets.

20th-Fox Plans Six; MGM And Columbia Four Each

A company-by-company breakdown of projected remakes indicates that Twentieth Century-Fox has six on its schedule; MGM has four; Columbia, four; Warners, three; Paramount, two; RKO, two, and United Artists, Universal-International, Selznick Releasing, Goldwyn Productions, Eagle Lion, and Korda-Goldwyn, one each.

Now in release are such remakes as MGM's "Summer Holiday," a musical version of its first 1935 film, "Ah, Wilderness"; Universal's "Casbah," first made in France under the title "Pepe le Moko" in 1937, and remade in this country a year later with Charles Boyer and Hedy Lamarr; Twentieth Century-Fox's "Anna Karenina" with Vivien Leigh and Sir Ralph Richardson, first made in 1915 and again, under the MGM banner, in 1935 with Greta Garbo and Fredric March, and "The Long Night," an RKO picture with Henry Fonda, remade from the French version which starred Jean Gabin.

In the coming months exhibitors will see the new versions of such pictures as "Quo Vadis," "Down to the Sea in Ships," "The Three Musketeers," "Carmen," "The Scarlet Pimpernel," "A Connecticut Yankee," "Little Women," and many more. In addition, there will be the many annual variations on such old film standbys as "The Count of Monte Cristo," "Robin Hood," and other fabulous characters whose exploits have become legend not only in their original book form but on motion picture screens.

The trend toward more remakes is attributed by story editors to the lack of original stories, stage plays and novel good enough for the screen; to the studio economy drives which have cut down on lavish spending for story materials; to the public's interest in old pictures, and because many of the stories upon which the first films were based are still of sufficient popularity, reputation and story value to warrant their being brought before the cameras again.

Olin H. Clark, eastern story editor for MGM, claims the reason for the unprecedented number of remakes is the "dearth of good story material." Broadway stage purchases are down, he said, "perhaps at their lowest point in the history of the screen, and while there are many good books on the market today very few are adaptable to the screen." He also points out that a picture which was a success 10, 15 or 25 years ago must have something fundamentally good about it, and thus is still a good screen story today.

Cites Economy Need and Shortage of Stories

Twentieth Century-Fox's eastern story editor, Bertram Block, has similar views on the trend. He says: "There is a great need for economy and a terrific shortage of story-material. Further," he continues, "the various pressure and censorship groups throughout the country are causing such a furore on some of the books coming out that film companies will not buy the properties."

Another point which Mr. Block makes is that most of the film company story editors, due to economy moves, are more limited today than ever before on what they can buy, and, thus, are turning to the old proved films.

Introducing something new in the way of

(Continued on following page)

THE SCARLET PIMPERNEL. Leslie Howard starred in this 1935 London Film production.

THE CONNECTICUT YANKEE in King Arthur's Court is, of course, Will Rogers. A Fox production in 1931.

CARMEN. The players are Theda Bara and Eino Linden. A fox film of 1915.

SVENGALI is the late John Barrymore. Warner Brothers made this in 1931.

THE THREE MUSKETEERS, below: Douglas Fairbanks, Eugene Pallette, Leon Bary and George Seigmann. A UA 1921 release.

REMAKES

(Continued from preceding page)

remakes, RKO is planning to take scenes from old films, combine them with a comedy continuity and release them under the title "Variety Time." Seven reels in length, the only new material to be photographed, aside from the continuity starring Jack Paar, will be a comedy skit involving Mr. Paar and Hans Conreid. Film for the picture to be taken from the RKO vaults will include sequences featuring Frankie Carle and his band, Leon Errol, Edgar Kennedy, Pat Rooney, Miguelita Valdez, and dance acts by Jessie and James, Harold and Lola, and Lynn Royce and Vanya. Clips from early RKO silent films also will be shown.

Coming Remakes Include "M," "Kazan," "Trilby"

Following is a list of pictures either in production or scheduled as remakes of films of previous years:

Bad Girl (20th Century-Fox), to star Jeanne Crain and Dan Dailey. This Vina Delmar novel was filmed by Fox in 1931 with Sally Eilers and James Dunn.

Blowing Wild (Warners), to be produced by United States Pictures. A remake of Warners' 1940 film, "Torrid Zone."

Cardigan (Goldwyn) to star Cathy O'Donnell and Farley Granger. Filmed as a silent picture in 1922, it is based on Robert W. Chambers' novel of 1901.

Carmen (Columbia) with Rita Hayworth. First made in 1915 by Fox with Theda Bara, it was again made in 1923 by the Gaumont Company, Ltd.; in 1928, by Albatross Productions with Racquel Miller; in 1932 by British International Pictures with Margurite Namara, and in 1947 it was produced in France with Vivien Romance.

Connecticut Yankee (Paramount) with Bing Crosby. Produced in 1921 by Fox with Harry C. Myers, and again by Fox in 1931 with Will Rogers and Myrna Loy.

Dark Canyon (Warners). Reportedly a remade of "High Sierra," which the studio filmed in 1940 with Humphrey Bogart.

Dark Past, the (Columbia) with William Holden and Lee J. Cobb. It first appeared as "Blind Alley" in 1927, and was produced by Paramount with Chester Morris.

Down to the Sea in Ships (20th Century-Fox) to be directed by Henry Hathaway. It was first made by W. W. Hodkinson in 1923 and starred Clara Bow.

Escape (20th Century-Fox) with Rex Harrison and Peggy Cummins. First made in England in 1939 with a British cast.

Fan, The (20th Century-Fox) with Gene Tierney, George Sanders. Produced by Triangle in 1919 under the Title "Lady Windemere's Fan," it reappeared again in 1925 with Ronald Colman and Irene Rich.

Actress Played "Hamlet" In 1921 Silent Version

Hamlet (Universal-International) produced by J. Arthur Rank with Sir Laurence Olivier. It was made in 1921 by Asta Films, and starred the actress Asta Nielsen as "Hamlet."

Kazan (Columbia) to be made by Robert Cohen. The silent version of the James Oliver Curwood dog story was made in 1921.

Little Women (MGM). Louisa May Alcott's story with June Allyson and Elisabeth Taylor. First filmed by Paramount in 1919, it was made by RKO in 1933 with Katharine Hepburn.

"M" (United Artists) to be produced by Seymour Nebenzal. It was first made in Europe in 1931 with Fritz Lang directing and starring Peter Lorre.

Oliver Twist (Eagle Lion) produced in England by J. Arthur Rank. Paramount first filmed it in 1916; First National made it in 1922 with Jackie Coogan; Fox made it in 1921; Monogram produced it again in 1933 with Dickie Moore.

Quo Vadis (MGM) to be made again in Italy, where the first filming of the Henry Sienkiewicz novel was made in 1912. F. B. Warner also produced it in 1921, and First National made it again in 1925 with Emil Jannings.

Samson and Delilah (Paramount) to be produced by Cecil B. DeMille with Victor Mature and Hedy Lamarr. It was produced in Hollywood in 1924.

Scarlet Pimpernel, The (Korda-Goldwyn) to star David Niven. Sir Alexander Korda will distribute in the Eastern Hemisphere, and Samuel Goldwyn in the Western. It was first made in 1917 by Fox, and was filmed again in 1935 with Leslie Howard.

Stingeree (RKO) to be made by Argosy Productions. This Ernest William Hornung novel of Australian cowboy life was made in 1934 by RKO with Irene Dunne and Richard Dix.

That Lady in Ermine (20th Century-Fox). It was filmed before by First National as a musical of 1929.

Three Musketeers, The (MGM). Alexander Dumas' novel first filmed in 1921 with Douglas Fairbanks as "d'Artagnan." The same year Thomas Ince made the story with Orrin Johnson. In 1935 RKO did the story with Walter Abel and Paul Lukas, and in 1939 20th Century-Fox made a comedy version with Don Ameche and the Ritz Brothers.

Treasure Island (RKO) to be made as a feature cartoon by Walt Disney. The Robert Louis Stevenson romance was made by Fox in 1918; by Paramount in 1920, and by MGM in 1934 with Wallace Beery and Jackie Cooper.

Trilby (SRO) to be produced by Jesse Lasky with Alida Valli and Louis Jourdan. It was filmed by Equitable-World in 1913, and appeared again in 1923 under the First National banner. In 1931 Warner Brothers made the same story under the title "Svengali" with John Barrymore and Marian Marsh.

Twentieth Century (Columbia) contemplated as a remake by Howard Hawks, who made the original version in 1934 with Carole Lombard and John Barrymore.

Two Guys of the Nineties (Warners) to star Dennis Morgan and Jack Carson. It is based on the Guy Bolton play "Sally," which Warners filmed in 1929 with Marilyn Miller, Joe E. Brown and Pert Kelton.

When My Baby Smiles at Me (20th Century-Fox) to star Betty Grable and Dan Dailey. Originally titled "Burlesque," Paramount first made the story in the early 1930's with Nancy Carroll.

Wild Oranges (MGM) to be produced by Val Lawton. The 1918 novel by Joseph Hergesheimer was filmed by King Vidor in 1924.

PRE-TESTED

To pre-test the public's acceptance of Will Rogers, Jr., in the role of his late father, Warner Brothers is preparing a two-reel short subject in which both will be seen. Taking scenes from the elder Rogers' features and short subjects, the studio is casting Will, Jr., in a parallel role with that of his father. If the test is successful, Mr. Rogers, Jr., will portray the humorist in the film biography, "Uncle Clem's Boy", which the company purchased in 1941.

Directors Weigh RKO Policy with Hughes Control

To determine RKO's operating policy under Howard Hughes, new controlling stockholder of the company, Floyd B. Odlum, chairman of the company's board of directors; N. Peter Rathvon, RKO president; Ned Depinet, vice-president in charge of distribution and board members, met in Hollywood this week. A major topic of discussion was the replacement of Dore Schary, who resigned last Wednesday as vice-president in charge of production.

Since Mr. Schary's resignation, which became effective immediately, Mr. Rathvon assumed command of the studio. Production aides installed by Mr. Schary continued with their work, and changes in production personnel, if any, were not expected until a successor had been named.

A spokesman for the studio said last Thursday that Mr. Schary's resignation caused no immediate problem since it had come on the eve of a three-day Fourth of July weekend studio shutdown.

Board members attending the meetings included Harry M. Durning, L. Lawrence Green, George H. Shaw, Malcolm Kingsberg and Frederick L. Ehrman.

Legion Condemns "Nais"; Approves Six Films

The National Legion of Decency has listed the French-produced "Nais" in Class C, condemned, because "this film presents justification of illicit love and condones crime. The Legion, in other listings, last week approved of six features. In Class A-I, unobjectionable for general patronage, were: "Blazing Across the Pecos," "Deep Waters," "Northwest Stampede," and "Timber Trail." In Class A-II, unobjectionable for adults, were: "Abbott and Costello Meet Frankenstein" and "Romance on the High Seas."

T. F. Murphy Sells Egyptian Theatre

T. F. Murphy, who built the Egyptian theatre, Seattle, 20 years ago, sold it this week to the Egyptian Building Corporation. Frank L. Newman, Sr., Evergreen Theatres head, is president of the corporation, which has been operating. The theatre is in the city's University district. The negotiators did not disclose sale price, but observers said it possibly was approximately $350,000.

"Babe Ruth Story" Set For New York Astor

Allied Artists release, "The Babe Ruth Story," will open its New York City run at the Astor theatre on July 26. Louis Lifton, advertising-publicity director of Allied Artists-Monogram, returned to New York from Hollywood Tuesday to launch the campaign.

JULY is World Premiere month at U-I

We're mighty proud of the brand new industry record for activity Universal-International has lined up for July. There'll be four action-packed world premieres of four fine U-I pictures built strictly for box-office — "Tap Roots," "Man-Eater of Kumaon," "Feudin', Fussin' and A-Fightin'" and "Mr. Peabody and the Mermaid."

Such activity calls for a maximum of promotion power, so we've built up our staff and put on a special field force to campaign these pictures in a manner that will guarantee you tremendous national publicity penetration as well as pre-tested promotions to cash in on when you play these attractions.

There'll be no summer doldrums this year for U-I exhibitors! Just turn the page and you'll find four solid reasons why you always...

Ride high with U-I

The "Picture that puts Showmanship back into Show Business" . . . world-premiered at the Winter Garden, New York, to set a promotion pattern for showmen all over the country. All the good old standbys were pulled out of the exploitation grab-bag for this one—and a few bright new ones were dreamed up, because this is the kind of picture that's chockful of showmanship angles for alert showmen.

Backing up a tremendous newspaper campaign were a special front and giant overhead sign featuring an animated tiger; special "Tiger Girl" press agent whose visits to the press, radio and television made news by itself; billboarding all over the city. In fact, every kind of ballyhoo that ever found its way into a showman's manual.

MAN-EATER OF KUMAON

Starring

SABU · **JOANNE PAGE**
AS "NARAIN" AS "LALI"
and
WENDELL COREY
AS THE HUNTER
with **MORRIS CARNOVSKY**

Based on the Book "MAN-EATERS OF KUMAON" by JIM CORBETT Screenplay by JEANNE BARTLETT and LEWIS MELTZER Adaptation by RICHARD G. HUBLER and ALDEN NASH

Directed by **BYRON HASKIN** · Produced by **MONTY SHAFF** · In association with **FRANK P. ROSENBERG**

A UNIVERSAL INTERNATIONAL RELEASE

JULY

Universal-International presents

DONALD O'CONNOR

MA 'n PA KETTLE OF "THE EGG AND I"

MARJORIE MAIN
PERCY KILBRIDE
Together Again!

"FEUDIN' FUSSIN' And A-FIGHTIN'"

The Tri-State Circuit gets this one, teeing off in Des Moines and Omaha on July 8 with fun, hilarity and plenty of space-grabbing stunts surrounding personal appearances by Marjorie Main, Penny Edwards and Joe Besser.

Watch the grosses on this one as it plays the circuit in Sioux City, Waterloo, Grand Rapids, Davenport, Rock Island and Moline and then continues on to Minneapolis, Milwaukee, Indianapolis and all around the Mid-West.

with **PENNY EDWARDS** · **JOE BESSER**
Screenplay by D. D. BEAUCHAMP from his Collier's Magazine Story
Directed by GEORGE SHERMAN · Produced by LEONARD GOLDSTEIN

Universal International

Walter Wanger presents

TAP ROOTS

COLOR BY *Technicolor!*

Starring

VAN HEFLIN · SUSAN HAYWARD

with BORIS KARLOFF · JULIE LONDON · WARD BOND
RICHARD LONG and Introducing WHITFIELD CONNOR

Screenplay by Alan LeMay · Additional Dialogue by Lionel Wiggam · Produced by Walter Wanger Pictures, Inc
A George Marshall Production · A UNIVERSAL-INTERNATIONAL RELEASE

Directed by
GEORGE MARSHALL

Timed to share headlines with the Democratic National Convention, "Tap Roots" premieres at the Goldman Theatre in spotlighted Philadelphia on July 14, spearheading day-and-date regional kick-offs in Atlantic City, Allentown, Bethlehem, Harrisburg, Reading, Ocean City, Easton, Lancaster, York and Wilmington.

Hollywood stars brought in from the studio for personal appearances! Full page newspaper ads and complete outdoor coverage! National radio hook-ups including ABC's "Go for the House," NBC's "Supper Club" show and Mutual's "Heart's Desire" program! Comprehensive national magazine and newspaper co-operative ad tie-ups with Chesterfield, General Electric and Lux!

More than a thousand newspaper, radio and television reporters and commentators covering the Convention will have their eyes—and their pencils—on "Tap Roots."

emiere

U-I

UNIVERSAL-INTERNATIONAL presents

WILLIAM POWELL · ANN BLYTH

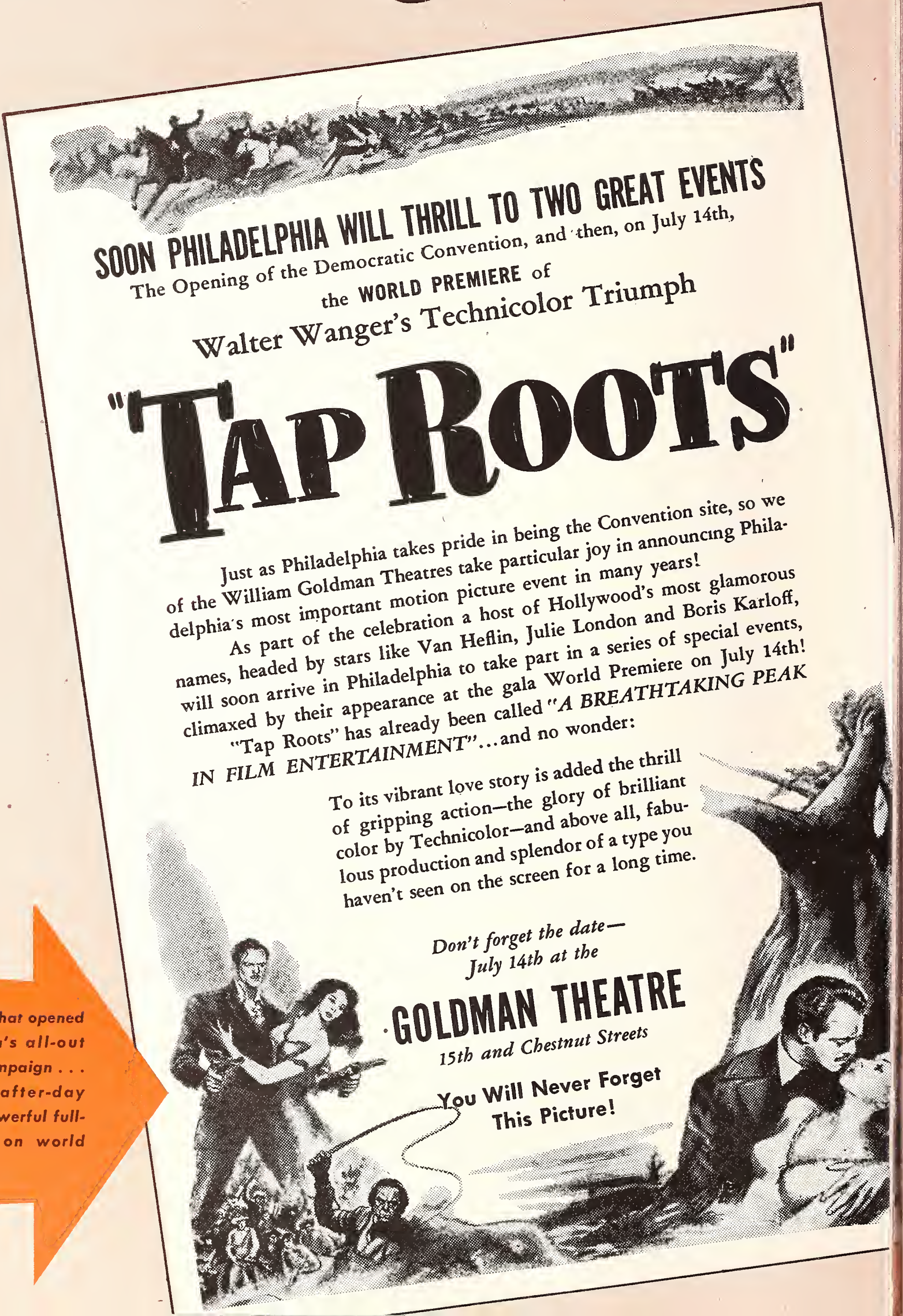
in NUNNALLY JOHNSON'S

Mr. Peabody and the Mermaid

with
IRENE HERVEY
ANDREA KING
CLINTON SUNDBERG
Screenplay by NUNNALLY JOHNSON
From the novel "Peabody's Mermaid"
by Guy and Constance Jones
Directed by
IRVING PICHEL
Associate Producer, Gene Fowler, Jr.

Lots of publicity will be garnered in Atlantic City when the judges select the "Mermaid of the Year" as the wind-up of activities for the world premiere of "Mr. Peabody and the Mermaid" at the Hollywood Theatre on July 28. Full national network coverage is pre-selling this picture to millions of radio listeners via such programs as the CBS "House Party" show to find the "most unusual fish story"; Mutual's "Bride and Groom" program to select "the ideal honeymoon couple"; and Mutual's "Queen for a Day" program to crown a "Mermaid Bathing Queen."

Announcing A GREA



SOON PHILADELPHIA WILL THRILL TO TWO GREAT EVENTS

The Opening of the Democratic Convention, and then, on July 14th,

the **WORLD PREMIERE** of

Walter Wanger's Technicolor Triumph

"TAP ROOTS"

Just as Philadelphia takes pride in being the Convention site, so we of the William Goldman Theatres take particular joy in announcing Philadelphia's most important motion picture event in many years!

As part of the celebration a host of Hollywood's most glamorous names, headed by stars like Van Heflin, Julie London and Boris Karloff, will soon arrive in Philadelphia to take part in a series of special events, climaxed by their appearance at the gala World Premiere on July 14th!

"Tap Roots" has already been called *"A BREATHTAKING PEAK IN FILM ENTERTAINMENT"*...and no wonder:

To its vibrant love story is added the thrill of gripping action—the glory of brilliant color by Technicolor—and above all, fabulous production and splendor of a type you haven't seen on the screen for a long time.

Don't forget the date—
July 14th at the

GOLDMAN THEATRE

15th and Chestnut Streets

You Will Never Forget This Picture!

Here's the ad that opened Philadelphia's all-out newspaper campaign . . . with a day-after-day build-up to powerful full-page blasts on world premiere day.

VENT FOR PHILADELPHIA

, and for Exhibitors Everywhere!

On July 14th, Philadelphia will thrill to two great events. Sharing the excitement of the Democratic National Convention, Walter Wanger's Technicolor triumph, "Tap Roots," will have its gala World Premiere at the Goldman Theatre, with day-and-date premieres throughout the territory.

Personal appearances by a Hollywood cavalcade, headed by Van Heflin, Julie London, Boris Karloff and Richard Long, will launch Philadelphia's most important motion picture event in many years.

A thousand leading correspondents of the nation's press and radio, covering the Convention, will attend a special midnight preview of "Tap Roots"... Top national radio programs will salute "Tap Roots" over ABC, CBS and Mutual networks... Full page national magazine and newspaper ad tie-ups with Chesterfield, General Electric and Lux have been timed for the premiere.

It all adds up to tremendous selling power for "Tap Roots" when it plays your house!

Compared with "G.W.T.W." by Trade Press!

Front-paged in MOTION PICTURE DAILY: "One for the money—and plenty of it. A big show handled in a big way, this attraction is one of the most ambitious since 'Gone With the Wind.' Handled with scope and sweep... to entertain and hold audiences in substantial number."

•

Featured in FILM DAILY: "Should attract a large audience. Grand scale stuff in fine Technicolor that pulsates with action. Powerful... told with sweep and vigor. More than fair comparison with 'Gone With the Wind.'"

•

MOTION PICTURE HERALD: "Top grade. Solid merchandise, commercially. Excellent. Not since 'Gone With the Wind' has Hollywood dealt with the Civil War theme to such dramatic and pictorial advantage."

SHOWMEN'S TRADE REVIEW: "'Tap Roots' is the essence of screen entertainment. One of the biggest pictures of the year. Done on a grand scale... a real spectacle that justly deserves the adjectives 'big.' Audiences will remember it a long time."

•

BOXOFFICE: "Should result in top takes in all bookings. Sure to please. Plenty of red meat for disciples of both torrid romance and hard-hitting action."

•

VARIETY: "High romance, color lensing, sex implications and broad action will give it ticket-window attention."

•

THE EXHIBITOR: "Top notch. Should do well at boxoffices throughout the country."

WALTER WANGER Presents

VAN HEFLIN • SUSAN HAYWARD in

TAP ROOTS color by Technicolor

with BORIS KARLOFF • JULIE LONDON • WARD BOND • RICHARD LONG

And Introducing WHITFIELD CONNOR

Screenplay by ALAN LE MAY • Additional Dialogue by LIONEL WIGGAM • From the Novel by JAMES STREET

Directed by GEORGE MARSHALL • Produced by WALTER WANGER PICTURES, Inc.

A GEORGE MARSHALL PRODUCTION • A UNIVERSAL-INTERNATIONAL RELEASE

U.S. ASKS DATA ON THEATRE HOLDING

Part of Government Move to Force Divorcement in Paramount Case

Interrogatories—questions put in writing by a lawyer—were served July 1 by the Justice Department on the theatre-owning defendants in the Paramount anti-trust suit.

Still determined to press its claim for theatre divorcement, the Department is seeking data to back up its claim. Action was taken under the May 3 decision of the Supreme Court which upheld the New York District Court's order dissolving all joint ownerships between exhibitor-defendants and which referred back to the lower court for further study and a new opinion the whole involved question of joint ownerships between exhibitor-defendants and independents.

To Determine Legality

The Department, seeking to determine the legality of each joint ownership, submitted these questions, among others:

1. The date of incorporation; the state in which incorporated; the location of the principal office of each joint ownership.
2. The name and address of each shareholder; the amount and class of stock held; a description of the voting rights of each class of stock.
3. The names, positions and duties of any shareholders who may be officers, agents of employees of the company.
4. The names of shareholders who owned or operated any motion picture houses now owned and operated by the theatre organization.
5. The date of acquisition of all shares in the theatre company held by the defendants; how they were acquired; the consideration paid for the shares.
6. The date of sale by the defendant of any shares in the theatre company; the name and address of each purchaser; the consideration involved.

Ask Data on Each Theatre

7. The name, location, seating capacity and run of each theatre owned, leased or managed by the theatre company or for which the theatre company books films.
8. The nature and extent of the defendant's interest in the theatre company; the date it was acquired; from whom acquired; the consideration involved.
9. The nature and extent of interests held by others.
10. A list of each acquisition claimed to be the "fortuitous result of bankruptcy or an innocent investment, unrelated to any restraint of trade of monopolistic practice."

In writing of joint ownerships between theatre owning defendants and independents, the Supreme Court Justices stated: "It is conceded that the District Court made no inquiry into the circumstances under which a particular interest had been acquired. It treated all relationships alike, insofar as the disaffiliation provision of the decree is concerned. In this we think it erred."

The Supreme Court found that some of the independent-defendant ownerships were the "products of the unlawful practices which the defendants have inflicted on the industry." However, some joint ownerships, the court decided, "apparently involve no more than innocent investments by those who are not actual or potential operators."

Universal Profit Off to $232,866

A consolidated net profit of $232,866 for the 26-week period ending May 1, 1948, was reported last week by Universal Pictures Company. This was a drop of $1,859,552 from the $2,092,418 reported for the corresponding period of the preceding fiscal year.

NBC Increases Rates For Television

An increase in rates for the television network of the National Broadcasting Company and in time rates for WNBT, NBC's New York station, was announced last week. It will go into effect October 1 and is the result of the increase in the sale of television receivers in cities served by NBC television. Base hourly evening time gross rates for Class A time (6 P.M. to 10:30 P.M.) will be increased from $750 to $1,000. Charges for studio facilities remain substantially the same. One-minute announcement on WNBT will be $175 and the base hourly rates for stations on the television network also will be increased.

Conneaut Theatre Planned

The Shea Theatre Corporation in Ashtabula County, Ohio, has acquired property in Conneaut, Ohio, upon which will be built a 1,000-seat theatre next year. Judge William N. Shane, of the law firm Cross and Shane, represented the circuit in the negotiations.

Philco Sales Increase

Sales of Philco Corporation in the first quarter of 1948 totaled $58,661,000, as compared with $50,187,000 for the first 1947 quarter. Philco reported the sales reflected the "rapid increase of television production and a further substantial gain in refrigerator output."

Set Griffith Case Hearing Sept. 20 In Oklahoma City

Judge Edgar S. Vaught has set September 20 for a hearing on Assistant U. S. Attorney Robert Wright's request for an injunction against the Griffith Amusement Company buying or selling theatre interests without prior court permission. The judge heard arguments July 1 in Oklahoma City Federal Court. A decision of the Supreme Court on May 3 reversed the October 9, 1946, "not guilty" verdict of Judge Vaught and found the circuit and three affiliates guilty of conspiracy to monopolize exhibition in Oklahoma, Texas and New Mexico. C. B. Cochrane, Griffith attorney, said the temporary injunction sought by the Government would "work an extreme hardship on the company and accomplish nothing." He said his firm would be responsible for any action taken which might be in violation of the Supreme Court ruling.

Develop New Lens System For Television Use

The development of a new lens system was announced last week by Tele-sight Corporation, Katonah, N. Y. William Mayer and Jerald Shirley, the inventors, claim the system should benefit theatre television since it achieves unusual brilliance and improvement in the size of the picture.

In Chicago, the Rauland Television Company announced that it would not make any exclusive deals for its large-screen television system when it is ready for the market. The Rauland machine is still in the process of development. Licenses will be placed on the open market, E. N. Rauland, president, said. J. Arthur Rank will be one of the first to use the system.

The Tele-sight lens system is said to be potentially useful to large-screen Drive-in theatres or portable equipment projecting on large screens.

Oriental, Chicago, Reduces Prices

The Oriental theatre, in Chicago's "Loop" district, this week reduced admissions, meeting the competition of the Balaban and Katz Chicago theatre, which reduced admissions and installed stage shows. The house is owned by the Essaness circuit. The reduced admissions are for matinees and are 50 cents to 1:00 P.M.; 65 cents to 5:00 P.M.; and 98 cents thereafter.

Mercury Has Popkin Order

Mercury Laboratory, New York, will print the ten pictures announced for United Artists release by producer Harry Popkin, the laboratory head, Nat Saland, said Tuesday. He added that his firm will also print for Phil Krasne, who is to deliver 24 pictures for UA.

THE HOLLYWOOD SCENE

Production Off Sharply; Studios Wait Outcome Of Guild Negotiations

by WILLIAM R. WEAVER
Hollywood Editor

The production index nose dived from 43 to 34 last weekend as the studios finished shooting on 11 pictures and started on only two new undertakings, a letdown clearly related to the negotiations with the Screen Actors Guild for a new contract to replace the 10-year-old pact which expires July 31.

Failure of the negotiating committees meeting regularly on the matter to reach agreement before that expiration date could result in a strike by the actors then or at any time thereafter, and although the SAG, in a weekend communication to its members, declared itself "somewhat more optimistic about being able to reach reasonable agreements," there was manifest hesitancy on the part of studio managements to launch projects which could as well be postponed until the negotiations are concluded.

MGM producer-director Mervyn LeRoy started "Little Women," with June Allyson, Peter Lawford, Elizabeth Taylor, Margaret O'Brien, Janet Leigh and Mary Astor.

Columbia started "The Lovers," with Cornel Wilde, Patricia Knight and John Baragrey. S. Slyvan Simon is producing; Douglas Sirk directing.

Negotiations Proceeding In Three Areas

SAG negotiations are proceeding in three areas. Most importantly, the guild is negotiating with a joint committee representing the Association of Motion Picture Producers, commonly referred to as "the majors," and the Society of Independent Motion Picture Producers. It is negotiating separately with the Independent Motion Picture Producers Association, whose members manufacture minor-budget films, and who are offered a form of contract conditioned to that fact. The third and generally considered crucial negotiations are being conducted with a sub-committee of the AMPP-SIMPP committee and are confined to the matter of television, which the SAG has declared to be a key issue on which agreement must be reached before a contract of any kind can be finalized.

Actors Object to Video Showings Without Payment

The clearest exposition of the guild's position on this issue was set forth last week by SAG president Ronald Reagan in a signed article in a local newspaper, which said in part, "Actors take the position that when they sell their services for films intended for exhibition in theatres, such films should not be used in another medium without additional payment to the actors. Obviously, the producer of the film is not going to give it to television free of charge.

"This is not a unique position for creative artists. A playwright who sells a play for the stage collects additional money if the play is made into a movie. And in television itself, even prize fighters whose bouts are televised get a portion of the money paid by television stations to the fight promoters. In films, the producers have granted to the musicians in perpetuity the very principle asked by the actors. No filmed music made to date can be televised without negotiation of a new contract covering the new medium.

"The actors do not say that theatre films should be used in television. In fact, we rather feel it would be better for all concerned if the new medium were to produce its own special films and that no theatre films be shown in television. All we are asking is that when theatre films are televised—and hundreds of old ones are being sold or leased for television right now—the actors should get a reasonable part of the additional revenue.

"Before the guild and producers started negotiations, the producers' position was that once a picture had been made, they had the right to use that film for any purpose they desired. They claimed they made a mistake in granting to the musicians the very principle the SAG is asking for actors.

Expect Full Agreement On Television Question

"We expect that when negotiations are completed the producers will agree with us that the actors should have at least as good a deal in television as the musicians and the prize fighters."

The views of the AMPP-SAG committee on the issue have not been publicly divulged, and are not expected to be, due to a long standing policy of withholding comment on labor negotiations while in progress.

Meanwhile, Universal-International, citing other considerations, has announced that there will be no shooting done at that studio during August and possibly September, although post-shooting and pre-shooting operations will continue. In contrast, Jack L. Warner has announced, for the second time this summer, a policy of expanding production to increase employment in all branches of studio activity. Policies in force at other studios have not been declared.

To Present "Roses"

Alfred H. Tamarin, United Artists publicity director in New York, and Lucille Lortel, owner of the experimental White Barn theatre at Westport, Conn., will present Sean O'Casey's "Red Roses for Me" on Broadway this autumn. Mr. Tamarin for several years was associated with The Theatre Guild as head of its press department.

STARTED

COLUMBIA
The Lovers
MGM
Little Women

COMPLETED

COLUMBIA
Boston Blackie's Honor
Challenge of the Range
MGM
Sun in the Morning
Command Decision
MONOGRAM
The Last of the Badmen (Allied Artists)
Silver Trails
REPUBLIC
Grand Canyon Trail
RKO RADIO
Brothers in the Saddle
20TH CENTURY-FOX
Bungalow 13 (Belsam)
Tucson (Wurtzel)
UNIVERSAL-INTERN'L
Countess of Monte Cristo (Westwood)

SHOOTING

COLUMBIA
Wings Westward
Song of India (Gibraltar)

EAGLE LION
Tulsa (Wanger)

ENTERPRISE
The Numbers Racket

MGM
Act of Violence
Words and Music
The Bribe

PARAMOUNT
The Heiress (Wyler)

REPUBLIC
The Denver Kid

RKO RADIO
Tarzan and the Arrow of Death (Lesser)
Baltimore Escapade
Every Girl Should Be Married
Enchanted (Goldyn)

20TH CENTURY-FOX
Chicken Every Sunday
Yellow Sky
Three Wives
Sand

UNITED ARTISTS
Some Rain Must Fall (Nasser)
Indian Scout (Small)

UNIVERSAL-INTERN'L
Black Velvet
Criss Cross
Mexican Hayride
You Gotta Stay Happy (Rampart)
The O'Flynn (Fairbanks
Family Honeymoon

WARNER BROTHERS
Night Beat
June Bride
Look for the Silver Lining (formerly "Silver Lining")
The Girl from Jones Beach
The Younger Brothers
South of St. Louis (U. S. Pictures)
Fighter Squadron

Ampa Moves to ImplementPublic Relations Plan

Following a meeting with Robert Coyne and Gael Sullivan of Theatre Owners of America Thursday, Max E. Youngstein, president of Associated Motion Picture Advertisers, New York, the same day was to have presented to the Ampa board his broad plan for implementation of the industry's public relations program.

The theme of the proposed Ampa campaign, which will be developed through all available publicity outlets, will be to inform the public of the lesser-known aspects of the film industry. Mr. Youngstein, who outlined his program on the occasion of his inauguration as Ampa president two weeks ago, said representatives of radio, magazines and newspapers will be brought in to serve as a consultative committee.

The Eagle Lion vice-president emphasized the important role to be played by the exhibitors and the field men without whom the job would be "impossible." His hope is to explain to the public the lesser-known functions of the many thousands who are not in the limelight and to explain why their welfare should not be prejudiced "by the antics of a few."

The AMPA program will be separate from the TOA industry public-relations project, but there will be complete cooperation with the exhibitor organization. Other points of Mr. Youngstein's program include utilization of the Screen Publicists Guild to prepare needed material; active enlistment of field exploitation personnel of all companies; preparation of special kits with material built around the subject, "The Motion Picture Industry You Don't Know"; enlistment of advertising agency personnel in support of issues affecting all phases of the industry, and an effort to get all possible cooperation from the other media of communications.

Twentieth Century-Fox has its own industry public relations program under way. Shortly after Mr. Youngstein announced his project, Charles Schlaifer, director of advertising and publicity for 20th-Fox, resigned from Ampa, declaring it unwise for the industry to "wash its linen in public."

Found Film-Makers, Inc.

The formation of Film-Makers, Inc., New York, for the production of theatrical, television and commercial films, was announced this week by Jean H. Lenauer, Joseph Gould, Mavis Lyons and George Jacobson, directors.

New York Theatre Opening

The Paris theatre, the first new house to be built in New York City since the war, will open September 14 with the French feature, "Symphonie Pastorale." Pathe Cinema of the U. S. is the owner.

LATE REVIEW

The Walls of Jericho

20th Century-Fox—Triangular Drama

Love and jealousy and scandal falling on eager ears have a time of it in "The Walls of Jericho." The locale is a town of that name in Kansas, and the year is 1908.

Story threads are numerous and tend to become involved. Chief characters are Cornel Wilde, county prosecutor; Ann Dvorak, his disagreeable wife; Kirk Douglas, newspaper owner; Linda Darnell, his new and sultry bride; and Anne Baxter, long in love with Wilde and who gets him finally. Built around these principals are Wilde's political ambitions, which he thrusts aside rather than not see Miss Baxter again; Miss Darnell's resentment over failure to entice Wilde romantically which, in turn, has her plotting his downfall; Douglas' infatuation with Miss Darnell, who gets away with quite a bit before he opens his eyes; Miss Baxter's sacrifice on love's altar until circumstances make her more realistic; and Miss Dvorak's sullenness leading to a divorce and almost a murder—Wilde's—committed under the influence of liquor and Miss Darnell's equally persuasive tongue.

Crossing this and intertwined is the case of Colleen Townsend running away from Jericho when she learns she is illegitimate. In the course of flight, she resists an attack by Barton McLane and accidentally kills him. This brings about a trial in which Wilde and Miss Baxter defend the girl and find their own affairs bedraggling justice's portal, again at Miss Darnell's instigation. The big scene is Portia-like wherein Miss Baxter, as defense counsel, acknowledges her love for Wilde in order to clarify issues leading to Miss Townsend's acquittal. Thereafter, Wilde and Miss B. are free to proceed romantically. What gives with Miss Dvorak for free wheeling with a gun is never explained. In fact, she just drops out of the picture. Nothing is done about Miss Townsend's illegitimacy, either.

If this sounds involved, you get the idea. In writing the screenplay from a novel by Paul Wellman, Lamar Trotti—he also produced—apparently was reluctant about trimming available material in the interest of more simplified going. This also may explain the 106 minutes required by director John M. Stahl to cover the designated ground. A tighter story, and less of it, would have improved the result.

As it stands, however, "The Walls of Jericho" has its dramatic points and its touching moments. While Miss Baxter's courtroom scene is strictly out of the story books, it is good theatre nevertheless. She delivers an effective performance at large, although the persistently sacrificial in her characterization becomes tiresome. Wilde does a standard job, which about sums up the work of the other principals as well.

Seen at the home office. Reviewer's Rating: Good.—RED KANN.

Release date, August, 1948. Running time, 106 minutes. PCA No. 12690. Adult audience classification.

Dave ....Cornel Wilde
Algeria ....Linda Darnell
Julia ....Anne Baxter
Tucker ....Kirk Douglas
Belle ....Ann Dvorak
Marjorie Rambeau, Henry Hull, Colleen Townsend, Barton McLane, Griff Barnett, William Tracy, Art Baker, Whitford Kane, J. Farrell MacDonald, Will Wright

Television Council Names Peyser as Attorney

Seymour Peyser of the firm of Phillips, Nizer, Benjamin & Krim has been retained as counsel for the newly formed National Television Film Council, it was announced last week by Melvin L. Gold, chairman. Mr. Peyser's first effort will be directed toward finalizing the provisions of standard exhibition contracts for film on television.

Abeles Replaces Milder in Britain For Warners

Max Milder, managing director of Warner Brothers Pictures, Ltd., in England since 1931, has resigned his post due to ill health, the company announced Tuesday.

Arthur S. Abeles, Jr.

He is succeeded by Arthur S. Abeles, Jr., who has been assistant to Mr. Milder for the past year.

In accepting Mr. Milder's resignation, Warner Brothers stated the board of directors "is appreciative of and extremely grateful for the important accomplishments Mr. Milder has achieved."

He had been associated with Warners for more than 25 years.

Mr. Abeles was formerly Warner manager in Trinidad, Uruguay and in Argentina, with supervision of Uruguay and Chile.

He announced at the weekend the appointment of Charles F. Stack as general sales manager in England, to succeed J. Walton Brown, who has retired after a long illness. Mr. Stack joined the company in 1933.

Twentieth Century-Fox To Distribute "Israel" Film

Twentieth Century-Fox will distribute the one-reel subject, "Israel Reborn," Andrew W. Smith, Jr., general sales manager, has announced. Produced by Palestine Films, Inc., the subject contains scenes of the birth of the new state of Israel, photographed in Palestine, at the United Nations headquarters and at numerous cities throughout the world. The subject was produced by Norman Lourie and Joseph Krumgold.

Willis Vance Fighting Court Order on "Wahoo"

Charged with promoting a game of chance by conducting "Wahoo" in his Dixie Gardens, a drive-in theatre in northern Kentucky, Willis Vance, Cincinnati circuit operator, has been ordered to halt the game and to appear before the Kenton County, Ky., court. Mr. Vance contends that the game is a game of skill and not chance and therefore is not a lottery, and is continuing the game pending a ruling of the court.

J. Frank Mednick Dies

J. Frank Mednick, 57, owner of the Latosca and Troujan theatres in Los Angeles, died at the Cedars of Lebanon Hospital Monday. He is survived by his widow and one son.

THE NATIONAL SPOTLIGHT

ALBANY

The Strand and Palace bucked torrid eather with strong pictures; the former ith "Romance on the High Seas" and the tter with "Homecoming." Both ran second atures: "Jinx Money" and "Heart of Virnia," respectively. The Ritz booked "Ruthss" and "The Return of Rin Tin Tin." The rand presented "Hazard" and "The Gay anchero." . . . The Colonial, which had een playing foreign pictures and a few merican reissues, took "Sitting Pretty" on s old third-run clearance. . . . John Capano, ssistant booker for Universal-International, as leased the State, subsequent run in Troy, rom Mrs. Jennie Rosenthal. . . . An aprentice booker, Tom Harris, son of Maurice Harris, is schooling at the U-I branch. The ompany went back to two salesmen, with he appointment of John Rubach, formerly ith RKO and more recently with United Artists. Eugene Lowe is the other salesman. RKO and Warners also dropped a alesman and later hired a second man. . . . The father of Hermna Ripps, assistant eastrn division manager for MGM, and Ralph Ripps, MGM salesman in Albany, died in New York. . . . Richard Perry is currently epresenting United Artists in this area. . . . Claude Watkins, veteran chief projectionist at Warners' Strand, Albany, is associated with John Gardner, of the Colony, Schenectady, in a new drive-in at Burlington, Vt. . . . Dick Barry, projectionist at the Strand, Plattsburgh, is paired with Ben Hobbs, Dennemora exhibitor, in the Plattsburgh area's first drive-in.

ATLANTA

Film Row visitors: Clyde Sission, head booker for theatres in Hallahasse, Fla.; Hap Barnes, the drive-in operator from Montgomery and Knoxville, Tenn.; Edd Duncan, Richards and Duncan theatres, Carrollton; J. L. Duncan, Al-Dun Amusement Co., West Point: O. C. Lam, Lam Amusement Co., Rome, Ga., and A. L. Bishop, Dixie, Columbus, Ga. . . . The Ritz theatre, Hasting, Fla., is now operating only one night a week. . . . Covington, Tenn., has appointed a censoring committee which will work hand in glove with the Memphis board. . . . Miss Joe Ann Rawlins has been added to the force at Exhibitor Service; Sidney Meyers, president of the Wometco circuit, Miami, has announced the circuit has taken over the park theatre in Tampa, Fla. . . . The People, in Alexander City, Ala., has closed. . . . The Cobb Theatre circuit in Alabama, has announced taking over the Millport theatre in Millport, Ala. . . . Changes at Wil-Kin Theatre Supply Co.: A. G. Alexander, formerly in the accounting department, to head of the purchasing department, replacing Charles Moore, resigned. . . . The Friendly theatre, Slocomb, Ala., was recently destroyed by fire. . . . The New Fort theatre. Fort Deposit, Ala., has reopened followed a $12,000 fire.

BALTIMORE

Ideal weather for week beginning July 1, combined with an exodus over the weekend holiday caused a sad sag in business, but despite this the overall picture was fairly good. New theatre ran the reissued "Blood and Sand," a black and white print, to only fair business. Town held over "Best Years of Our Lives" at regular prices. "On An Island With You," good at the Century. "The Fuller Brush Man," plus vaudeville, good at Hippodrome. "Dream Girl," fairly good at Keith's. "The October Man," good at the Little. "The Dude Ranch," okay at the Mayfair. "The Devil's Cargo," with "The Storm," okay at the Times and Roslyn. "The Emperor Waltz" opened big at the Stanley. . . . Fine report of work given Variety Club members by Police Inspector John R. Scheuler of the progress of the Police Boys Clubs which are helped by the Variety Club members. More than 1,000 boys will be given vacations at Camp Ritchie this summer and the police are building a 150-foot swimming pier for the lake there. . . . O. D. Weams, chief barker, Baltimore Variety Club, Tent No. 19, presided at general meeting recently. First six months of this year show a small profit with all improvements in headquarters paid for. Wednesday night affairs dispensed with for summer.

CHICAGO

Accountable for the upswing in Loop attendance is the reduced morning and afternoon admissions in B&K and RKO Loop houses. The Louis-Walcott fight films played exclusively in RKO's Palace and Grand, boosted grosses in those houses immeasurably. . . . Newcomers to the Loop are "B. F.'s Daughter," "Green Grass of Wyoming," "Coroner Creek" and "Thunder in the Valley." . . . The Loop McVickers, which plays double features second run, conformed to Loop reductions. New scale is 40 cents to 1:00 P.M.; 55 cents to 5 P.M., with 80 cents thereafter. Weekends have an 85 cents top after 3 P.M. . . . Sammy Singer, formerly of the Walt Disney animated cartoon department, joined the Kling studios here in the motion picture and television department. . . . Sydney Ryeeck, a newcomer in the film business, joined the Chicago sales force of Monogram this week, filling the vacancy left by Dan Goldman, now with Film Classics. . . . Opening of the Sky-Hi drive-in last Friday, which is located South of Elmhurst, makes this the fifth outdoor theatre in the Chicago vicinity.

WHEN AND WHERE

July 26–28: Associated Theatre Owners of Indiana annual convention at the French Lick Springs Hotel, French Lick, Ind.

August 16: International Alliance of Theatrical Stage Employees biannual convention at the Cleveland Public Auditorium, Cleveland, Ohio.

September 14–15: Independent Theatre Owners of Ohio convention at the Deshler-Wallick Hotel, Columbus, Ohio.

September 16–18: International Variety Clubs mid-year convention at the Statler Hotel, Washington, D. C.

September 24–25: Theatre Owners of America convention at the Drake Hotel, Chicago.

September 28–30: Theatre Equipment and Supply Manufacturers Association national trade show and convention at the Jefferson Hotel, St. Louis, Mo.

CINCINNATI

Cooler weather, following a prolonged heat spell, with record temperatures, has considerably stimulated theatre business here, with "The Best Years of Our Lives," at popular prices, doing exceptionally well on the first week at Keith's theatre, where it rated a holdover. . . . John Lund and John R. Taulman have taken over the Parkland theatre, at nearby Sayler Park, and the Ohio, at Addyston, Ohio, formerly operated by Mr. and Mrs. L. M. Stewart. . . . The Columbia theatre, Dayton, Ohio, unit of the Manny Marcus group, is being remodeled, including a new marquee and a glass-enclosed refreshment concession. . . . Roy Wells, manager of the St. Paul theatre, Dayton, Ohio, is reported well on the way to recovery following a recent automobile accident. . . . The Belmont, Dayton drive-in theatre, is closed pending repairs to damage done by a recent storm.

CLEVELAND

Julius Lamm and his family left town for Los Angeles to open a west coast office for Theatrical Enterprises, distributors of theatre promotions. Sid Holland, resigned as manager of the Clinton theatre, Port Clinton, O., to go into business with Lamm in Los Angeles. . . . Variety Club annual golf tournament will be held July 30 at the Pine Ridge Country Club. Nat Wolf, Warner zone manager, is general chairman of the event. . . . Branch managers and salesmen journeyed to Toledo on Thursday to attend the big party staged by Carl Schwynn to celebrate his taking over the Paramount theatre, formerly operated by B&K. . . . Blair Mooney will succeed Ralph Noltemeyer, resigned, as one of the Co-op bookers. . . . Warners made several managerial changes this week with Lou Milder transferred from the downtown Lake to the Shaker Heights Colony, and Harold Friedman from the Colony to the Uptown, succeeding Julius Lamm, resigned. It is rumored that Warners are not renewing the Lake lease which reportedly expires July 31.

COLUMBUS

Two musicals drew biggest business in several weeks to the Ohio and Palace, with the former getting "On An Island With

(*Continued on page 28*)

NO! YOU DON'T NEED A WISHBONE WHEN YOU'VE GOT VITAMIN M-G-M!

★

MAY

SPENCER TRACY
KATHARINE HEPBURN
VAN JOHNSON
Angela Lansbury
Adolphe Menjou, Lewis Stone
in FRANK CAPRA'S
"STATE OF THE UNION."

★ ★ ★

"SUMMER HOLIDAY"
(*Technicolor*).
MICKEY ROONEY
GLORIA DeHAVEN
Walter Huston, Frank Morgan
Butch Jenkins, Marilyn Maxwell
Agnes Moorehead, Selena Royle.

★ ★ ★

CLARK GABLE
LANA TURNER
Anne Baxter, John Hodiak
in "HOMECOMING"
Ray Collins, Gladys Cooper,
Cameron Mitchell.

JUNE

"BIG CITY"
Starring Margaret O'Brien
Robert Preston, Danny Thomas
George Murphy, Karin Booth
Edward Arnold, Butch Jenkins
Betty Garrett, Lotte Lehmann.

★ ★ ★

JUDY GARLAND, GENE KELLY in
"THE PIRATE" (*Technicolor*).
Walter Slezak, Gladys Cooper
Reginald Owen.

★ ★ ★

ESTHER WILLIAMS, PETER LAWFORD
RICARDO MONTALBAN
JIMMY DURANTE, CYD CHARISSE
XAVIER CUGAT in "ON AN ISLAND
WITH YOU" (*Technicolor*).

JULY

IRVING BERLIN'S
"EASTER PARADE"
(*Technicolor*). Starring
JUDY GARLAND, FRED ASTAIRE
PETER LAWFORD, ANN MILLER.

★ ★ ★

"A DATE WITH JUDY"
(*Technicolor*).
Starring WALLACE BEERY,
JANE POWELL, ELIZABETH TAYLOR
CARMEN MIRANDA, XAVIER CUGAT
ROBERT STACK.

AUGUST

GREER GARSON
WALTER PIDGEON in
"JULIA MISBEHAVES"
PETER LAWFORD, ELIZABETH TAYLOR
CESAR ROMERO, Lucile Watson
Nigel Bruce, Mary Boland
Reginald Owen.

★ ★ ★

RED SKELTON, BRIAN DONLEVY
in "A SOUTHERN YANKEE"
Arlene Dahl, George Coulouris
Lloyd Gough, John Ireland
Minor Watson.

SEPTEMBER

"THE THREE MUSKETEERS"
(*Technicolor*).
LANA TURNER, GENE KELLY
JUNE ALLYSON, VAN HEFLIN
ANGELA LANSBURY,
Frank Morgan, Vincent Price
Keenan Wynn, John Sutton
Gig Young.

★ ★ ★

LASSIE in "HILLS OF HOME"
(*Technicolor*). Co-starring
EDMUND GWENN, DONALD CRISP
TOM DRAKE, JANET LEIGH.

Give the WISHBONE back to the CHICKEN!

You don't need it when you've got pictures like M-G-M's

"A DATE WITH JUDY"

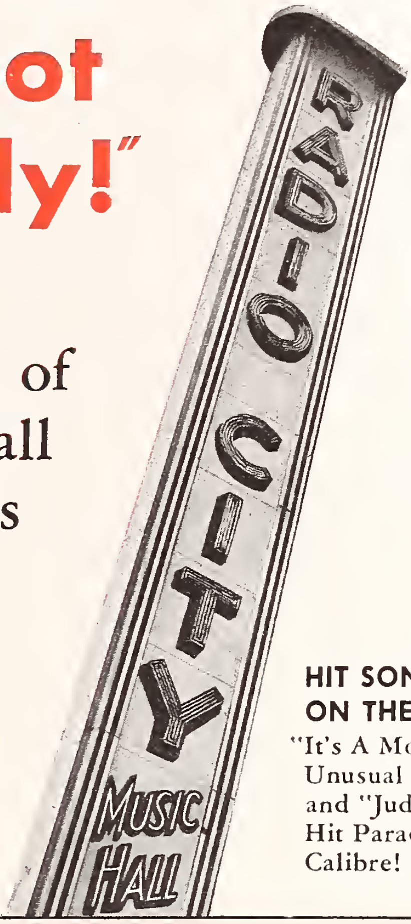
COLOR BY
TECHNICOLOR

M-G-M presents "A DATE WITH JUDY" starring WALLACE BEERY, JANE POWELL, ELIZABETH TAYLOR, CARMEN MIRANDA, XAVIER CUGAT and his Orchestra, ROBERT STACK • Color by TECHNICOLOR Screen Play by Dorothy Cooper and Dorothy Kingsley • Based on the Characters Created by Aleen Leslie • Directed by RICHARD THORPE
Produced by JOE PASTERNAK.

Carmen Miranda sings "Cooking With Glass" by Ray Gilbert and Luis Oliveira, and "Cuanto Le Gusta" by Ray Gilbert and Gabriel Ruiz.

"Gus Eyssell's got a date with Judy!"

Yes . . . the famed Managing Director of Radio City Music Hall has selected M-G-M's new Technicolor Musical as his next big attraction.



HIT SONGS ON THE AIR!
"It's A Most Unusual Day" and "Judaline" Hit Parade Calibre!

TRADE PRESS LOVES JUDY!

"Produced lavishly in Technicolor . . . high class entertainment for whole family . . . stocked with marquee names." **—Motion Picture Daily**

"Strong word-of-mouth . . . and excellent cast names for marquee...stout boxoffice." **—Variety** *(Weekly)*

"Handsome production...the whole family is going to enjoy 'A Date With Judy' . . . at sneak preview bobby-soxers shrieked . . . whole audience applauded." **—Motion Picture Herald**

"Just what the doctor ordered . . . cinch to clean up at boxoffice."**—Daily Variety**

"Exhibitor's delight . . . combines lavish production with good story . . . the kind that builds swiftly word-of-mouth and piles up hold-over grosses." **—Boxoffice**

"Top grade . . . audience entertainment . . . click musical." **—Film Daily**

"A high potency serving of Vitamin M-G-M . . . should transform any boxoffice into a beehive of activity." **—Showmen's Trade Review**

"Loaded with showmanship . . . something for everyone's taste . . . will pay off at the boxoffice."**—Hollywood Reporter**

The Public Adores Judy!

AUDIENCE REACTION!

They will advise their friends to see it!

Yes, the result of a survey by the Motion Picture Research Bureau at a Theatre Preview proves that it will be the greatest word-of-mouth attraction of the year!

(*Continued from page 25*)

You" and the latter "Give My Regards To Broadway." The Broad and Grand had new attractions, each doing average or a little better—"B. F.'s Daughter" at the Broad and "Scudda Hoo, Scudda Hay" at the Grand. Break in the plus-90 heat spell helped boost box office figures. The art World went into a second week with its revival of "The Private Life of Henry VIII." . . . Crime pictures are the main problem of the Ohio Censor Board, according to Miss Susannah Warfield and Mrs. Ruth Hornbeck of the Board. . . . Alhambra neighborhood house has reduced its adult admission to 30 cents and children's to 14 cents.

DALLAS

"Abie's Irish Rose" had its first Dallas showing at the Capitan. . . . The Tower held over "The Fuller Brush Man." "Dear Murderer" was at the Telenews. . . . New Corral theatre, Wimberly, was opened by the Avey Brothers. This outdoor house seats 200. . . . Wayne Pittinger, UA sales representative at San Antonio who suffered a heart attack recently, is back on the road. . . . C. E. Rupard, projectionist at the Melba, Dallas, was injured in an automobile accident near Fort Worth June 26.

DENVER

The Carvue Theatres, Inc., are building a 750-car, $150,000 drive-in north of Denver to open soon. John Wolfberg expects to have his West drive-in ready this month. That will make three in Denver. . . . Atlas Theatres are planning on a 1,000-seat $250,000 theatre in Monte Vista, Colo., with Dave Davis, who has just returned from a west coast trip, working on the plans with architects. Building will start as soon as Atlas finishes rebuilding and enlarging the Gem, Golden, Colo., this fall. . . . Dick Ivy, Eagle Lion booker, ill with mumps.

DES MOINES

Theatre business continued its summer slump here last week. This was despite the Joe Louis fight pictures at the RKO-Orpheum and a premiere of "Mickey" at the Paramount with three Hollywood stars making personal appearances. . . . Mel Evidon, Columbia branch manager has resigned after 13 years with the company. He has been replaced by Clark S. Baker, Detroit, city salesman for the last 10 years. . . . O. A. Jacobs of Sheldon has organized a circuit in northwest Iowa. The circuit includes Boyden, Hospers, Granville and Ireton. . . . Morris Relder, Universal salesman, has been transferred to the Kansas City branch. . . . A series of promotions at Paramount followed the resignation of Ilene Perin, ledger clerk. Joan Smith has been promoted to Ilene's job; Madelyn Sherman, former contract clerk, is now assistant ledger clerk. Charles Caligiuri, assistant shipper, has moved upstairs to take over Madelyn's job.

HARTFORD

Morris Hadelman, operator of the Shelton theatre, Shelton, Conn., and Mrs. Hadelman are observing their 40th wedding anniversary. . . . James Wynn, 62, stage manager of the Colonial theatre, Hartford, has passed away. . . . Charles Fish is the new manager of the Madison theatre, Madison, Conn. . . . Vincent O'Brien, formerly manager of E. M. Loew's Hartford drive-in theatre, is now manager of the same circuit's Strand, in Boston. Jay Finn of Boston replaces him here. . . . The MGM exchange in New Haven will hold its annual outing July 28. . . . Holly Sweeney, formerly assistant manager at Loew's Poli Strand, Waterbury, Conn., is the new assistant manager at Loew's Poli, Springfield, Mass. . . . Connecticut State Police Commissioner Edward J. Hickey held a hearing in his Hartford office on property owner protests concerning the petition of Fred Quatrano, Waterbury, Conn., for a permit to construct a drive-in theatre at Southington, Conn.

PICTURE PIONEER

It took a lot of traveling to return Ben Cammack to Texas. But he's there now, and happy. This is by way of noting that RKO's southwestern district manager, now settled in Dallas with his wife and young son, traveled practically around the world for his company.

Ben Cammack

Ben came to the company's export division as Latin American general manager, and organized distribution in Brazil, the Argentine, Chile and Peru. Later, becoming assistant foreign sales manager, with New York headquarters, he visited such diverse places as South Africa, Sumatra, Singapore, and the Malay States, Siam, Indo-China, Hong Kong, the Philippines, China and Japan. In 1942, he entered domestic distribution and came to Dallas.

Ben entered the industry as poster clerk in Dallas, with the General Film Company. He had just left school. After General Film, he was with Vitagraph as booker, and then with Consolidated Film and Supply Co., selling Universal pictures. A few years of that and he became Universal branch manager at Atlanta, and then Warner branch manager at St. Louis. After that, RKO.

INDIANAPOLIS

First run business here staged a modest comeback in the pre-holiday week, two attractions beating house averages. "Fort Apache" took $12,500 at the Indiana and "The Noose Hangs High" $11,000 at the Circle. "The Bride Goes Wild" also did well in a $9,000 second week at Loew's. Total for the run was about $26,000. . . . Ed Campbell of the Williston circuit is building a new drive-in at Corydon. . . . Don Hammer, who liquidated his interest in the Liberty, Muncie, to join the United Artists sales staff here, moved his family to Indianapolis last week. . . . Damon Frank has installed new air conditioning at his Photoplay in Clay City. . . . Outdoor competition here will be augmented by the opening of a six-week season of operettas and concerts at the Butler Bowl July 10.

KANSAS CITY

The Crest, a new drive-in south of here, opened July 1. The Riverside, north of Kansas City, is to open shortly. Both are under Commonwealth Theatres operation. Ralph Pullen is the manager in charge of the Crest; Paul Stonum, the Riverside. A third drive-in under Commonwealth operation is at Joplin, handled by J. D. King. . . . Following the death of his son, Dow B. Summers, on June 21, George W. Summers is again handling the Royal at Unionville, Mo. . . . Commonwealth Theatres will play the eight-minute advertising short, "New Tobacco Land." . . . Eugene Snitz has succeeded M. G. Shackelford as branch manager at Eagle Lion. . . . Carl Brizendine is now operating the Grand at Grandview, Mo. . . . Film Row visitors: Don Shade, Ottawa, Kans.; James Pizinger, McPherson; Audrey Flynn, Great Bend; S. P. Bateman, Oregon; G. W. Martin, Jr., St. Joseph; Larry Larsen, Webb City, and William Braford, Carthage.

LOS ANGELES

Nick Lamucchi, theatre operator in Bakersfield, was on the Row booking. . . . Jack Jacobs, Filmack Trailer sales manager, has resigned. . . . E. R. Cummings, theatre owner in Downey, has taken over the Norwalk theatre in Norwalk from Mr. and Mrs. J. A. Menard. . . . B. J. Leavitt has taken over the Play House theatre in La Jolla. . . . Bob Reishling, Manley Popcorn Company concession supervisor, has been promoted to office manager and Helen Barnes is the new office secretary. . . . Dorothy Gordon is the new secretary to F. M. Blake, U-I district manager. . . . J. Allison of the Wilshire theatre in Fullerton was on the Row.

LOUISVILLE

Film Row visitors: Russell Phillips, Greensburg; Lyell Webb, Burkesville; Mr. and Mrs. Edwin St. Clair, Lebanon Junction; W. J. Allen, Caneyville. . . . John Edmunds has joined the Kentucky Association of Theatre Owners as contact man. . . . New sound equipment has been installed in the Mary Jane at Caneyville, owned by W. J. and B. D. Allen. . . . M. H. Sparks and Ray Coleman have purchased new seats for their Veterans theatre, Tompkinsville. . . . The Arista, at Lebanon, owned by Oscar Hopper, is being remodeled. . . . Foster Lane is to open his new Lane at Williamsburg July 15. . . . "The Emperor Waltz" opened at the Rialto. "Romance on the High Seas" played the Mary Anderson. "On an Island With You," coupled with "Blondie's Reward," was presented at Loew's. The Strand had "Panhandle," playing with "Rocky." "Give My Regards to Broadway" was moved over from the Rialto to the Brown in company with "Counterfeiters." The Scoop played "The Mill on the Floss." The National played a reissue program of "The Kansan" and "Sundown." . . . A new 300-seat theatre is under

(*Continued on opposite page*)

THE NATIONAL SPOTLIGHT

(Continued from opposite page)

construction in Wartburg, Tenn., for Mr. and Mrs. Frank Heidel. . . . M. C. Hillburn is now managing the Strand at Portland, Tenn.

MEMPHIS

Steady attendance is reported at first run theatres. Loew's State led the parade with "On An Island With You." Warner was not far behind with "Romance on the High Seas." Loew's Palace showed "The Pirate." Malco played "The Emperor Waltz." Strand and Ritz showed double features. All reported good business. . . . Palace theatre, Booneville, Miss., has been closed for repairs by E. W. Savage, owner. . . . Delta theatre, Lambert, Miss., owned by E. J. Pearre, burned to the ground. . . . Lester Johnson, owner, opened a new 300-seat theatre, the Lester theatre, at Hermitage, Ark. . . . Bob Williams, owner of the Lyric theatre, Oxford, Miss., has been elected mayor of Oxford. . . . Mid-south exhibitors on Film Row: Walter Lee, Little Rock; Moses Sliman, Luxora; R. L. Morgan, Watson; Henry Furr, Cleveland; T. E. Williams, Clarksdale; M. E. Rice, Brownsville; Orris Collins, Paragould; C. T. Willis, Monford; R. R. Clemmons, Adamsville; Lyle Richmond, Senate; F. J. Daugherty, West Helena; Whyte Bedford, Hamilton; Amelia Ellis, Mason; L. N. Haynes, Jonesboro; E. E. Rreeves, Batesville; C. N. Eudy, Union; Jack Watson, Tunica; Gordon Hutchins, Corning; C. A. Gilliland, Steele; J. A. Owen, Amory, and Lawrence Landers, Batesville.

MIAMI

Tent 33 of the Variety Clubs International had its first birthday June 29. This tent, in its first year, raised over $50,000 for the benefit of ill and under privileged children and is the guiding force in the huge project of the South Florida's Children Hospital. . . . Flamingo theatre, on Miami Beach, successfully continues showing double feature foreign pictures. . . . Wometco Theatres have announced the purchase of an 18-acre tract for the erection of a huge 1,000-car drive-in theatre to be called Boulevard drive-in. . . . State had a first showing of "Stagestruck." . . . "Tarzan and the Mermaids" was at the Paramount and "Fuller Brush Man" at the Town. . . . "The Black Arrow" opened at the Miami and Lincoln July 4.

NEW ORLEANS

Tom Neely, Jr., is a new addition to Eagle Lion's booking department, replacing Kenneth Russel, resigned. . . . Mrs. Rodney Toups, wife of the Loew's State manager, has been reelected chairman of the community volunteer service. . . . Extensive damage to projection equipment was caused by magazine fires which occurred in both machines simultaneously at the Bordelonville theatre, Bordelonville, La., recently. . . . Film Row visitors last week included C. E. Cooper, buyer and booker for the W. W. Page circuit, Deridder, La.; L. J. Langlois, New Roads, La., exhibitor; Joe D. Lyons, exhibitor from Lucedale, Miss., and Ira Phillips, Bordelonville, La. . . . The lineup for downtown houses last week was as follows: At the Saenger, "The Emperor Waltz"; Loew's State, "On an Island with You"; "The Fuller Brush Man," at the Orpheum. "Fighting Father Dunne" was held over at the Liberty. "Tenth Avenue Angel" was the Center attraction. The Tudor presented "Unconquered" and the Globe was showing "Valley of the Giants." "Mickey" opened at the Joy for its southern premiere showing. The Strand's double bill was "The Cobra Strikes" and "Santa Fe Uprising." . . . Brent Cox has opened the Cox theatre, Pierre Part, La. . . . The Southland theatre at Bossier City, La., has been closed. . . . Billy Fox Johnson, who already operates several houses in the territory, and his father are constructing a new theatre at Alexandria.

NEW YORK

Soaring temperatures and the three-day July 4 weekend affected theatre business on Broadway. However, several of the top attractions held up well including Paramount's "A Foreign Affair" at the Paramount, MGM's "Easter Parade" at Loew's State, and Paramount's "The Emperor Waltz" at Radio City Music Hall. Three new pictures were scheduled for Broadway openings this week. They are Eagle Lion's "Canon City," at the Criterion; another Eagle Lion film, "Raw Deal," at the Victoria, and Twentieth Century-Fox's "Fury at Furnace Creek" at the Globe. . . . Last Thursday 85 per cent of the 427 office employees at the Universal-International home office voted in favor of being represented by the Motion Picture Home Office Employees Local No. H-63 of the IATSE, a spokesman for the union announced. . . . Hank D. Hearn and Max Reinhardt of Exhibitor's Service, a Charlotte film buying and booking organization, are scheduled to arrive at the Hotel Astor Sunday for a week's visit. . . . Bernie Rubin, head of Imperial Pictures, Cleveland, and Max Shulgold, head of Crown Film, Pittsburgh, were in New York for conferences with Astor Pictures executives. . . . George Margolin, president of Continental Motion Pictures, has returned to the city from a trip to Italy.

OMAHA

Theatre grosses hit their lowest ebb in years prior to the July 4 holiday. . . . The first post-war exchange building, that of Warner Brothers, opened its doors. . . . The Beacon theatre reopened following remodeling that features a new "crying room," refreshment bar and stainless steel and glass paneled front. . . . Frank Simek plans to have his new house at Ashland, Neb., ready by fall. . . . The Ballantyne Company was to resume production July 6. The plant was closed to give everybody a vacation simultaneously. . . . Howard Kennedy, Broken Bow, Neb., exhibitor, was an alternate to the Republican National Convention. . . . Fox employees here won three weeks' salary for work in the recent sales drive. . . . As part of the polio prevention moves in the Missouri Valley, Iowa, area, the Rialto theatre was sprayed and disinfected.

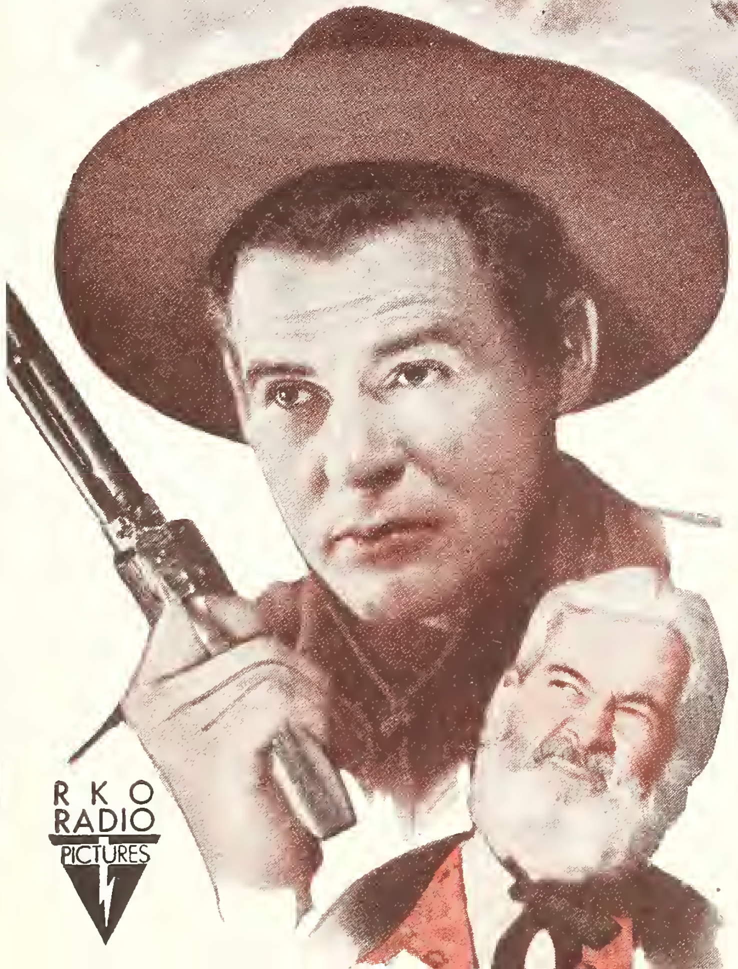
PHILADELPHIA

In face of the regular exodus out of the city for the July 4 holiday weekend, plus the fact that the *Evening Bulletin* newspaper staged an all-day holiday program on Monday at Fairmount Park, the downtown theatres had the benefit of some 40,000 out-of-towners for the national Elks convention this week. For the Democratic Convention next week, William Goldman has listed the world premiere of "Tap Roots" at his Goldman on July 14. . . . Joe Minsky, eastern district manager for Eagle Lion, who had Cincinnati and Cleveland added to his territory last month, resigned to go into the retail store-war surplus business in Ohio and is succeeded by Milton Cohen. . . . Harold Satz is the new Universal-International salesman, coming in from New Orleans and assigned to the upstate Scranton-Wilkes-Barre territory. . . . The Schine Circuit's new Milford in Milford, Del., opened last week. . . . Dick Shermit, formerly in the office staff, named assistant manager of Warner's Commodore with Charles Goltzer returning to the circuit for an assistant's post at the Mastbaum. . . . Gerry Wollaston, city manager for Fabian-Wilmer and Vincent in Harrisburg, Pa., is recuperating from an appendectomy. . . . Bob Sidman, manager of the Senate, Harrisburg, Pa., has reduced the admission prices of the 300 balcony seats to 50 cents. . . . Ralph Garman, son of Paramount booking manager Ralph Garman, learning the business as a clerk at the independent Clark Film exchange. . . . Albert E. Sindlinger, one-time manager of Warners' Earle, joined with Don Chafev, associated with the Gallup Poll, in establishing a radio and television listeners' research organization.

PITTSBURGH

Sagging box offices here had plenty of company this week. "Of Thee I Sing," the third outdoor operetta of the season in Pitt Stadium, proved to be a bust. . . . Loew's Penn sneak previewed "A Date With Judy," brainchild of Aileen Leslie, former Pittsburgh columnist. . . . "Coroner Creek" received good notices for its opening in the J. P. Harris, but failed to last a week and was replaced by "The Fuller Brush Man." . . . In the Warner, "Fighting Father Dunne" did $4,000 over the house average, but was yanked in favor of "The Crusades." . . . The English importation, "Henry V," surprised by staying in the Art Cinema for a fourth week. . . . "Summer Holiday" was taken out of Loew's Penn after seven days and followed by "On an Island with You."

ROOTIN', TOOTIN' RKO SHOV
BIG AREA PREMIERE DOWN



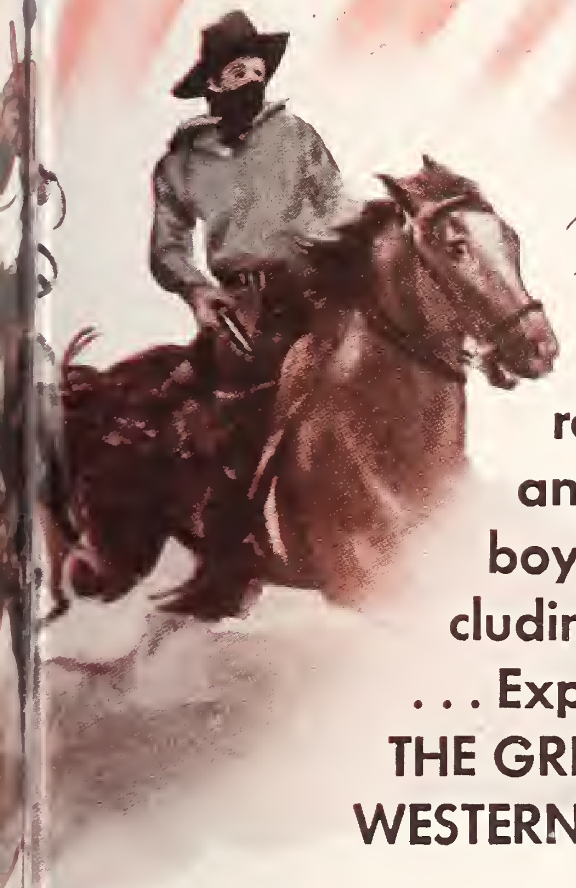
RETURN OF

RANDOLPH SCOTT · ROBE
GEORGE "GABBY" HAYES

R K O RADIO PICTURES

Produced by NAT HOLT • Directed by RAY ENRIGHT • S

ANSHIP WHOOPS IT UP FOR OKLAHOMA -TEXAS WAY!...



Day and night excitement kicks off 75-theatre opening beginning with World Premiere at Guthrie July 7... Bands, parades, ballyhoo... Blanket radio coverage... Special newspaper and poster campaigns... Cowboy stars, singers, personalities (including Jesse James himself (?) ... Explosive exploitation for THE GREAT BIG ACTION WESTERN OF 1948!

E BAD MEN

RYAN · ANNE JEFFREYS
ACQUELINE WHITE

by CHARLES O'NEAL · JACK NATTEFORD and LUCI WARD

THE
NATIONAL
SPOTLIGHT

SAN FRANCISCO

Daylight Saving Time, which went into effect in California the first of the year, will probably be terminated on September 25, according to a statement by Governor Warren. . . . July 2nd marked the opening of the new Turlock theatre, Turlock, a United California Theatres house. . . . John Coyne, former office manager at the MGM exchange, has been appointed salesman for the company. . . . Max Buxbaum moves in at MGM in the newly created position of assistant branch manager. . . . $30,000 has been expended on remodeling and redecorating the Grove theatre, Guerneville, by Leland Murphy. . . . R. W. Carmichael, former manager of the Los Angeles branch of Republic Pictures, moves in as branch manager of the local exchange. . . . Dick Colbert is U-I's new city salesman. . . . Sugar Sahner, secretary to Joe Podoloff of 20-Fox is a candidate for the Olympics in England in free-style distance swimming. . . . On July 10, Louis Kaliski and D. B. Levin will open their Lux theatre, Oakland.

SEATTLE

"I Remember Mama" ended its fifth successful week at the Fifth Avenue and moved over to the Music Box. Two big openings: "The Emperor Waltz" at the Music Hall and "Romance on the High Seas" at the Orpheum, featured the week's turnover at the first run theatres. . . . A. R. Larson and L. L. Gillette opened their Motor-Vu drive-in north of Belllighman on July 1. . . . Joe A. Stephenson, long-time auditor for Jensen & von Herberg, has taken a similar position with the Mercy & Jensen interests in Yakima. . . . Jimmy Beale, branch manager for Columbia Pictures in Portland, visited Film Row. . . . W. A. Cochrane, theatre operator of Snoqualmie, is recovering from his recent illness and was on Film Row here. . . . Bruce Keller, manager of the Amphitheatre drive-in near Portland, was on the Row with Dwight Spracher; the theatre, victim of the recent flood, was under water for several weeks. . . . Out-of-town exhibitors on the Row included: Louise Barstad of the New Rex in Spokane; Pete Barnes, booking for his Chelan theatre; Ed Zarbel, Olympia; Mel Sohn and Ed Brobst, Kirkland and Bellevue.

ST. LOUIS

The Lanchester Road drive-in scheduled a big fireworks display the nights of July 4 and 5. . . . With the GOP convention and Louis-Walcott fight for offerings, the first run houses were promoting their newsreels with the usual double bills. "On an Island with You," at Loew's; "The Emperor Waltz," at the Ambassador, and "Romance on the High Seas," at the Fox, were the feature fare. The Shubert carried "Best Years of Our Lives" into a fourth week. . . . Fred C. Souttar was to be honored at a special testimonial luncheon at the Sheraton July 9. The luncheon is Film Row's farewell to Souttar who is moving from regional district manager. Fox Midwest, to Fox Midwest of Kansas, where he succeeds Howard Jameyson. Tom Edwards was to preside at the luncheon. . . . Mid Central Allied Independent Theatre Owners, Inc., will hold its formal organization meeting in the Sheraton July 20 and 21. The annual meeting of the Motion Picture Theatre Owners of St. Louis, Eastern Missouri and Southern Illinois is being readied for late September to coincide with the TESMA and TEDPA national meetings in St. Louis.

TORONTO

With the school children just away from year-end examinations, the reissued "Bambi," plus an array of cartoons, did so well at the Eglinton and Tivoli theatres that the program was held for a second week. After an early rush, business tapered off for the Louis-Walcott fight picture at the Imperial theatre. "The Fuller Brush Man" had a nice second week at Shea's theatre while "The Pirate" was good for a second week at Loew's. Patronage for "My Girl Tisa" at the Nortown and Victoria theatres and for "On Our Merry Way" at the Uptown was on the slow side. At the neighborhood International Cinema, "The Prime Minister," from Britain, was held for a third week. . . . Editorial criticism has continued for the Canadian Government's agreement with Hollywood in connection with the conversation of foreign exchange with the Ottawa *Citizen* saying: "There is naturally some dissatisfaction over the fact that the outlay for United States films has not been curbed by government regulation while other Canadian industries have had to curtail expansion plans because of currency restrictions." . . . Famous Players Canadian Corp. has reopened the Runnymede theatre, Toronto, after more than six weeks of reconstruction before the opening of an Odeon unit at a nearby location. . . . Allen's Casino theatre in downtown Toronto has also been reconditioned. . . . Frank H. Fisher, general manager of Rank's Eagle-Lion Films of Canada, has announced that 60 British pictures will be released in Canada next season. . . . Col. John A. Cooper has recovered from a lengthy illness. . . . Toronto Variety's benefit baseball game raised more than $27,000 for the Variety Village project for handicapped children.

VANCOUVER

First run business still is in the doldrums. Too much outdoor competition keeping customers outdoors. Only spots beating average were "Green Grass of Wyoming" at Strand; a twin bill of reissues, "Hells Angels" and "Sky Devils," at Paradise, and the Louis-Walcott fight, plus "Cass Timberlane" at the Dominion. . . . Theatremen have another headache in British Columbia. The Government are trying to collect a three per cent levy on film rentals. Show business is sending a delegation to see the B. C. Minister of Finance to protest the new tax. The two major circuits figure it will cost them around $75,000 yearly if the new levy is upheld. . . . On the sick list here are Joe Millman, veteran manager of the Kitsilano theatre; Art Gilbert, of MGM, hospitalized for a foot operation, and Agnes Gray, Odeon-Hastings cashier, home after a major operation. . . . The combined amusement business unions held a picnic at Bowen Island last Sunday.

WASHINGTON

After only a fair week, all downtown houses opened up with new attractions to lure the July 4 weekend trade. New openings included: "Romance on the High Seas," at the Warner; "Street With No Name," at Loew's Palace; "On an Island with You," at Loew's Capitol, and "Best Years of Our Lives," at RKO Keith's. The Metropolitan held over "Fuller Brush Man" for another week, making the second week at this carryover house. Another carryover was "Summer Holiday," at Loew's Columbia. . . . The Trans-Lux and Dupont theatres have installed television sets in their lobbies. . . . Frank Boucher, chief barker of Tent No. 11, Variety Club of Washington, appeared on a recent television program, giving some of the highlights of the Variety Club Welfare work. . . . E. L. Lewis, manager of the Hill theatre, South Baltimore, resigned from his post July 10. . . . The Warner Club's "Hawaiian Night" party was a huge success. . . . Sidney Lust's Cheverly theatre went to the aid of the family of a slain police officer, with a benefit performance. Entire proceeds were devoted to the fund to educate the two children of the slain officer. . . . The MGM Pep Club had a dinner and dance at the Shoreham Terrace. . . . Eddie Kushner, MGM cashier department, received his 30-year pin from the company, in June. . . . Doreen Millett, secretary to Frank La Falce, Warner Bros., has resigned.

Russian Product To Lead Polish Imports in 1948

Of the 175 films scheduled for Poland during 1948, 48 will come from Russia, 39 from the United States, 34 from Britain and 25 from France, with Poland herself contributing six and the rest to come from other countries, it has been announced by Film Polski, the Polish film monopoly.

The report said construction of a studio at Lodz was planned for this year and a four-stage studio and laboratory would be erected in Warsaw in 1949. Three new theatres will be built in Warsaw and another two or three will be enlarged. There are currently 558 regular houses and 88 mobile theatres in operation.

In addition to a program calling for six features, the Polish industry also plans 24 shorts, six cartoons, 30 documentaries, 54 scientific subjects and a weekly newsreel. Polish production during 1947 included only one feature, newsreels and 21 shorts.

COLUMBIA PICTURES
ANNOUNCES THAT PRINTS OF THE FOLLOWING PICTURES ARE NOW AVAILABLE IN OUR EXCHANGES FOR SCREENING

Rita *Orson*
HAYWORTH · WELLES

The LADY from SHANGHAI

with Everett SLOANE and Glenn ANDERS
Screenplay and Production by Orson WELLES

RED SKELTON
as

THE FULLER BRUSH MAN

co-starring **JANET BLAIR**
with Don McGuire • Hillary Brooke • Adele Jergens • Ross Ford • Trudy Marshall
AN EDWARD SMALL PRODUCTION
Screenplay by Frank Tashlin and Devery Freeman
Based upon a SATURDAY EVENING POST story by Roy Huggins
Produced and Directed by S. SYLVAN SIMON

CORONER CREEK

starring
RANDOLPH **SCOTT** · MARGUERITE **CHAPMAN**
INECOLOR
with
GEORGE MACREADY · SALLY EILERS · EDGAR BUCHANAN
Screenplay by Kenneth Gamet • Adapted from the novel "Coroner Creek" by Luke Short
Directed by RAY ENRIGHT · Produced by HARRY JOE BROWN

DOROTHY **LAMOUR**
as

Lulu Belle

CO-STARRING GEORGE **MONTGOMERY**
with ALBERT DEKKER · OTTO KRUGER · GLENDA FARRELL · GREG McCLURE
Screenplay by Everett Freeman • Additional Dialogue by Karl Kamb
Based upon the play by Charles MacArthur and Edward Sheldon, produced by David Belasco
Directed by LESLIE FENTON • A BENEDICT BOGEAUS PRODUCTION

Robert Louis Stevenson's

The BLACK ARROW

starring
LOUIS **HAYWARD** · JANET **BLAIR**
and featuring
GEORGE MACREADY · EDGAR BUCHANAN
Screenplay by Richard Schayer, David P. Sheppard and Thomas Seller
Directed by GORDON DOUGLAS • Produced by GRANT WHYTOCK
AN EDWARD SMALL PRODUCTION

GENE AUTRY
and CHAMPION

The STRAWBERRY ROAN

in CINECOLOR
with
GLORIA HENRY · JACK HOLT
DICK JONES · PAT BUTTRAM
Screenplay by Dwight Cummins and Dorothy Yost
Directed by JOHN ENGLISH • Produced by ARMAND SCHAEFER
A Gene Autry Production

THUNDERHOOF

with PRESTON **FOSTER** · MARY **STUART** · WILLIAM **BISHOP**
and THUNDERHOOF • Original screenplay by Hal Smith • Additional dialogue by Kenneth Gamet
Directed by PHIL KARLSON • Produced by TED RICHMOND

THE ARKANSAS SWING

with **THE HOOSIER HOT SHOTS**
(Hezzie, Ken, Gil, Gabe)
GLORIA HENRY • STUART HART • JUNE VINCENT • MARY ELEANOR DONAHUE
THE TEXAS RANGERS • DOROTHY PORTER • COTTONSEED CLARK
Original screenplay by Barry Shipman
Directed by RAY NAZARRO • Produced by COLBERT CLARK

CHARLES **STARRETT** · SMILEY **BURNETTE**
as The Durango Kid · The West's No. 1 Comic

BLAZING ACROSS THE PECOS

Patricia White • Paul Campbell • Red Arnall and the Western Aces
Original screenplay by Norman S. Hall
Directed by RAY NAZARRO • Produced by COLBERT CLARK

CHARLES **STARRETT** · SMILEY **BURNETTE**
as The Durango Kid · The West's No. 1 Comic

TRAIL TO LAREDO

with Jim Bannon • Virginia Maxey • The Cass County Boys
Original screenplay by Barry Shipman
Directed by RAY NAZARRO • Produced by COLBERT CLARK

Congress Trust Committee Eyes Film Industry

Washington Bureau

The motion picture industry will be one of the key industries checked into by the House Small Business Committee's investigation of monopoly and anti-trust law enforcement, a top Committee official said Tuesday.

Willis J. Ballinger, the Committee's economic counsel and, with Committee Chairman Walter C. Ploeser, the man doing most of the planning of the investigation, said: "We will definitely go into films, both from the point of the exhibitor and the independent producer." Mr. Ballinger declared the Committee will "go into everything the exhibitors and independents have been complaining about, all the court actions, all the cases that didn't get to court."

The economic counsel, a former Federal Trade Commission lawyer and economist, met Tuesday morning with Abram F. Myers, Allied State general counsel, and representatives of independent organizations in other industries. He also said he had had several conferences with representatives of the Society of Motion Picture Producers. Both Allied and the SIMPP pledged their support to the Committee when its investigation was first announced in May.

The Committee is still drawing up its plans. It has sent out questionnaires to several thousand independent businessmen, and now tentatively schedules local hearings in about four cities this fall, to be followed by a Washington hearing. Philadelphia, Minneapolis and New Orleans are among the cities mentioned for fall hearings.

Mr. Myers suggested Tuesday that the Committee make recommendations on preventing excessive delays in anti-trust actions. A new anti-trust court was one of the plans suggested by the Allied official, who cited the Paramount case as a "horrible example" of the delays that large firms can throw against anti-trust suits, whether brought by the Government or private individuals.

Mayer Due from France Soon; Progress Reported

Gerald Mayer, head of the international division of the Motion Picture Association, is expected to return to this country from France about the middle of the month, it was learned this week. Paris reports indicate that progress is being made in the industry negotiations with the French Government regarding changes in the Blum-Byrnes agreement. The French Assembly recently dropped proposals pertaining to a confiscatory tax on foreign imports and postponed discussion on a footage tax and an increase in admissions. The French would like an increase in the playing time of their pictures from four to seven weeks per quarter.

MGM to Deliver 48 Shorts During 1948-49 Season

Metro-Goldwyn-Mayer will deliver a program of 48 short subjects during the 1948-49 season, the company announced last weekend. The program includes four Two-Reel Specials and the following one-reel films: 16 Technicolor Cartoons, including the Tom and Jerry series; four Gold Medal Reprint Cartoons in Technicolor, 10 Pete Smith Specialties; six John Nesbitt Passing Parades, and eight FitzPatrick Traveltalks in Technicolor. Additionally, the company will issue the usual 104 issues of the semi-weekly News of the Day.

British Impose Ban on Reich Film Monopolies

In an effort to bring about the end of motion picture monopolies by Thursday, July 8, the British Military Government in Berlin adopted special measures last week similar to those originally adopted in the American sector. Issued by the Allied Military Government the decree banned the formation of monopolies and provided that no one could hold a position in more than one branch of the German film industry. The number of theatres that can be owned by one person is strictly limited, and no company may own, or have an interest in, more than 10 theatres. With the formation of Trizonia, similar measures are expected to be taken by the French.

Canadian Pictures Entered In Two Film Festivals

Canadian-made pictures have been entered in the International Film Festival at Locarno, Switzerland, and the Edinburgh, Scotland, Festival, both to be held this summer. All the pictures are productions of the National Film Board. Locarno entries include: "Fiddle-De-Dee," "Chants Populaires" and "Reportages 114." In Edinburgh, the entries are: "Promesses," "Au Parc Lafontaine," "The Home Town Paper," "Inside the Atom," "The Feeling of Hostility," "Science Helps the Farmer," "Hungry Minds," "The Postman," "Condition Improved," "Stanley Takes a Trip," "Saguenay," "Who Will Teach Your Child," "Horizons du Quebec" and "Narcotics."

Plans New Jersey Theatre

Plans for a new, 1,000-seat house in Mt. Holly, N. J., were announced this week by Melvin J. Fox, Philadelphia independent circuit operator. The house will be another addition to the post-war circuit Mr. Fox is building in the Philadelphia-southern New Jersey area.

28 Stations Operating

There are 28 television stations now operating in the U. S., the Television Broadcasters Association reports. A total of 83 construction permits has been granted and 287 applications are pending before the FCC.

MPEA Reports Grosses Big in Europe, Japan

Despite the approach of warm weather and the seasonal dip in business, U. S. films distributed in Europe and Japan by the Motion Picture Export Association continue to draw well, the MPEA home office reported in New York this week.

Long runs were enjoyed in Vienna by "Ali Baba and the Forty Thieves," which played the Flottenkino for 11 weeks; "Road to Singapore," "Mrs. Miniver" and "Bells of St. Mary's." "Best Years of Our Lives" opened in Berlin with reaction reported excellent. "Rhapsody in Blue" and "Lost Weekend" also are strong.

With few MPEA films left for release in Czechoslovakia, "Lassie Come Home" and "Heaven Can Wait" are showing box office strength. In Poland, "Gaslight" and "Casablanca" are packing them in. The only two American films now playing in Bulgaria include "His Butler's Sister" and "Tarzan's Secret Treasure." Good business is reported from the Netherlands East Indies where "Amazing Mrs. Holliday" and "Music for Millions" are the outstanding attractions. "Sentimental Journey" and "Philadelphia Story" are keeping theatres filled in Tokyo, where "Best Years of Our Lives" also has opened on a roadshow basis.

Selznick Opens Three New Branch Offices

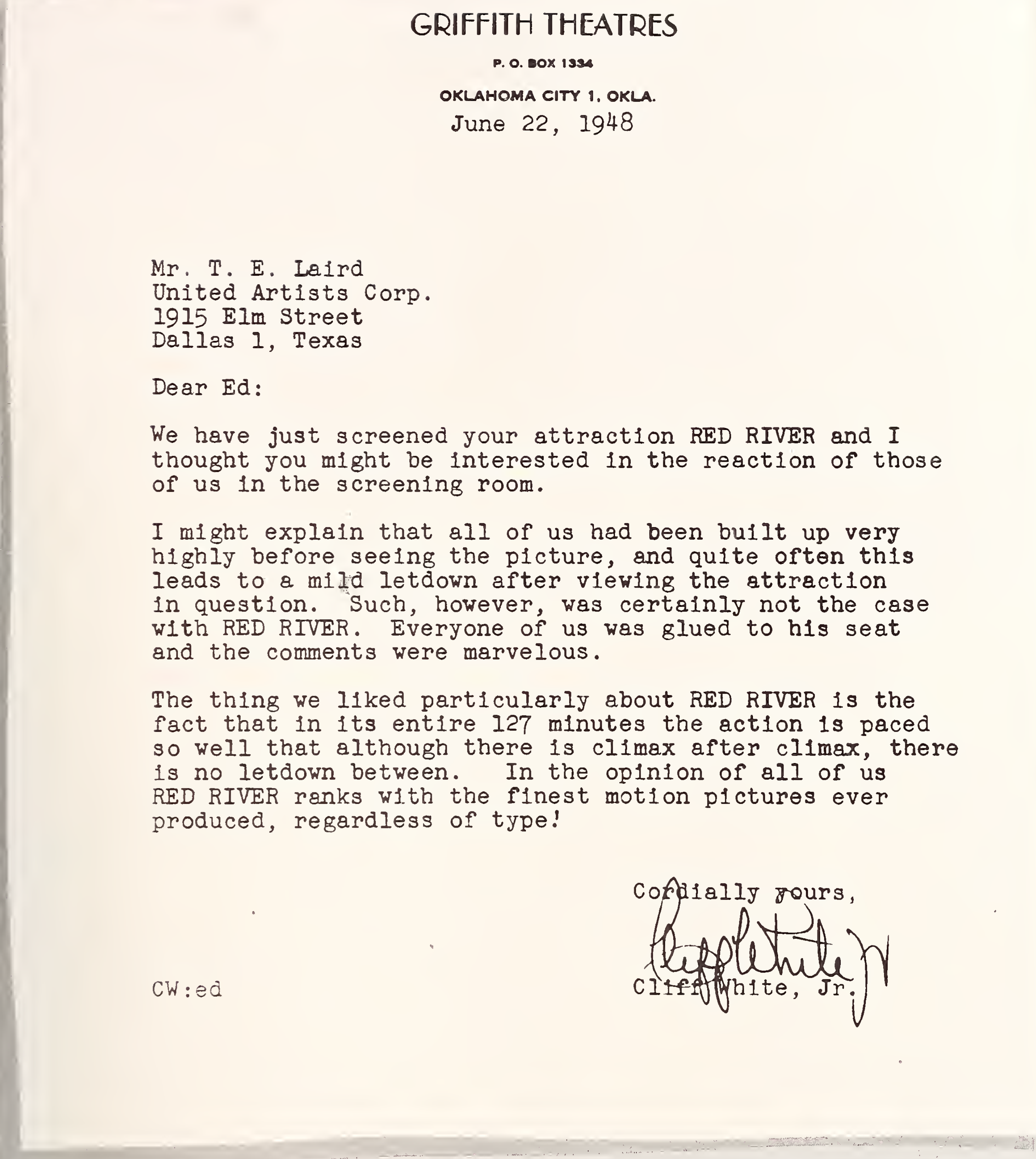
Selznick Releasing Organization has opened four additional branches in the field, it was announced this week by Milton S. Kussell, distribution vice-president for SRO. The new offices are in New Orleans, where W. Shiel, Jr., is sales representative; Indianapolis, H. L. Frost, sales representative, and James H. Kaylor booker; Albany, Schuyler Beatty, Jr., sales representative, and Vancouver, B. C.

Fight Set Video Mark

A record audience of 6,000,000 in seven cities saw the Louis-Walcott fight over television, which also produced a Hooper rating of 86.6—highest in radio and television history—it was announced last week by the National Broadcasting Company. The radio audience rating was 59.3. The fight saw 86.9 per cent of all television sets in use with an average of 12 persons looking at each set in the New York area.

New Receiver In Work

Production on a 9 by 12-foot projection type television receiver, to be used mainly by bars and hotels, has started at the RCA-Victor plant in Camden, N. J., it was announced last week. The system, similar to the one demonstrated in larger size by Warner Bros. on the coast recently, will list for $2,600 plus installation costs.



GRIFFITH THEATRES
P. O. BOX 1334
OKLAHOMA CITY 1, OKLA.

June 22, 1948

Mr. T. E. Laird
United Artists Corp.
1915 Elm Street
Dallas 1, Texas

Dear Ed:

We have just screened your attraction RED RIVER and I thought you might be interested in the reaction of those of us in the screening room.

I might explain that all of us had been built up very highly before seeing the picture, and quite often this leads to a mild letdown after viewing the attraction in question. Such, however, was certainly not the case with RED RIVER. Everyone of us was glued to his seat and the comments were marvelous.

The thing we liked particularly about RED RIVER is the fact that in its entire 127 minutes the action is paced so well that although there is climax after climax, there is no letdown between. In the opinion of all of us RED RIVER ranks with the finest motion pictures ever produced, regardless of type!

Cordially yours,

Cliff White Jr

CW:ed

Cliff White, Jr.

HOWARD HAWKS'

"RED RIVER"

ranks with the finest motion pictures ever
duced, regardless of type!

released thru U A

Paramount Sets 7 for 3 Months

The release dates for seven Paramount pictures, covering the period from the end of September to the end of December, were announced this week.

The dates are as follows: September 26—"Sorry, Wrong Number," a Hal Wallis production starring Barbara Stanwyck and Burt Lancaster; October 8—"Isn't It Romantic," Veronica Lake, Mona Freeman and Billy DeWolfe; October 22—"Night Has a Thousand Eyes," Edward G. Robinson, John Lund, Gail Patrick; November 8 "Sealed Verdict," Ray Milland, Florence Morly.

November 19—"Tatlock Millions," John Lund, Wanda Hendrix, Barry Fitzgerald; December 3—"Disaster," a Pine-Thomas production, starring Richard Denny and Trudy Marshall, and December 24—"Paleface," Bob Hope and Jane Russell.

Germans Prefer Pre-1945 Local Films, Study Shows

Berlin Bureau

More than 79 per cent of the audience in the British, French and American occupation zones of Germany prefer pre-1945 German productions to foreign films, a German trade paper survey has indicated.

Post-1945 German pictures were seen by 78.8 per cent of those polled, the majority of whom were in the age group between 20 and 30. About 83 per cent of all those questioned said they had seen foreign pictures after 1945. A total of 35.7 per cent expressed dislike for the Soviet films shown in the western zones.

Seventy-two per cent of those polled are regular movie-goers, 38.4 per cent attend the theatre four times a month, 14 per cent go eight times, and 3.7 per cent go 10 to 12 times. Fifty-two per cent prefer the motion picture to the legitimate theatre.

Hans Soehnker and Maria Roekk emerged as the most popular German performers. Stewart Granger, James Mason, Bing Crosby and Ingrid Bergman were the foreign favorites. "Tell the Truth" and "Film Without a Title" were the most popular German-produced pictures.

Ansco Promotes Waters

John N. Waters, of Ansco's general sales department staff in New York, has been appointed merchandising manager of Ansco's Amateur Products, a new organization which combines the sales programs for amateur cameras and other amateur products into a single department. Mr. Waters will make his office at the company headquarters in Binghamton, N. Y.

Sack Has "Trail of Hawk"

Sack Amusement Enterprises has closed franchise distribution deals for "Trail of the Hawk" with Astor Pictures for the Charlotte territory, and Franklin Film Exchange for the Pittsburgh territory.

FROM READERS

THE EDITOR HEARS ABOUT "UNCLE TOM"

To the Editor of the Herald:

Oh, no, Terry! Laemmle produced "Uncle Tom" in sound and released it in 1927 . . . offered Jeff McCarthy $90,000 guarantee to roadshow it as he had "The Big Parade." Jeff shoved the check back across the desk between them . . . not because he was a southerner, but because he sensed a flop, and wouldn't roadshow one even for a sure ninety grand So Harry Reichenbach took the $90,000, or a reasonable portion thereof, and proved that Jeff was right.

That's what you get for depriving New Canaan and environs of the lower right hand corner of page 7.—*GABE YORKE, 20th Century-Fox Film Corp., Beverly Hills, Cal.*

To the Editor of the Herald:

It is a small thing and it's your own—that editorial page paragraph about "Uncle Tom's Cabin."

For the record, Universal made a super, super, super of this picture in 1927, with Marguerita Fischer slithering across the ice floes.

You are too good an historian to take the count on a thing like this.—*MILTON SILVER, Republic Pictures Corp., New York.*

LET COWBOYS LOSE HATS, EXHIBITOR PLEADS

To the Editor of the Herald:

Could we appeal to the producers of Westerns and action pictures through your valuable publication to please let the boys lose their hats in fight scenes. We, here, and our close neighbors in Montana know that hats just don't stay on heads and remain immaculate during free-for-alls. Although we go for action pictures in a big way here, nearly all of them are ruined by these glued on hats and it is embarrassing for exhibitors trying to explain to patrons why the film cowboys' hats remain on in spite of fisticuffs, etc.—W. R. Pyle, *Dreamland Theatre, Rockglen, Sask., Can.*

MUSIC, COMEDY, LIGHT FILMS CALLED NEED

To the Editor of the Herald:

Is there anything that can be done to impress upon the producers that more and more people generally want more and more musicals, comedies and light dramas rather than such a steady diet of heavy drama and melodrama as we have been forced to accept by Hollywood? Customers still turn out for a good picture.—*I. C. WATTEYNE, Tecumseh Theatre, Tecumseh, Neb.*

Clautice With Sindlinger

George H. Clautice has joined the newly-formed Sindlinger & Company as New York representative, Albert E. Sindlinger, president, has announced. Mr. Clautice has been associated with Mr. Sindlinger since the founding of the New Entertainment Workshop in 1946.

Film Classics to Hold Sales Meet

Film Classics first world-wide sales meeting will be held July 30-August 1 at the Hotel Astor, New York. It will be the first time that branch managers and division heads have met as a unit since B. G. Kranze took over as vice-president and general sales manager early this year.

Mr. Kranze will preside at the three-day meeting, which will be attended by theatre circuit heads, independent exhibitors and officers of Cinecolor Corp., with which organization Film Classics is affiliated.

Also present will be home office executives, headed by Joseph Bernhard, president of both Film Classics and Cinecolor.

At the top of the agenda is an explanation from Mr. Kranze of sales policy for the 34 new pictures scheduled for Film Classics release during the 1948-49 season. Half of these releases are in Cinecolor.

Seven U. S. Films Reach Japan Theatres Monthly

U. S. films now are arriving in Japan at the rate of about seven a month, and prints being made for distribution to some 529 theatres, according to Japanese trade press reports quoted by the Commerce Department in Washington.

The reports say that receipts are divided on a 50-50 basis between exhibitors and the Motion Picture Export Association, with the MPEA's share accumulating in a yen fund. U. S. films account for the bulk of imports, with a few coming from Britain, France and Russia.

Export potential of Japanese films is "fairly low," the report states. This is due to the scarcity of raw stock, "low artistic standards," and other factors.

IATSE Local Wins Election At Universal-International

Eighty-five per cent of the "white collar" workers at the Universal-International home office and employees of United World and Castle Films, U-I subsidiaries, have voted in favor of being represented by IATSE Motion Picture Home Office Employees Local No. H-63, James Rogers, IATSE international organizer, announced last weekend. The workers have been represented by this local for a number of years. Russell Moss, H-63 business agent, and U-I officials shortly will begin negotiations for a new contract.

Ted Tod to Midwest

Ted Tod has been assigned to handle special exploitation on all Selznick Releasing Organization pictures in the midwest. He will make his headquarters in Chicago. The assignment was made by Robert M. Gillham, SRO eastern advertising and publicity director.

BUSINESS IS GREAT....

with THE SMUGGLERS

Color by TECHNICOLOR

ASK THE THEATREMEN WHO PLAYED IT IN

OS ANGELES (5 theatres day-and-date!)...
NEW YORK...CLEVELAND...NEWARK...
DENVER...INDIANAPOLIS...SALT LAKE CITY...
ASHINGTON...OAKLAND...SPRINGFIELD, MASS.
...OKLAHOMA CITY...and all the other great
engagements across the board, big and small!

The Trade Press Called the Turn!

"IT SHOULD PILE UP INTERESTING GROSSES" (Film Daily)

"Vivid, uncompromising drama" (M. P. Daily)

"Marked by topflight performances" (Exhibitor)

"Should endear it to action-loving audiences!" (M. P. Herald)

Another hit for the BILL HEINEMAN DRIVE!

J. ARTHUR RANK presents
"THE SMUGGLERS" COLOR BY TECHNICOLOR
Starring MICHAEL REDGRAVE • JEAN KENT • JOAN GREENWOOD
*RICHARD ATTENBOROUGH with FRANCIS L. SULLIVAN • BASIL SIDNEY
Produced by MURIEL and SIDNEY BOX • Directed by BERNARD KNOWLES
From the novel "The Man Within" by GRAHAM GREENE • Screenplay by MURIEL and SIDNEY BOX
A SIDNEY BOX PRODUCTION • AN EAGLE LION FILMS RELEASE
*By arrangement with the Boulting Brothers

AVERT MEXICAN STUDIO STRIKE

by LUIS BECERRA CELIS
in Mexico City

The Mexican industry was boosted to surer ground July 1 as the result of three almost simultaneous actions beneficial to the trade.

First, the strike against the major studios was settled almost as quickly as it began. Secondly, the local city government has forgiven the industry's debts to the city. Thirdly, the city government has exempted the industry from all municipal business taxes.

Strike Was Short-Lived

The strike called by the National Cinematographic Industry Workers Union was to go into effect July 1 against the Clasa, Churubusco, Azteca and Tepeyac studios to enforce demands for wage increases of as much as 60 per cent. The strike began a full two hours before it was scheduled to begin. It had been settled by the time the original deadline for the strike was reached. The National Cinematographic Commission intervened in the dispute, explaining it was acting upon President Miguel Aleman's expressed desire for peace in the industry.

The union and the studio operators are now arranging a contract which, the studios hope, will assure them labor peace for at least two years.

The pardoning of the debts and the tax exemption were announced last week by Mayor Fernando Casas Aleman as an aid to the film trade here. The privileges, however, are only for producers, distributors and studios which are wholly Mexican concerns and which are members in good standing of the Association of Mexican Picture Producers and Distributors.

Reports are that the Ministry of Finance is studying propositions to follow the local government's example and forgive the trade its Federal debts and exempt it from national taxes.

Open Two New Theatres

With two new theatre openings, Mexico City now boasts 93 theatres. It is expected there will be 100 houses in the city by October 1. The Arcadia, a 3,200-seat house owned by Arcady Boytler, opened June 19 with "The Miracle of the Bells." The Cosmos, seating 3,650, opened June 24 with "The Paradine Case."

▽

Peliculas Nacionales, distributor for Mexico's five largest producers, has announced that 350 Mexican features are now available in 16mm. Peliculas is managed by Oscar J. Brooks, former Warner manager here.

▽

On July 1 the National Cinematographic Commission commenced operation of its Cinematographic Institute of Mexico, a training school for players, writers, directors—and would-be film executives.

▽

Mexico will participate in the film festivals to be held at Venice and at Prague. The Academy of Cinematographic Arts and Sciences of Mexico and the National Cinematographic Commission have chosen "Nocturno de Amor" and "Maclovia" for Venice, and "La Perla," which RKO made here, and "Crespusculo" for Prague.

▽

The industry received considerable financial aid from two banks during the first five months of the year. The industry's own bank, the Banco Nacional Cinematografico, made loans, credits and discounts of $3,676,882, and the Banco de la Industria Filmica, president of which is Raul de Anda, the film producer, made discounts and loans of $86,582.

AUSTRIA

by HUBERTUS ZU LOEWENSTEIN
in Vienna

The two currency reforms which Austria has had to undergo are strongly affecting the motion picture business. Especially the second reform, which cut the already "reformed" value of the Austrian schilling down to one-third, greatly reduced the number of theatre patrons. With consumer goods slowly becoming available again—if only at "gray" prices—people are spending their meager resources for food and the other necessities of life.

Only the best "draws" still guarantee a full house. Many theatres are half empty these days. This situation is rapidly leading to high-powered film advertising campaign and competition has become intense. German industry circles are watching with interest since a currency reform was instituted in the Allied zones as of June 20.

▽

The Willi Forst Film Production Company has started "Das Kuckugsei" ("The Cocoo's Egg"), with the main parts assigned to Kaethe Dorsch, Albert Basserman and his wife Else. This will be the first film produced by the new Hans Wolff Production combine, which operates within the Forst company. The group's second picture will be a musical.

AUSTRALIA

by FRANK O'CONNELL
in Sydney

Local producers now have a number of color processes available. Raycophone, manufacturers of the Australian-made sound equipment, has placed the British Dufaycolor negative and positive raw stock on the market. Demonstrations of the process have been given to the trade and the reaction has been complimentary.

Two Sydney men, George Malcolm and Mervyn Murphy, have developed a bi-pack process, Panachrome, which is now available. A 16mm print of a Department of Information short, "Namtjira, the Painter," has been blown up to 35mm size in Panchrome, and is showing at the Sydney State. From a technical point of view, the coloring is splendid, but it suffers the fate of many bi-pack processes in that some colors are distorted.

Another bi-pack process, Solarchrome, is claimed to be ready for use in feature production, but at present is used mainly for advertising shorts. However, Cinesound newsreel uses the process for its color items.

▽

The McCreadie Brothers' Embassy production, "Always Another Dawn," will be distributed by Universal and released in key situations by Hoyts. Seldom in the history of locally-made films has so large a number of release situations been set up before the film's premiere. The McCreadies have now started work on their second production, "Into the Straight."

▽

The second town in Australia to get official sanction for Sunday openings is the southern Queensland seaside resort town of Coolangatta. Places of amusement may be opened on Sundays, Christmas Day, and Good Friday providing all the takings, less expenses, are given to an approved charity. The only other town permitting Sunday showings is Cygnet in Tasmania.

▽

"Best Years of Our Lives," which has completed 35 weeks at the Century, was in its third week at the downtown Empire the first of June. One person out of three in Sydney saw the feature at the Century. The feature was one of the most successful ever screened in Australia.

▽

Eagle Lion American product has begun to arrive here for distribution by British Empire Films, which is also handling Republic and Monogram product.

Report Many New Houses Have Opened in Spain

The Spanish Syndical Committee reports that 97 new theatres opened in Spain in 1946, 263 in 1947, and 148 in the first four months of 1948, according to a Department of Commerce study prepared by Nathan D. Golden, motion picture consultant, in Washington.

Mr. Golden says that French imports into Spain will not even approach the 40 feature maximum set in the recent French-Spanish trade treaty, but that "French competition is almost certain to increase in the Spanish market." Special exchange arrangement is being worked out between Spain and Argentina, he states, but says this does not constitute a serious threat since Argentine films have not been well received in Spain.

Spanish home production continues poor, Mr. Golden adds.

Assess Circuits In Bakersfield Battle of Taxes

With the levying of arbitrary assessment on two theatre corporations, a new development in the long pending battle between the city of Bakersfield, Cal., and the Fox Bakersfield Theatre Corporation and the Fox Paradise Theatre Corporation, was made known last week. An immediate protest was voiced by the theatre groups. They subsequently filed returns but did not include payments.

Last January, the theatre corporations refused to pay their January-March installment on the 10 per cent city amusement tax on the ground that it was unconstitutional, and the City Council was expected to impose a 25 per cent penalty for non-payment. The local amusement tax is paid by theatre patrons, and the theatres are issuing receipts with all tickets sold, redeemable for the tax money if the amusement levy is eventually ruled unconstitutional.

In Pennsylvania the school district of the Borough of St. Clair, near Pottsville, has passed a 10 per cent tax on all amusement admissions effective August 16, while in Harrisonburg, Va., the protests of theatre owners forced the City Council to put off until July 13 a decision on a 10 per cent admission tax bill. The bill was quietly introduced in the City Council last Tuesday, but theatre interests heard of it and sent a delegation which included A. Julian Brylawski, representing the Theatre Owners of America; Sam Roth of Valley Enterprises, and Charles Grimes and Henry Clark of Warners, to protest passage of the measure.

Eagle Lion Gets Rights To British Fight Films

Eagle Lion has acquired the United States and Latin American distribution rights to the Gus Lesnevich—Freddie Mills light-heavyweight championship fight in London July 26. The company has announced that the film will be ready for distribution in the United States 36 hours after the end of the fight. Acquisition of the film rights includes both 16mm and 35mm films.

Joins IATSE as Organizer

Joseph Conlon, once International representative of CIO's Retail, Wholesale and Department Store Union, has joined AFL's IATSE Motion Picture Home Office Employees Local No. H-63, New York City, as an organizer.

Bonded Storage Named

Bonded Film Storage Company, Inc., of New York has been appointed the representative of National Film Service, Inc., for the Greater New York City exchange territory, it was announced this week by William J. Clark, executive vice-president of National Film Service.

IN NEWSREELS

MOVIETONE NEWS—Vol. 31, No. 53—President of Venezuela welcomed by Truman. . . . Dewey and family hosts to Warrens. . . . Eric Johnston on British film quota. . . . King Gustav marks his 90th birthday. . . . Italy: artists "pave" streets with flowers. . . . AFL union show in Milwaukee. . . . Tyrone Power talks to graduating class at Tampa University. . . . Sports: swimming, bike racing. . . . Kids hold rodeo.

MOVIETONE NEWS—Vol. 31, No. 54—Latest films of East-West Berlin crisis. . . . Pope Pius hailed by vast throng of workers in Rome. . . . Secretary Royall tells how draft law will work. . . . Youngsters learn about government in Junior city. . . . Sports: racing, fishing, boxing.

NEWS OF THE DAY—Vol. 19, No. 287—U. S. planes rush to Berlin siege. . . . What's with Tito. . . . Swedish King marks 90th birthday. . . . Deweys and Warrens "down on the farm." . . . Eric Johnston protests British discrimination. . . . Bathing beauties take summer spotlight. . . . Kid wrestlers.

NEWS OF THE DAY—Vol. 19, No. 288—Pope warns labor against Red plotters. . . . British royalty goes to the fair. . . . Get ready for the draft. . . . Junior city teaches good government. . . . Porpoise hunt proves deep sea thriller. . . . Racing.

PARAMOUNT NEWS—No. 90—Count Bernadotte at Rhodes. . . . Eric Johnston protests British film quota. . . . Dewey host to the Warrens. . . . Adopted town in France meets U. S. benefactors. . . . Sports: track, swimming.

PARAMOUNT NEWS—No. 91—France's turf classic. . . . Hero of Israel brought home for burial. . . . Czechoslovakia: first Red president takes over. . . . Fashion news: furs look ahead. . . . Good government, junior style. . . . Summer skiers beat the heat.

UNIVERSAL NEWS—No. 157—French village adopted by U. S. benefactors. . . . Eric Johnston protests British film quota. . . . U. S. war dead returned from Italy. . . . President Truman presents medals to war heroes. . . . Flower festival in Italy. . . . The Deweys and the Warrens. . . . Water queens in pre-Olympic test.

UNIVERSAL NEWS—No. 158—Warship joins moth-ball fleet. . . . Col. David Marcus' body returned home. . . . Prince of Japan visits in U. S. school. . . . Check for $7,000,000 signed by Secretary Snyder. . . . Miniature auto assembly line in Spain. . . . Kids build junior city. . . . Japanese swimmer sets record. . . . Skiers beat summer heat.

WARNER PATHE NEWS—No. 92—Jews and Arabs in Rhodes parley. . . . Republican candidates on the farm. . . . Churchill on Berlin crisis. . . . French town adopted by U. S. benefactors. . . . Eric Johnston protests U. K. films quota. . . . New type spectacles for women. . . . AAU women swim stars. . . . Famous Americans; John Paul Jones.

WARNER PATHE NEWS—No. 93—Warren girls in New York. . . . Greek children evacuated. . . . West Point rites for Haganah hero. . . . Red exiles find U. S. refuge. . . . Kids set up junior city. . . . Meet the duck from down under. . . . Racing.

TELENEWS DIGEST—Vol. 11, No. 27—Dimitrov backing Tito's stand. . . . Fair at Posnan, Poland. . . . Sokol festival in Prague. . . . Conversion of Greek fifth columnists. . . . Planes fly food to Berlin. . . . Story of Heydrick "murderer." . . . Britain uses armed forces to break strike. . . . Portugal: Dictator hailed by huge throng. . . . Eisenhower boom grows. . . . Hero's burial for Col. Marcus. . . . Venezuelan President in official visit. . . . Luxury craft for Mississippi. . . . Camera eye aids tailoring. . . . Austria: Professional wrestling. . . . Colorado ski enthusiasts.

RKO To Hold Five Regional Meetings

Robert Mochrie, RKO vice-president in charge of domestic distribution, announced last weekend a series of five zone meetings for the discussion of current and forthcoming product. Winners of the 1948 Ned Depinet Drive will be announced at the meeting. The dates and places: Buffalo, July 12; Toronto, July 15; New Orleans, July 19; Chicago, July 21, and San Francisco, July 26.

Meehan in License Post

Deputy Commissioner Patrick Meehan will fill in as New York City License Commissioner until Mayor William O'Dwyer names a successor to Benjamin Fielding, who joined Loew's in an executive position July 1.

C. P. Skouras in 1946 Led Salary List, $985,300

Washington Bureau

Charles P. Skouras, president of National Theatres Amusement Company and Fox West Coast Agency Corporation, drew $985,300 in salary and bonuses in 1946 to lead the first installment of the Treasury Department's list of top wage earners, the Department announced in Washington at the weekend.

Film producer William Wyler drew $432,000 from Samuel Goldwyn Productions to rank second, while Bing Crosby, with $325,000 from Paramount, ranked eighth. Betty Grable, with $299,300 from Twentieth Century-Fox, ranked ninth nationally and was the top-salaried woman on the Treasury's list.

Other highly-paid film figures were Hedy Lamarr, with $279,800 from Mars Film Corp.; Cary Grant, with $278,125 from Goldwyn; Bob Hope, with $275,000 from Paramount, and Darryl F. Zanuck, with $260,000 from Twentieth Century-Fox.

The figures do not cover dividends and other income outside of salary, bonuses and certain extra compensation. The list did not include MGM, Warners, RKO and Universal, which have contributed many top wage earners in past years. Many film figures on the current list may also boost their total take when these and other film firms are listed.

The figures cover the calendar year of 1946, or a fiscal year ending June 30, 1947.

Charles Skouras led the Treasury's list last year with $568,143. The current list gives him $130,000 from Fox West Coast Agency and $855,300 from National Theatres.

Other highly paid industry figures include: Barney Balaban, $159,000; Y. Frank Freeman, $132,500; Henry Ginsberg, $220,000; Billy Wilder, $166,083; Otto L. Preminger, $206,750; Spyros P. Skouras, $201,899; John M. Stahl, $195,000; Charles Chaplin, $119,000; Neil F. Agnew, $131,658; John Balaban, $111,890; J. Myer Schine, $102,200, and Gradwell L. Sears, $130,000.

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"TEXAS, BROOKLYN and HEAVEN"
sent from UA

Short Product in First Run Houses

NEW YORK — Week of July 5

ASTOR: Calgary Stampede	***Warner Bros.***
Teen Age Tars	***RKO***
Feature: Melody Time	RKO
CAPITOL: Cape Breton Island	***MGM***
A Bear and a Hair	***MGM***
Feature: Fort Apache	RKO
CRITERION: Gene Krupa & Orch.	***Columbia***
Candid Microphones	***Columbia***
Feature: Canon City	EL
GLOBE: Screen Snapshots	***Columbia***
Kiddie Car Concert	***United Artists***
Feature: Arch of Triumph	United Artists
MUSIC HALL: Donald's Dream Voice	***RKO***
Feature: The Emperor Waltz	Paramount
PARAMOUNT: Unusual Occupations, No. 5	***Paramount***
Popular Science, No. 6	***Paramount***
Butterscotch & Soda	***Paramount***
Feature: A Foreign Affair	Paramount
ROXY: Mighty Mouse in the Feuding Hillbillies	***20th Cent.-Fox***
Scenic Sweden	***20th Cent.-Fox***
Feature: Give My Regards to Broadway	20th Cent.-Fox
STRAND: So You Want To Be a Detective	***Warner Bros.***
A Day at the Fair	***Warner Bros.***
Hop, Look and Listen	***Warner Bros.***
Feature: Romance on the High Seas	Warner Bros.
WINTER GARDEN: Copa Carnival	***Universal***
Tex Williams & Orchestra	***Universal***
Feature: Man-Eater of Kumaon	Universal

CHICAGO—Week of July 5

APOLLO: Feathered Finery	***Paramount***
Banquet Busters	***United Artists***
Feature: Four Faces West	United Artists
ROOSEVELT: Feuding Hillbillies	***20th Cent.-Fox***
Fighting Athletes	***Warner Bros.***
Feature: Coroner Creek	Columbia
UNITED ARTISTS: Kitty Foiled	***MGM***
'Taint So	***Paramount***
Feature: B. F.'s Daughter	MGM
STATE LAKE: Bugs Bunny Rides Again	***WB***
Feature: Mr. Blandings Builds His Dream House	RKO

Carole Landis, Actress, Found Dead in Hollywood

Carole Landis, 29, who rose from minor parts in Western pictures to become one of Hollywood's leading film actresses, was found dead in her home in Hollywood Monday afternoon. Upon entering motion pictures 13 years ago she changed her name from Frances Ridste to Carole Landis. During her film career she appeared in such films as "One Million B.C.," "Four Jills in a Jeep," "The Powers Girls," "Having a Wonderful Crime" and many others.

Leon Leopold

Leon Leopold, 65, manager of the Walnut theatre in Philadelphia and brother of the comedian Ed Wynn, died at his home in Philadelphia Thursday, July 1. He had been in the motion picture business for 25 years, starting in the sales department of Fox Film, later becoming an auditor for the Shubert interests. He is also survived by his wife and a daughter.

John Thomas Madden

Professor John Thomas Madden, 66, personnel direction of Loew's, Inc., died Friday at his home in New York. At one time a professor in New York University's School of Commerce, and co-author of several works on accounting and finance. Mr. Madden joined Loew's in March, 1943. He is survived by his wife and four daughters. Funeral services were held in New York Tuesday and burial was from St. Patrick's Cathedral.

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sent from UA

Sam Kaplan

Sam Kaplan, 59, associated in the motion picture theatre equipment industry for 25 years, died at his home in Brooklyn, N. Y., Thursday, July 1. He was the founder of the Sam Kaplan Manufacturing and Supply Company which in 1923 became the Century Projector Corporation. At the time of his retirement in May, 1945, he was general manager of Century. For many years he was president and trustee of Local 306 of the Moving Picture Machine Operators, IATSE.

ANFA Distributing Code of Ethics for 16mm Industry

The Allied Non-Theatrical Film Association has issued a code of business ethics by which the 16mm film industry may be guided in general business practices, that organization announced last week. The code was discussed and adopted at the recent ANFA convention. Its formulation was the work of a committee headed by E. E. (Jack) Carter, president of ANFA, and William F. Kruse, honorary president.

DeVry Moves Office

The DeVry Corporation last week doubled its Hollywood office space when it moved to new quarters at 5121 Sunset Boulevard. Expanded markets and increased business were given as a reason for the transfer by W. C. DeVry, president, speaking in Chicago, where the company has its home office and factory.

New York Building Code Hearing Set for July 21

What is expected to be the final hearing on the new York State building code has been scheduled by the State Board of Standards and Appeals for July 21 in the Empire State Building, New York City. The new code provides for a number of changes in theatre construction and theatre maintenance and invitations to the hearings are to be mailed to industry representatives throughout the state. If the code is approved following the July 21 meeting, it is expected that the document will be promulgated in the autumn.

Court Rules No Referendum Needed on Auditorium

The Nebraska Sureme Court has reversed a District Court decision requiring the City of Omaha to submit to a vote of the people the site of a new city auditorum.

The proposed site would take in the Ballantyne Company's new plant and the Paramount Exchange Building. It would also stop Film Row development to the west. Robert S. Ballantyne and Robert Hoff of the Ballantyne Company were leaders in the legal action.

The Supreme Court held that the people already had issued a "definite mandate" in 1946 by authorizing $3,540,000 in bonds and directing the City Council "to proceed with the purchase of land and to erect a city auditorium." The decision does not necessarily mean that the city will immediately go ahead, buy the land and build the auditorium. Costs have risen. Much more money would be needed.

Approve Fund for Canada National Film Board

The Canadian Parliament this week in Ottawa passed itemized appropriations for the National Film Board of Canada, covering this year's expenditures. A total of $181,443 was voted for general administration; $89,443 for technical services administration; $735,000 for film production; $772,000 for film distribution, and $128,000 for production and distribution of other visual materials.

Employment in Hollywood Up 3.8 in May Over April

The film production employment index rose to 83.3 in May from 79.5 in April, according to the California Labor Statistics Bureau, which uses the 1940 level as 100. In May, 1947, the index was 101.6. The average weekly earnings in May of this year was $97.94, compared with $96.69 the previous month.

Dawson Heads Screen Publishers

Hal Dawson, motion picture representative for the Dell Publishing Company, has been elected managing director for the Association of Screen Magazine Publishers. He succeeds Homer Rockwell.

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

LADY FROM SHANGHAI: Rita Hayworth, Orson Welles—This was a box office flop. Didn't take at all. Played Monday, Tuesday, June 21, 22.—Harland Rankin, Erie Theatre, Wheatley, Ont., Can.

LONE HAND TEXAN: Charles Starrett, Smiley Burnette—Just another Durango Kid Western. Weather fair. Played Friday, Saturday, June 18, 19.—A. L. Burke, Jr., Venita Theatre, Herculaneum, Mo.

SMOKY RIVER SERENADE: Paul Campbell, Ruth Terry—Just another musical but the type the small town exhibitor lives on. It seems the more corn the more cash at the box office. Weather hot. Played Friday, Saturday, June 11, 12.—A. L. Burke, Jr., Venita Theatre, Herculaneum, Mo.

SWORDSMAN, THE: Larry Parks, Ellen Drew—A big picture. The Scotch dialogue is hard to get and none too popular. Played Friday, Saturday, June 25, 26.—Harland Rankin, Beau Theatre Belle River, Ont., Can.

TO THE ENDS OF THE EARTH: Dick Powell, Signe Hasso—Dick Powell was not the Dick he was. It is a lesson to us all. It is not a bad picture. Played Monday, Tuesday, June 21, 22.—Harland Rankin, Beau Theatre, Belle River, Ont., Can.

Eagle Lion

BIG FIX, THE: James Brown, Sheila Ryan—Just a program picture. You'll forget it one block after you have passed the theatre. Played Wednesday, Thursday, June 23, 24.—Harland Rankin, Erie Theatre, Wheatley, Ont., Can.

RED STALLION: Robert Paige, Noreen Nash—This is just what the doctor ordered, plenty of action, beautiful color and wonderful scenery. Well produced by a company "up and attem." We want more like this and from a swell company like Eagle Lion to buy them from. Hats off to Ted Donaldson and the horse Big Red. Our patrons were thrilled to see such a fight between the bear and the horse. Played Friday, Saturday, June 4, 5.—Kalad Hindy, Liberty Theatre, Middleport, Ohio.

WINGS OF THE MORNING: Annabelle, Henry Fonda—This didn't go over like it did before. The recording was bad and we were very disappointed with the reactions. Played Wednesday, Thursday, June 23, 24.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

Metro-Goldwyn-Mayer

HIGH WALL: Robert Taylor, Audrey Totter—Small town patronage. About usual Bob Taylor box office receipts; however, film rental a little too high. Played Thursday-Saturday, June 3-5.—I. C. Watteyne, Tecumseh Theatre, Tecumseh, Neb.

TENTH AVENUE ANGEL: Margaret O'Brien, George Murphy—Did good for warm summer weather. Over-all gross down but this picture did well under the circumstances. Very good story. Would like to have more pictures with as good story value as this one. Good clean picture. Played Thursday-Saturday, June 17-19.—I. C. Watteyne, Tecumseh Theatre, Tecumseh, Neb.

THIS TIME FOR KEEPS: Esther Williams, Jimmy Durante—Very good entertainment. Good color and plenty of action. Used on top half of weekend double bill. Played Friday, Saturday, June 18, 19.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

Monogram

BLACK GOLD: Anthony Quinn, Katherine DeMille—Hats off to Allied Artists for this one. We had bad weather this day but the people who braved the weather got revenge when they saw one of the best pictures of the year. Quinn was excellent and should have been given an award for this picture. Maybe if one of the majors had produced "Black Gold" he would have gotten it. Don't pass this one up or you'll be sorry. Played Friday.—Kalad Hindy, Liberty Theatre, Middleport, Ohio.

NEWS HOUNDS: Leo Gorcey, Christine McIntyre—Doubled on a weekend to mediocre business. Played Friday, Saturday, June 25, 26.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

ANOTHER DOZEN

A round dozen exhibitors, scattered from Oregon to Connecticut, have joined the legion of contributors to the What the Picture Did for Me department in the past few weeks. The welcome arrivals:

Lief Sorenson, News Palace, Long Beach, Calif.
Mrs. J. M. Forte, Norjan Theatre, Olive Branch, Miss.
M. E. Redeker, M. W. A. Theatre, Morrison, Mo.
B. B. Nielsen, Scenic Theatre, Tyler, Minn.
W. D. Rasmussen, Star Theatre, Anthon, Ia.
Arthur Goldstein, Chieftain Theatre, Strasburg, Colo.
Legion Picture Show, Strasbourg, Sask., Canada.
E. H. Smith, Coliseum and Castle Theatre, Tillamook, Ore.
H. J. Fekas, Center Theatre, Hampton, Va.
Earle J. Stierwalt, McCleary Theatre, McCleary, Wash.
A. D. Murphy, Broad Brook Theatre, Broad Brook, Conn.
Ruby Theatre, Chelan, Wash.

Paramount

BIG CLOCK, THE: Ray Milland, Maureen O'Sullivan—Very good of its type but no business to speak of and that is getting to be an old story.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

CAGED FURY: Richard Denning, Sheila Ryan—Here is a picture that can be sold to practically any type of audience. A very good action picture. Everyone enjoyed this one. Some of the young patrons ran out of fingernails and started on their toes, it was so exciting. Weather hot. Played Friday, Saturday, June 11, 12.—A. L. Burke, Jr., Venita Theatre, Herculaneum, Mo.

DANGEROUS YEARS: William Halop, Ann E. Todd—A pleasant little picture that seemed to please. I was glad to see Billy Halop back. He is very good in this one. The weather kept some in but business was good the second day. Weather rainy. Played Wednesday, Thursday, June 16, 17.—A. L. Burke, Jr., Venita Theatre, Herculaneum, Mo.

I WALK ALONE: Lizabeth Scott, Burt Lancaster—A very good gangster picture. This guy Burt Lancaster is a terrific actor. My patrons all said this one was good. A lot of patrons heard it over the air. Weather stormy. Played Wednesday, Thursday, June 23, 24.—A. L. Burke, Jr., Venita Theatre, Herculaneum, Mo.

MR. RECKLESS: William Eythe, Barbara Britton—A typical small town action picture. I believe that if you could double bill this and "Caged Fury" you could make a nice profit. There are all the elements necessary for a small town picture. Weather fair. Played Friday, Saturday, June 18, 19.—A. L. Burke, Jr., Venita Theatre, Herculaneum, Mo.

Republic

CALIFORNIA FIREBRAND: Monte Hale, Adrian Booth—Another good Monte Hale musical Western in color, with comedy. However, Friday and Saturday are the best playdates for this one. Played Saturday, Sunday.—L. Brazil, Jr., New Theatre, Bearden, Ark.

LAST FRONTIER UPRISING: Monte Hale, Adrian Booth—O. K. for weekend. Should do all right if you like Westerns. Played Friday, Saturday, June 11, 12.—Harland Rankin, Beau Theatre, Belle River, Ont., Can.

MAIN STREET KID, THE: Al Pearce, Arlene Harris—Very well liked. Played with "Black Bart."—A. D. Murphy, Broad Brook Theatre, Broad Brook, Conn.

UNDER COLORADO SKIES: Monte Hale, Adrian Booth—Used on second half of weekend double bill with satisfactory results. Played Friday, Saturday, June 18, 19.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

RKO Radio

BACHELOR AND THE BOBBY SOXER, THE: Cary Grant, Myrna Loy, Shirley Temple—This is good for anybody. Business good. Clean fun for young and old. We played it in all our theatres to our gratification. Played Friday, Saturday, June 25, 26.—Harland Rankin, Erie Theatre, Wheatley, Ont., Can.

NIGHT SONG: Dana Andrews, Merle Oberon—Much too highbrow for our small town audience. They don't appreciate the long exercises on the piano any more than I do. So it was another that was a little deader at the box office than usual.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

SONG OF THE SOUTH: Disney Feature Cartoon—A good Disney picture that drew them in O.K. We haven't many Disney fans, but this proved a financial success. Played Wednesday, Thursday, June 23, 24.—Harland Rankin, Beau Theatre, Belle River, Ont., Can.

TALL IN THE SADDLE: John Wayne, Ella Raines—Another Western that wasn't the draw that some have been. Played Monday, Tuesday, June 21, 22.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

Screen Guild

HOLLYWOOD BARN DANCE: Ernest Tubb, Lori Talbott—One of the best weekend grossers of our time. The people here really ate this one up and all the comments from the patrons were good ones. Tubb should make more of these beauties. It was a natural for a small town like ours. Weather good. Business excellent, and Screen Guild did right on the price. Played Wednesday, Thursday.—Kalad Hindy, Liberty Theatre, Middleport, Ohio.

Twentieth Century-Fox

CALL NORTHSIDE 777: James Stewart, Helen Walker—Poorest box office receipts for preferred playing time this year. Our people are not overly enthusiastic about Stewart's post-war productions. I think he is very good, but too much dramatics for our small town. Played Sunday, Monday, June 6, 7.—I. C. Watteyne, Tecumseh Theatre, Tecumseh, Neb.

CARNIVAL IN COSTA RICA: Dick Haymes, Celeste Holme—There was plenty of music, nice color and sufficient star value, but our customers wouldn't go for it. They have never turned out for pictures of this nature. Played Wednesday, Thursday, June 16, 17.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

CHALLENGE, THE: Tom Conway, June Vincent—Not so good. Most of my patrons couldn't sit through this so they left after seeing "Destry Rides Again," which pleased all. Weather rainy. Played Friday, Saturday, June 25, 26.—A. L. Burke, Jr., Venita Theatre, Herculaneum, Mo.

CRIMSON KEY, THE: Kent Taylor, Doris Dowling

(Continued on following page)

(Continued from preceding page)

—Program picture. All right for a double bill. Played Friday, Saturday, June 25, 26.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

DAISY KENYON: Joan Crawford, Dana Andrews—Scarcely took in film rental. Picture good for Miss Crawford fans but such highly dramatic pictures are not acceptable by too many people in small town situations such as we are in. Our people like more comedies and musicals. Played Tuesday, Wednesday, June 15, 16.—I. C. Watteyne, Tecumseh Theatre, Tecumseh, Neb.

NIGHTMARE ALLEY: Tyrone Power, Joan Blondell—No good for us. Another of 20th-Fox's dramatic pictures which our small town patronage could well do without. Played Sunday, Monday, June 6, 7.—I. C. Watteyne, Tecumseh Theatre, Tecumseh, Neb.

SHOCKING MISS PILGRIM: Betty Grable, Dick Haymes—It sure is a good thing I booked Screen Guild's "Where the North Begins" to double-bill with this. I bet Betty Grable will never forget this one as long as she lives. I know I won't because business was down 40 per cent. Played Friday, June 13.—Kalad Hindy, Liberty Theatre, Middleport, Ohio.

TENDER YEARS, THE: Joe E. Brown, Noreen Nash—Very good picture for our small town patronage. Fair business, but too bad we can't have winter business all summer long. Played Thursday, Friday, June 10, 11.—I. C. Watteyne, Tecumseh Theatre, Tecumseh, Neb.

THUNDER IN THE VALLEY: Peggy Ann Garner, Lon McCallister—Good for our small town patronage. One of the 20th-Fox's pictures that our people liked. Played Sunday, Monday, May 23, 24.—I. C. Watteyne, Tecumseh Theatre, Tecumseh, Neb.

YOU WERE MEANT FOR ME: Jeanne Crain, Dan Dailey—Did not go over as well as expected in our small town situation. However, not too bad. Played Sunday, Monday, June 13, 14.—I. C. Watteyne, Tecumseh Theatre, Tecumseh, Neb.

United Artists

CARNEGIE HALL: Marsha Hunt, William Prince—Definitely not a small town box office attraction. In spite of circulating special mailing lists, we barely took in more than film rental, although those music lovers who attended thought it wonderful, and it had excellent music for its type. Played Tuesday, Wednesday.—I. C. Watteyne, Tecumseh Theatre, Tecumseh, Neb.

CURLEY: Larry Olsen, Frances Rafferty—Didn't go over as well as expected in our small town. Thought it would do well but the film rental was too high for box office receipts. May do better in other small town situations than in ours. Played Thursday-Saturday, May 27-29.—I. C. Watteyne, Tecumseh Theatre, Tecumseh, Neb.

FUN ON A WEEKEND: Eddie Bracken, Priscilla Lane—We played this when the fight schedule was on so we suffered. Not a bad picture, if you like Eddie Bracken. Played Wednesday, Thursday, June 23, 24.—Harland Rankin, Erie Theatre, Wheatley, Ont., Can.

INTRIGUE: George Raft, June Havoc—This is the best George Raft picture since "Whistle Stop." The story is good and very timely. Comments were good. Better than average draw. Played Saturday, Sunday.—L. Brazil, Jr., New Theatre, Bearden, Ark.

Universal

DESTRY RIDES AGAIN: Marlene Dietrich, James Stewart—A very good reissue Western that pleased 100 per cent. Weather rainy. Played Friday, Saturday, June 25, 26.—A. L. Burke, Jr., Venita Theatre, Herculaneum, Mo.

Warner Bros.

APRIL SHOWERS: Jack Carson, Ann Southern—This is a sweet little musical with the old songs and based on the old-time vaudeville. List the songs and I think it will help business and bring some of the oldtimers who have been giving the motion picture theatres the go-by. It worked here and they liked the picture.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

CRY WOLF: Errol Flynn, Barbara Stanwyck—This should not have been sold to us as a Sunday and Monday feature as it is strictly program fare. Business very poor. Played Sunday, Monday, June 13, 14.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

DEEP VALLEY: Ida Lupino, Dane Clark—This is a deep picture but very good. Several favorable comments. Played Friday, Saturday.—L. Brazil, Jr., New Theatre, Bearden, Ark.

FIGHTING 69TH, THE: James Cagney, Pat O'Brien Here it is again. This is an old reissue that is outgrossing much of the newer product, not much but some. Business in this section is the lowest we can remember. The keys are all reducing admissions, so it must be general in the section anyway.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

MY WILD IRISH ROSE: Dennis Morgan, Andrea King—A good picture in every way and I'm sure if the exhibitor who shows this gets behind it with plenty of advertising it will pay off. Weather fine. Played Sunday, Monday, June 20, 21.—A. L. Burke, Jr., Venita Theatre, Herculaneum, Mo.

TREASURE OF THE SIERRA MADRE: Humphrey Bogart, Walter Huston—An excellent picture in some ways. The acting is perfect. I believe Bogart turned in an Academy Award winning performance. Although the picture is brutal and definitely not a picture for women, it still took in above average business. Weather very stormy. Played Sunday, Monday, June 13, 15.—A. L. Burke, Jr., Venita Theatre, Herculaneum, Mo.

Short Features

Columbia

FIDDLERS THREE: All Star Comedies—The Stooge comedies always please.—A. L. Burke, Jr., Venita Theatre, Herculaneum, Mo.

JITTER BUGHOUSE: All Star Comedies—I believe Columbia has the formula for making money-making comedies . They howled their heads off at this one.—A. L. Burke, Jr., Venita Theatre, Herculaneum, Mo.

Metro-Goldwyn-Mayer

GOING TO BLAZES: Two-Reel Specialities—A very fine short subject that should teach many a careless person a lesson.—A. L. Burke, Venita Theatre, Herculaneum, Mo.

WHAT PRICE FLEADOM: Technicolor Cartoons—Only fair. Not up to the high standards of Metro cartoons. There were only occasional chuckles.—A. L. Burke, Jr., Venita Theatre, Herculaneum, Mo.

RKO Radio

TWIN HUSBANDS: Leon Errol—Nothing special is offered in this entry. Only occasional laughs were heard during the showing. Weather very stormy.—A. L. Burke, Jr., Venita Theatre, Herculaneum, Mo.

A DECIDED PLUS FOR ANY THEATRE... ANYWHERE!

The One and Only

SUPERMAN

...SERIAL SCOOP OF SCOOPS!

Copyright 1948
National Comics
Publications, Inc.

10 Years... a comic book standout!

9 Years... a nation-wide newspaper feature!

8 Years... a radio sensation!

Millions and millions of constant fans you can reach and add to with Columbia's exciting exploitation campaign!

A COLUMBIA SERIAL

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

WALTER BROOKS, Director

MILDRED FITZGIBBONS sends us some color photographs of her garden, behind the Skouras Roosevelt theatre in Flushing. She says she thinks she has the only theatre with a garden, and it is beautiful. But the story of how she came to have a garden in the first place is another example of her unique skill in making capital out of obstacles.

It seems there were two vacant lots, adjoining the Roosevelt theatre. And that when she came to Flushing a few years ago the neighboring florist was a little sore at the theatre, for real or fancied difficulties with a previous management. Mildred just went right ahead and bought flowers from him anyway. She also went right ahead to clean up her own vacant lot.

One of her neighbors wouldn't cooperate. He didn't care if his vacant lot was unsightly, and said so. He still doesn't. But Mildred has made a real garden of her own backyard, and the unfriendly florist has so changed that he supplies her with all her plants, for free. She takes the children for a tour around back of the theatre and has two things to show them. Across the way, a terrible example, to be avoided by good citizens. And in contrast, her own flowery garden, made over with civic pride and community responsibility.

* * *

The current issue of the Franklin, Minnesota, *Weekly Tribune,* is at hand, and with it, a fine, spontaneous cooperative newspaper page in a small town paper, congratulating Mr. and Mrs. William Fleischer on the eighth anniversary of the Franklin theatre.

No press agent stuff, this tribute, but appreciation from the heart of a community for its theatre. They say, "Our theatre is most important in the everyday life of every Franklin resident and contributes tremendously to the growth of our trade territory. The theatre helps to cement friendships throughout this area and makes Franklin a popular meeting place for village and rural residents. The best way to realize these contributions is to ask yourself, 'How would you like to live in a community that did not have a theatre?' "

LARGER SPACE

In the past week, two major companies have spread out in larger newspaper space than has been usual in the advertising of motion picture attractions along Broadway. We think it is a good sign, and something to be used as a pattern, elsewhere.

Paramount launches "A Foreign Affair" with full pages in the metropolitan press, and that is expensive business, for these pages cost thousands of dollars. The page size is a smash, however, and it will make an impression with theatre goers. They will be convinced in advance that here is a special attraction. As many, or more, thousands of dollars have been spent in first-run situations for world premieres, and with doubtful comparisons as to end results. Probably, the subsequent runs benefit more by the newspaper splurge.

At the same time, Metro establishes Loew's State as a first-string theatre for first-run attractions on Broadway. No reason why they shouldn't, for the State is just as well located, it is as large a theatre, it has everything that the public looks for in a Broadway show window. Vaudeville is beyond resuscitation; if there were indications that it might revive some day, those signs are gone with the present status of the Palace theatre.

Mack Jennings, who joined the Round Table from the Pix theatre, Evergreen, Alabana, has been promoted to advertising and publicity director for the Martin Theatres of Florida, Inc., with headquarters at Columbus, Ga. He is now engaged in setting up the new office which was created with his appointment. We are glad to comment on the news contained in this item, thus: That a Round Table member forges ahead; that another important circuit established an office to stimulate exploitation among its managers, and to prove again, the importance of merchandising pictures.

* * *

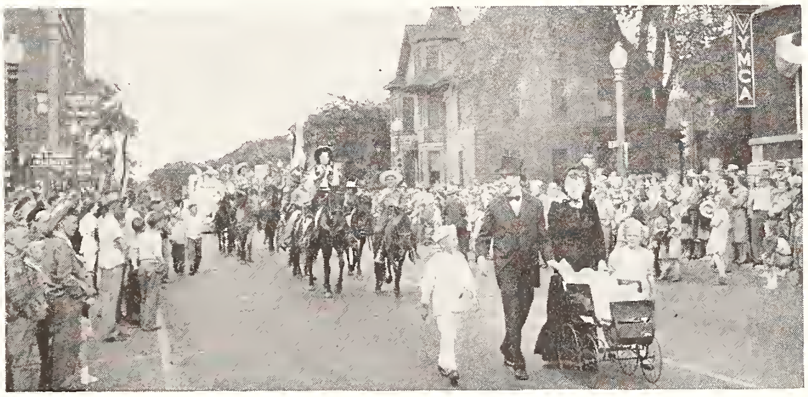
Exploitation for the premiere of "Emperor Waltz" at the Metropolitan theatre, Boston, took an unusual twist in the planning of an "Emperor Waltz" evening for dancing at the Hotel Somerset, as a benefit for the Greater Boston Community Fund. With an augmented orchestra of strings, and the atmosphere of the picture recreated by having the lights in the great chandeliers dimmed down to suggest candlelight, the theme of the coming attraction was strongly emphasized.

* * *

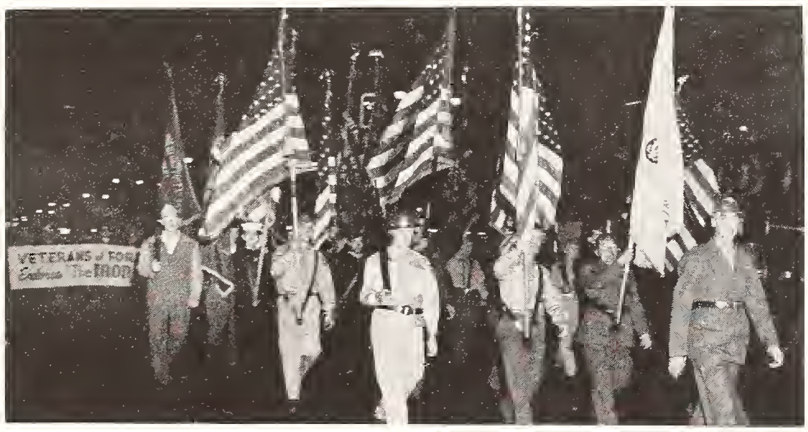
Mrs. Bessie Sherwood Tower, night manager of the Regent theatre, Kansas City, acknowledges her membership in the Round Table and says her midnight crowds are "still no babes in arms" but they are on an upward trend. She teaches 'em manners, along with motion picture appreciation, up to 4 a. m. daily, and there are some tough hombres on Kansas City streets in the small hours. We think that Mrs. Power is a good example of management in houses of this character and that others could follow her methods, to advantage, elsewhere.

Walter Brooks

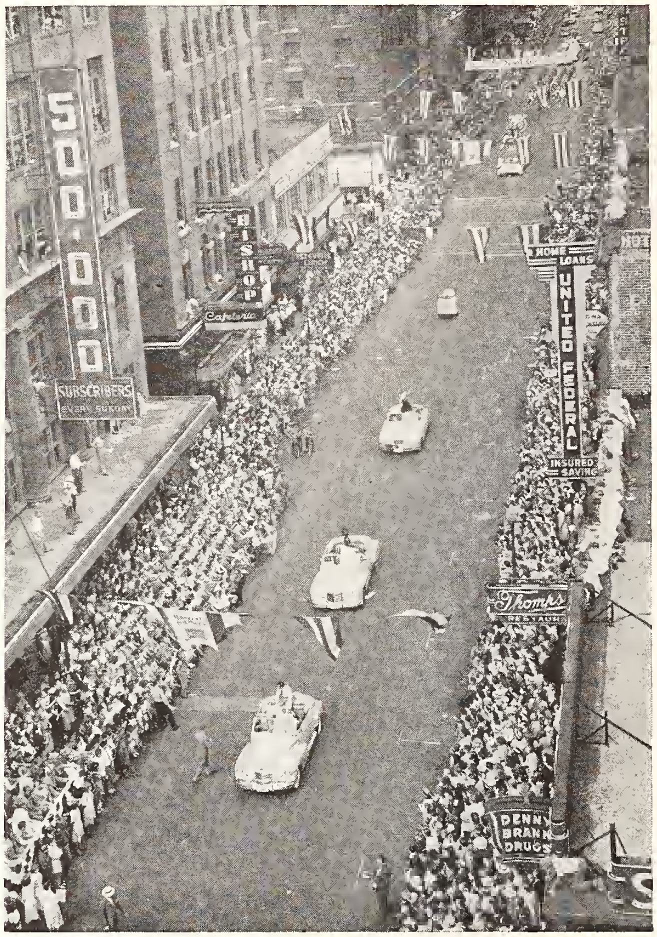
HERE COMES THE PARADE



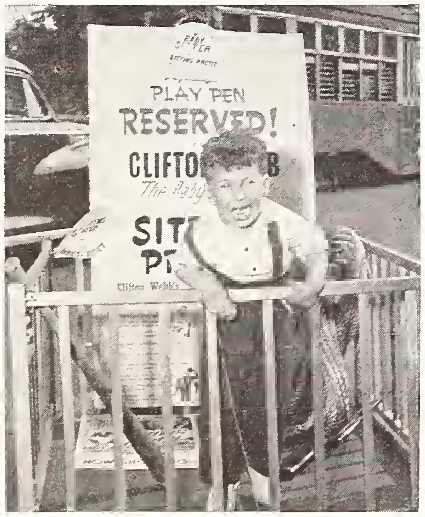
Parade for "Mickey" at the Le Claire and Paradise theatres, Moline, Ill., staged during a centennial celebration.


VETERANS of FOREIGN WARS
The IRON

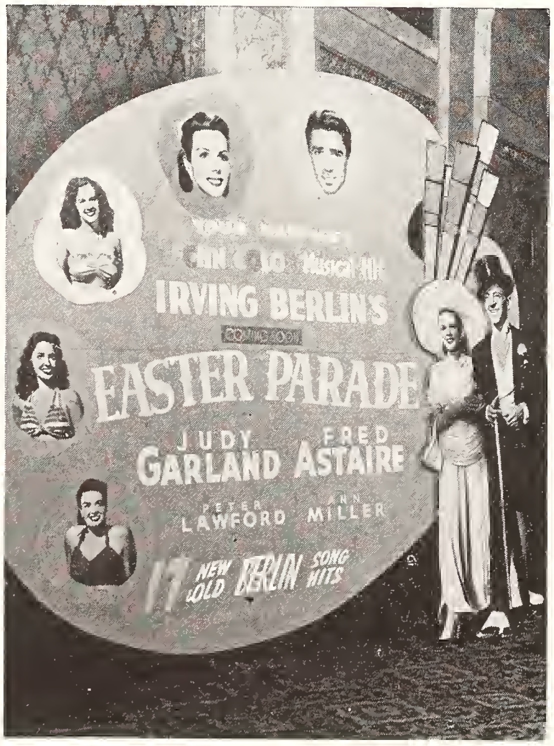
Manager Leon Kelmer of the RKO Albee theatre had the Veterans of Foreign Wars parading for "The Iron Curtain."

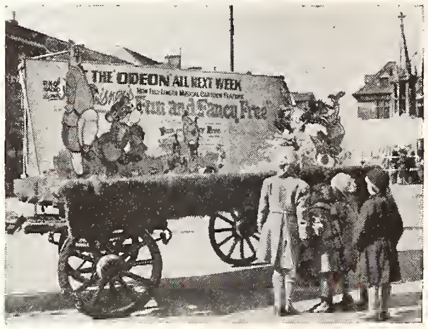

500,000
SUBSCRIBERS
BISHOP
Cafeteria
HOME LOANS
UNITED FEDERAL
INSURED SAVINGS
Thomps
DENNY BRANN DRUGS

There's something about a parade that gets the great American public out in force, to watch and to take part. These street crowds will long remember the premiere of "Mickey" at the Paramount and Weber theatres, Des Moines, where huge crowds turned out for a Hollywood opening. Above, the parade passing the *Register & Tribune* building in downtown Des Moines, where they display large circulation figures, and you can count thousands along the line of march.


PLAY PEN
RESERVED!
CLIFTON WEBB
SITTING PRETTY

Wally Goldstein, manager of the Waldorf theatre, in Brooklyn, parked a play pen on the sidewalk as ballyhoo for "Sitting Pretty," but the crowd ran when this young wildcat started to throw things.


IRVING BERLIN'S
COMING SOON
EASTER PARADE
JUDY GARLAND
FRED ASTAIRE
PETER LAWFORD
ANN MILLER
17 NEW OLD BERLIN SONG HITS


THE ODEON ALL NEXT WEEK
Fun and Fancy Free

It doesn't take a big parade to display showmanship; it can be just a little parade like this one planned by manager N. Binns of the Odeon theatre, Peterborough, England, where materials are scarce, but the children are attracted just the same to Disney characters on a horse drawn cart, with a grass mat for scenery.

At left, manager Lester Pollock promises his patrons a new "Easter Parade" in the lobby of Loew's Rochester theatre.

Strong Campaign For "Good News" In Vancouver

C. E. Doctor, manager of the Capitol theatre, Vancouver, B. C., has sent us the most elaborate campaign to reach the Round Table in this quarter, celebrating the 27th anniversary of the theatre, and exploiting "Good News" as an attraction for that occasion. It was "Good News" in Vancouver, and Charlie's campaign proves that his patrons liked it.

Beginning well in advance with letters to music shops and other dealer tieups, he laid a foundation for generous cooperation. Animated lobby display, two weeks ahead, set the stage for the "Good News" show. "Bugs Bunny," drafted for the duration of the campaign, perched inside the cashier's cage, with pert slogans. Staff were uniformed and wore badges to indicate the "birthday," while a mammoth cake, with ten pounds of icing, was promoted from a neighboring cafe, and shown under colored lights in the lobby.

News vendors throughout Vancouver carried one-sheet posters of "Good News" today, and the *News-Herald* classified pages carried names of lucky winners, with "Good News" at the box office in their names. Eleven hundred candy bars, promoted for this use, were sold to kids at 5c each, every other one containing a free pass for youngsters. Radio and newspaper campaign was complete, excellent cooperation from both mediums. "Teen-Town" News Service, issued by Teen Town Mayor Association, gave film a boost for teen age patronage.

GAUMONT
GB
BRITISH
JUNIOR CLUB
For BOYS and GIRLS

The Gaumont-British Junior Club badge, embroidered by members of the Junior Club Needlework Class, which meets once each week at the Gaumont theatre, Chadwell Heath, Essex, London. Manager A. Henry Stobie sends us this photograph, which does not give the dimensions but says that the Needlework Class is under the direction of his chief projectionist, Mrs. Ivy Horlock, and that is an item of news for MPTO Local No. 306, IATSE.

SHOWMEN IN ACTION

Harold Grott sends in a bundle of his well done offset programs from the Rialto theatre, Baltimore, which are good samples for style to encourage others.

▼

Clarence Gatton, at the Crescent theatre, Statesville, N. C., sends us a local newspaper columnist's quote that shows how he's using the comic section of the paper to promote "Li'l Abner."

▼

Mrs. Pearl Bryant gets credit for landing a fine co-op page for "State of the Union" at the Federal theatre, Federalsburg, Maryland.

▼

Elaine S. George, owner-manager of the Star theatre, Hepner, Oregon, and a valued member of this club, writes to say she will soon be sending in more of her stuff.

▼

William Blair, manager of the Liberty theatre, Pikesville, Ky., sends in some photos to show his handling of lobby display for "Unconquered" and other attractions.

▼

Bill Ferguson calls attention to timely platter selling Esther Williams' "On an Island With You" over friendly radio stations that use free transcriptions.

▼

Dick Feldman handing out a different kind of ticket to good drivers. With the cooperation of Syracuse police, they get free tickets to the Paramount theatre.

▼

R. E. Agle, of Appalachian Theatres, Boone, N. C., elected president of his local Lions Club, which gives him an extra opportunity to put in a word for pictures.

▼

Credit Harry Goldman, of the Palace theatre, Lockport, N. Y., and Abe Cohen, of the Massena theatre, Massena, N. Y., with good full page cooperative newspaper ads in small towns.

▼

Dugald McBrayne McPhail, a new member of the Round Table, manager of the Picture House, Bellshill, Lenarksire, in bonnie Scotland, proud of his Junior Club Birthday Show, with a personal appearance of Sir Harry Lauder.

▼

C. S. Garment, manager of the Academy Cinema, Brighton, England, celebrated "The Best Years of Our Lives" with the 37th anniversary of his theatre, oldest in the city.

▼

W. E. Case built a miniature stage in a florist's window, using an old mantlepiece as a proscenium, to display coming attractions at the Gaumont Palace, Stroud.

▼

Charles Penley is manager of Metro's Empire theatre in London, and his line-up of window displays so much like those of Boyd Sparrow or Lester Pollock that we have to look twice for the Atlantic Ocean.

Commonwealth theatres, out Kansas City way, using their anniversary as a promotional occasion. Special campaign tells their managers it's time to reflect on the theatre's value to the community.

▼

J. King, manager of the Regal Cinema, Larkhall, Scotland, a new member of the Round Table, sends an array of good displays, effective but not expensive.

▼

E. C. Hurry, manager of the Regal Cinema, Edmonton, London, had fun with the personal appearance of Carmen Miranda, and Carmen had fun, too, according to pictures and story at hand.

▼

C. W. Lewis, manager of the Gaumont, Manchester, turns in a very complete and professional campaign on the British picture, "Broken Journey," equal to our home office promotion.

▼

C. T. Capper, of the Odeon theatre, Birmingham, lets the nearby newsstand sell papers to his waiting line, and the theatre staff enjoys free copies of the *Sporting Mail.*

▼

Harry Wiener, manager of Smalley's theatre, Johnstown, N. Y., had the new 1949 Ford out in front of his theatre as ballyhoo, with the Ford dealer paying for broadcast time and giving out tickets for his guests.

▼

Fred Perry had a taxi company advertising his horror show at the Liberty theatre, Cumberland, Md.: "You'll be too scared to go home alone, so call 505 for a taxi."

▼

Milan G. Steele and Mrs. Steele, who operate the Ritz theatre, Shawnee, Oklahoma, jointly signed a letter of congratulations to each High School graduate, enclosing a free ticket, which has promoted good will.

▼

Mike Piccirillo, now stationed at the Center theatre, Hartford, gathering merchants in his neighborhood in a campaign to bring business towards the Center theatre.

▼

J. E. Wallis, manager of the Fox theatre, Toronto, Canada, finds good ideas in the Round Table and uses them to his advantage, especially in handling a new serial.

▼

Eddie Weber, manager of the McCloud theatre, McCloud, California, uses a postcard size duplicator, makes his own stencils to advertise on paper grocery bags, etc.

▼

Abe Ludacer turning in good examples of special art in newspaper tear sheets advertising "Homecoming" at Loew's Valentine theatre, Toledo, Ohio.

▼

J. Boyle and M. Pysyk, who put the pep into publicity and exploitation for Loew's Poli-Broadway theatre, Norwich, Conn., promoting a sponsored "Quiz" program as part of their campaign for "Homecoming."

Tribute To Overseas Winner

In connection with the presentation of the Quigley Overseas Award for 1947 to Len Chant, in Preston, England, as reported in the HERALD last week, our own Peter Burnup, of the London office, sends a résumé of Len Chant's biography for the Round Table, and we'd like to quote his remarks for the benefit of our readers.

"Len Chant entered the industry at 14 years of age, in the year 1913 as chocolate boy at the Palladium, Exeter. He graduated through that theatre's operating box to the post of chief operator. In the 1914-18 War he served in the Royal Navy Air Service, ultimately taking charge of the Camp Cinema at the Calshot, Hampshire, Seaplane Base."

"On demobilization he became operator-manager at a small theatre in Plymouth, progressing thence through various theatres of increasing importance. In 1941 he joined Gaumont-British at the Rialto, Liverpool, being transferred immediately to his present post. He is a good citizen, in addition to being a good theatre man, and is prominently identified with all local community activities. He is Honorary Secretary of the Preston Rotary Club and was delegate to the National Rotary Convention. His work is greatly appreciated by his fellow townsmen in Preston."

LEN CHANT

All of which adds up to a proper send-off from our London editor and a proper introduction to all our Round Table members all over the world. We are proud of our prize winners, and the reasons are apparent, in both words and deeds.

Reade Circuit Builds New 24-Sheet Poster Trailer

Taking its cue from pictures published in the Round Table, the Walter Reade circuit has built the first of a new kind of 24-sheet poster trailers, to display advertising of coming attractions in Asbury Park, N. J. The trailer cost only a few hundred dollars, the wheels, parts and generating unit for lights having been purchased "prefabricated" in automobile supply stores. The construction was supervised by district manager Nick Schermerhorn and Rocco Dilione, circuit engineer.

NATURALLY
you're going to play
"TEXAS, BROOKLYN and HEAVEN"
sent from UA

For "All My (9) Sons"

Abe Ludacer, manager of Loew's Valentine theatre, Toledo, offered to give away an easy chair and footstool to the father with the most sons, as promotion for "All My Sons." With the cooperation of radio station WTOD and the furniture dealer who donated the chair, he turned up a father with nine—count 'em—nine sons, making good advertising for the theatre, the attraction and the sponsoring radio station and store.

Wiener Ready for Storms

Harry Wiener, manager of Snalley's theatre, Johnstown, N. Y., is in one of those upstate towns where the local power has a habit of going off in every thunderstorm. So, he put in an emergency lighting unit, which tides him over such moments and on a recent occasion, brought praise from the mayor and from many parents when 350 children were in the theatre during a particularly bad storm.

80,000 Guess Fight Outcome

Louis E. Mayer, publicity director for RKO Chicago theatres, worked up a "Fight Prediction contest" with the Chicago *Sun-Times* to exploit the Louis-Walcott fight pictures in RKO theatres, and had 80,000 contestants trying to guess the outcome of the fight and pick the proper round.

Naming Elephant Is Good Contest Idea In Boston

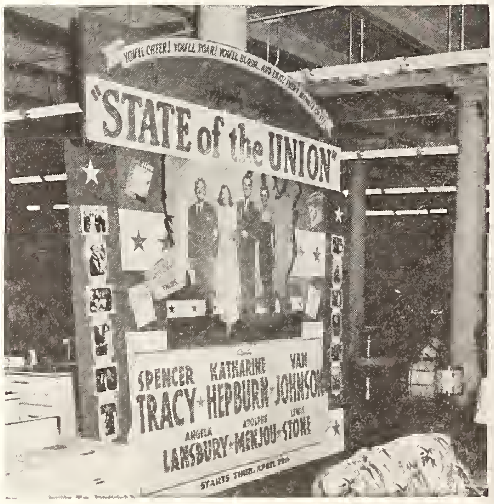
The idea of naming an elephant in the Boston Zoo, giving it a "ladylike" name appropriate to the needs of this cultured city, and at the same time, guessing the weight of the lady pachyderm, has provided a contest to exploit "Bring 'Em Back Alive," which will make history in the bean capital. With the cooperation of three Boston newspapers and local radio stations, more than 80,000 entries have ben made, to win $500 in the Frank Buck promotion.

It starts with the contribution of one second-hand elephant to the Boston Zoo, a bit of exploitation which will be hard to duplicate in Fireplug, Nebr. But Boston's Mayor Curley was thrilled with it, and so was every kid in town—most of whom turned out for presentation ceremonies on historic Boston Common. The Park Commissioner and Playground Director were instructed to stage a gala "school's out" carnival, complete with tumblers, acrobats, clowns, etc., on that day.

Everybody in Boston was made aware that Frank Buck was "Bringing 'Em Back Alive" and the contest took hold as no contest idea ever has before, with everybody anxious to think of the most "ladylike" name, come nearest to the gross weight, and be able to claim the $500. Surrounding towns, playing the picture, cashed in on the extraordinary publicity derived.

Now They Appreciate Floods

W. C. Cundiff, manager of the Coleman theatres in Miami, Oklahoma, posted signs when the flood waters rose in his town, reminding patrons that if they had had the flood instead of the dust bowl, they wouldn't have "Grapes of Wrath" as an attraction at the Ottawa theatre. Water got so deep he had to move his signs several times.



Abe Ludacer sends in this picture of a display which is unusual because it is INSIDE the largest store in Dayton, and the biggest display ever placed to advertise a film at Loew's theatre in this fashion.

Florida Circuit Issues New Book Of Exploitation

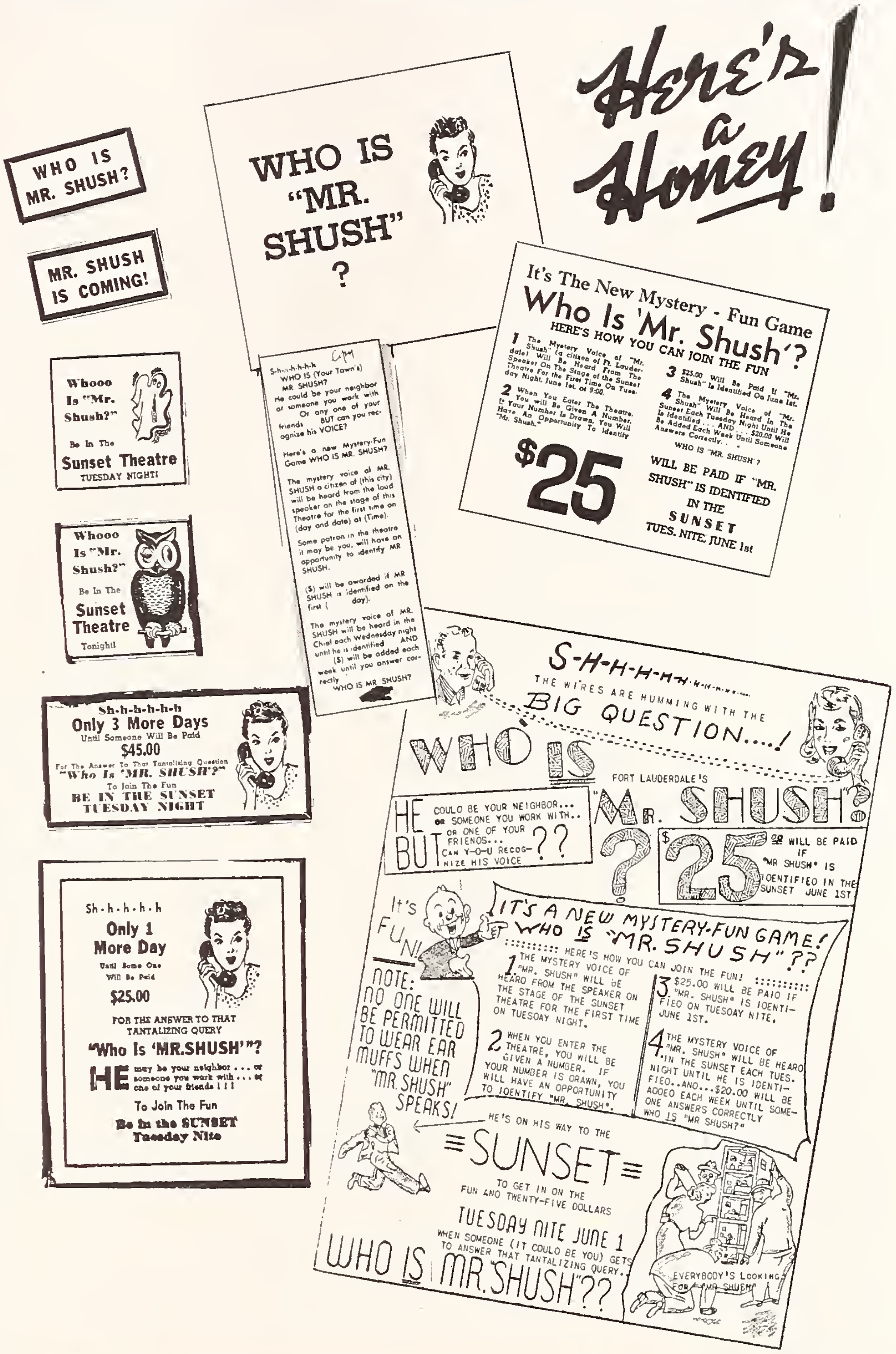
Howard Pettengill, who has been an active member of the Round Table for eighteen years and is now advertising and publicity director for Florida State Theatres at Jacksonville, sends us a pictorial record of exploitation for the first five weeks of the circuit's "Over the Hurdles—Beat '47" campaign. It is the best book of its kind we've seen, to stimulate managers of an aggressive circuit into action. As Howard says, it represents a tremendous amount of activity.

We can't begin to do such a book justice, for the 21 pages of ballyhoo, lobby display, window tieups, giveaways, beauty contests, fashion shows, kiddie matinees and other ideas, would take as many pages here to reproduce. The book has been produced by an offset process, and though filled with pictures, required no expensive plates for printing. Many good ideas have been treated as news in the Round Table, and will be again.

One page from the book devoted to the "Mr. Shush" radio program idea is reproduced in the adjoining columns. It shows the full campaign for this interesting idea as used at the Sunset theatre, Fort Lauderdale. You can see the application of the "Mr. Shush" mystery contest in teaser ads and other forms. In this contest a local voice was recorded secretly and played back at the theatre on successive Tuesday nights until finally identified, with the "jackpot" increasing each week the secret was kept.

Orlove Plants Treasure And Digs It Up Again

Ervin Clumb, manager of the Towne theatre, Milwaukee, with John Kemptgen, manager of the Milwaukee M-G-M exchange and Louie Orlove, Metro exploitation man in the territory, were found on Bradford beach along Milwaukee's lake shore at 2:30 the other a.m., engaged with shovels in frantic endeavor to dig up a treasure chest that somehow had washed up on the waterfront. The Milwaukee *Sentinel* had a tip, from Detective Sutter of the local Police Department, and the Park board objected to the size and number of holes dug in the search. Booking of "The Pirate" at the Towne theatre is entirely coincidental, as well as the name of exploiteer referred to above.


Here's a Honey!

WHO IS MR. SHUSH?

MR. SHUSH IS COMING!

WHO IS "MR. SHUSH" ?

Whooo Is "Mr. Shush?"
Be In The
Sunset Theatre
TUESDAY NIGHT!

Whooo Is "Mr. Shush?"
Be In The
Sunset Theatre
Tonight!

Cpy

S-h-h-h-h-h-h
WHO IS (Your Town's)
MR SHUSH?
He could be your neighbor or someone you work with Or any one of your friends BUT can you recognize his VOICE?

Here's a new Mystery-Fun Game WHO IS MR. SHUSH?

The mystery voice of MR. SHUSH a citizen of (this city) will be heard from the loud speaker on the stage of this Theatre for the first time on (day and date) at (Time).

Some patron in the theatre it may be you, will have an opportunity to identify MR SHUSH.

($) will be awarded if MR SHUSH is identified on the first (day).

The mystery voice of MR. SHUSH will be heard in the Chief each Wednesday night until he is identified AND ($) will be added each week until you answer correctly

WHO IS MR SHUSH?

It's The New Mystery - Fun Game
Who Is 'Mr. Shush'?
HERE'S HOW YOU CAN JOIN THE FUN

1 The Mystery Voice of "Mr. Shush" (a citizen of Ft. Lauderdale) Will Be Heard From The Speaker On The Stage of the Sunset Theatre For the First Time On Tuesday Night, June 1st, at 9:00.

2 When You Enter The Theatre, You will Be Given A Number. If Your Number Is Drawn, You Will Have An Opportunity To Identify "Mr. Shush."

3 $25.00 Will Be Paid If "Mr. Shush" Is Identified On June 1st.

4 The Mystery Voice of "Mr. Shush" Will Be Heard In The Sunset Each Tuesday Night Until He Is Identified . . . AND . . . $20.00 Will Be Added Each Week Until Someone Answers Correctly. . .

WHO IS "MR. SHUSH"?

$25 WILL BE PAID IF "MR. SHUSH" IS IDENTIFIED IN THE SUNSET TUES. NITE, JUNE 1st

Sh-h-h-h-h-h
Only 3 More Days
Until Someone Will Be Paid
$45.00
For The Answer To That Tantalizing Question
"Who Is 'MR. SHUSH'?"
To Join The Fun
BE IN THE SUNSET TUESDAY NIGHT

Sh-h-h-h-h
Only 1 More Day
Until Some One Will Be Paid
$25.00
FOR THE ANSWER TO THAT TANTALIZING QUERY
"Who Is 'MR.SHUSH'"?
HE may be your neighbor . . . or someone you work with . . . or one of your friends ! ! !
To Join The Fun
Be in the SUNSET Tuesday Nite

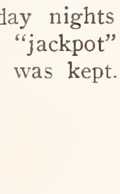
S-H-H-H-H-H-H-H-H-H-H-H
THE WIRES ARE HUMMING WITH THE BIG QUESTION....!
WHO IS FORT LAUDERDALE'S "MR. SHUSH"?
HE COULD BE YOUR NEIGHBOR... OR SOMEONE YOU WORK WITH.. OR ONE OF YOUR FRIENDS...
BUT CAN Y-O-U RECOGNIZE HIS VOICE ??
$25.00 WILL BE PAID IF "MR SHUSH" IS IDENTIFIED IN THE SUNSET JUNE 1ST
It's FUN!
IT'S A NEW MYSTERY-FUN GAME! WHO IS "MR. SHUSH"??
HERE'S HOW YOU CAN JOIN THE FUN!
1. THE MYSTERY VOICE OF "MR. SHUSH" WILL BE HEARD FROM THE SPEAKER ON THE STAGE OF THE SUNSET THEATRE FOR THE FIRST TIME ON TUESDAY NIGHT.
2. WHEN YOU ENTER THE THEATRE, YOU WILL BE GIVEN A NUMBER. IF YOUR NUMBER IS DRAWN, YOU WILL HAVE AN OPPORTUNITY TO IDENTIFY "MR. SHUSH".
3. $25.00 WILL BE PAID IF "MR. SHUSH" IS IDENTIFIED ON TUESDAY NITE, JUNE 1ST.
4. THE MYSTERY VOICE OF "MR. SHUSH" WILL BE HEARD IN THE SUNSET EACH TUES. NIGHT UNTIL HE IS IDENTIFIED..AND...$20.00 WILL BE ADDED EACH WEEK UNTIL SOMEONE ANSWERS CORRECTLY WHO IS "MR SHUSH?"
NOTE: NO ONE WILL BE PERMITTED TO WEAR EAR MUFFS WHEN "MR. SHUSH" SPEAKS!
HE'S ON HIS WAY TO THE
SUNSET
TO GET IN ON THE FUN AND TWENTY-FIVE DOLLARS
TUESDAY NITE JUNE 1
WHEN SOMEONE (IT COULD BE YOU) GETS TO ANSWER THAT TANTALIZING QUERY..
WHO IS MR. "SHUSH"??
EVERYBODY'S LOOKING FOR "MR SHUSH"

Rochelle Makes Most Of Bowling Short

Morris Rochelle, manager of the RKO Strand theatre, Far Rockaway, found a local bowling enthusiast who was willing to make a stage appearance every evening through a six-day run of the sport short "Bowling Kings" to tell his friends and neighbors about bowling. The bowling editor of the New York *Daily News* appeared to interview the local star, and the attraction garnered newspaper space in other New York city and local papers. Bowling was suspended by local alleys so patrons could go to the theatre at performance hours.

Rosenthal Remembers Old Vaudeville Days

Morris Rosenthal, manager of Loew's Poli theatre, New Haven, extracted all the nostalgic value from his showing of "Give My Regards to Broadway" by making capital of the old-time vaudeville standing of his theatre, which was formerly a key house of the Keith circuit. Local newspapers welcomed the story and old patrons of the theatre had a holiday remembering the Poli theatre as it was in 1905. Morris took a few technicolor frames from the picture, and made blow-ups of scenes, which he used with old-time billing of famous stars.



HENRY R. ARIAS
PURCHASING AGENT
Foreign and Domestic
Film Distribution
729 7th Ave., N. Y. 19, N. Y., Circle 5-4574
Serving the Industry Since 1913. Negotiations In Any Language
CABLE: HENARIAS, N. Y.

A New Selling Approach

REVIEW OF CURRENT PRESSBOOKS

ON AN ISLAND WITH YOU — Metro-Goldwyn-Mayer. Color by Technicolor. A beautiful body surrounded by stars and music. Entertainment every inch of the way (it says here). The rumor is circulated that this is a summer sleeper for box office dollars and no manager should be found asleep with such an attraction coming up. Esther Williams, Jimmy Durante, Xavier Cugat and others in the cast make merry music in the cash drawer. The title lends itself to exploitation and display. Do not be afraid to spread it out, full length, for it has a selling idea. Newspaper ads are good and, by all means, use the wide ones, those that display Esther on her Island. Posters, most particularly the 24-sheet, do exactly that; so make your cutouts for lobby and marquee from this lithograph in full color. Ad mat No. 206, captioned "Look Who's On An Island With You", sells the idea, the cast and the entertainment, complete. Bill Ferguson's exploitation sells: "The sweetest thing in a sarong for summertime showmanship — what more can you ask for?" He suggests a mystery-girl contest on the beach and an "Island" vacation contest, the winner to indicate the Island he prefers with the girl of his choice. Any swim-suit fashion show is in order, and tie-ins go with soda fountains and bars that specialize in cocoanut drinks. There is a packaged candy for theatre sales known as "Cugat's Nugats". Plenty of record tie-ins for stores that have this music in M-G-M record albums in addition to other popular records. Go after song promotion, for there are potential hit tunes. And do not fail to use that 24-sheet.

UP IN CENTRAL PARK — Universal International. America's Musical Stage Hit now Hits the Screen — nostalgic story of old New York, with Central Park of the 1870's for colorful background — Deanna Durbin and Dick Haymes in a musical romance, with political intrigue and melodrama to provide the thrills. Old-fashioned styling in newspaper ads and in posters gives this attraction a certain something that will sell it to your audiences. Posters have character and comedy of the period for display. You can do a lot with hoop-skirts and crinolines. Pressbook suggests a mustache contest for wearers of handlebars or other luxury fashions of the last generation. Tandem bicycles and other antiques will attract attention. Girls in old-fashioned costumes, carrying parasols lettered with advertising copy, make good street ballyhoo. Eye-catching street idea is an old-fashioned hayride, with many youngsters or teen-age girls adding sound as well as style to the flash. Tie-ins with music shops are a natural, for in this production Deanna Durbin sings her 83rd number. Stage feature suggested is a "race" to have two girls don costumes of their grandmothers' day, or change from modern to old-fashioned dress, in the shortest time. Free radio transcriptions are offered from Universal, 445 Park Avenue, New York, which can be presented to your local radio station or played back over your own P. A. system in the theatre. Scene in the picture features many different languages of immigrants at New York's Castle Garden in the 1870s. It may be possible to build this up with foreign-born.

Cornwall, Ont., Theatre Puts On New Quiz Show

G. B. Markell, manager of the Capitol theatre, Cornwall, Ontario, happened to note that Les Mitchell, of the Regent theatre, Brockville, Ontario, had a tieup with Westinghouse, and so he went after a similar tieup for himself, which is good Round Table practice. We like to report things here that others can do, and improve on, and thus create new examples to follow.

In Cornwall, Mr. Markell got in touch with the two local Westinghouse dealers and explained what he wanted. They were slightly skeptical, but agreed to sponsor a Wednesday night quiz show for a three weeks' trial period, paying for all the advertising and providing the give-away prizes. Since Wednesday is a dull night, the Capitol had everything to gain by the deal.

The show has run for eight weeks and is growing in popularity. There is a radio tieup with station CKSF, paid for by the sponsor. The same sponsors are going to underwrite a new summer show, to prove they are no longer skeptical. The show is easy to run, doesn't interfere with regular film programs and assures capacity business. Quiz comes at 8 o'clock with drawing of numbered coupons given out at the door. All contenders receive prizes and there are two additional prizes for the radio audience, determined by telephone calls placed from the theatre stage.

Intimate Facts About the New Greenpoint Theatre

Manager James Bergen and home office publicist, Pat Grosso, felt it was a good time to re-introduce the RKO Greenpoint theatre when it received its new cooling plant this summer, and so they got out an attractive folder, "Intimate Facts About Myself," which was signed by the *new* Greenpoint, "your neighborhood theatre." Four-fold job devoted most space to cooling plant, "the only one in Greenpoint," and also gave three sides to the theatre's "new look" in lobby and frontage, new seating and sound, attractions for small fry, a new stage show policy on Tuesday nights and the opportunity for smokers to occupy loge and balcony seats with the new plant in operation.

Belfast, Maine, Entertains Its Own Screen Star

Bill Johnson, district manager for the Graphic Theatres circuit, at Belfast, Maine, sends tear sheets of special pages in the Belfast *Republican Journal* celebrating the visit to her home town of Miss Jeff Donnell, a Belfast girl who went out to Hollywood and made good. The Mayor proclaimed "Jeff Donnell Day" and the newspaper printed a big picture of the local star, which should have made the home folks proud. From Los Angeles airport, flying back to her studio, she wired "thanks to a wonderful community."

OUTDOOR REFRESHMENT CONCESSIONAIRES from Coast to Coast over ¼ Century

Now Specializing in Refreshment Concessions for DRIVE-IN THEATRES

SPORTSERVICE, Inc.
HURST BLDG. BUFFALO, N. Y.

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE

1270 Sixth Avenue, New York 20, N. Y.

Name ....

Position ....

Theatre ....

Address ....

City ....

State ....

Circuit ....

Absolutely No Dues or Fees

You can get your SPECIAL TRAILERS IN HALF THE TIME BY GOING TO YOUR NEAREST FILMACK BRANCH

New York
245 West 55th St.

Chicago
1327 S. Wabash

Los Angeles
1574 W. Washington

PICTURE GROSSES

A statistical compilation and comparison of Box Office Performance in first run theatres

Figures directly below picture title compare estimated dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending April 30, 1948.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

THE EMPEROR WALTZ (Para.)

First Report:

Total Gross Tabulated	$594,700
Comparative Average Gross	495,900
Over-all Performance	119.9%

DENVER—Denham	189.9%
LOS ANGELES—Paramount Downtown, 1st wk.	194.0%
LOS ANGELES—Paramount Downtown, 2nd wk.	114.3%
LOS ANGELES—Paramount Downtown, 3rd wk.	69.1%
LOS ANGELES—Paramount Downtown, 4th wk.	61.1%
LOS ANGELES—Paramount Downtown, 5th wk.	53.1%
LOS ANGELES—Paramount Hollywood, 1st wk.	204.0%
LOS ANGELES—Paramount Hollywood, 2nd wk.	152.0%
LOS ANGELES—Paramount Hollywood, 3rd wk.	104.0%
LOS ANGELES—Paramount Hollywood, 4th wk.	89.6%
LOS ANGELES—Paramount Hollywood, 5th wk.	65.6%
NEW YORK—Music Hall, 1st week (SA) Radio City Music Hall Stage Presentation	121.7%
NEW YORK—Music Hall, 2nd week (SA) Radio City Music Hall Stage Presentation	116.0%
PHILADELPHIA—Stanley, 1st week	182.6%
PHILADELPHIA—Stanley, 2nd week	120.0%
SAN FRANCISCO—Paramount	110.5%

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FORT APACHE (RKO)

Final Report:

Total Gross Tabulated	$775,800
Comparative Average Gross	757,400
Over-all Performance	102.4%

ATLANTA—Fox	85.0%
ATLANTA—Roxy, MO 1st week	90.4%
BALTIMORE—Town, 1st week	106.8%
BALTIMORE—Town, 2nd week	85.4%
BALTIMORE—Town, 3rd week	72.6%
BOSTON—Boston, 1st week (DB) Blonde Ice (FC)	63.6%
BOSTON—Boston, 2nd week (DB) Blonde Ice (FC)	56.5%
BOSTON—Boston, 3rd week (DB) Blonde Ice (FC)	53.0%
BUFFALO—20th Century, 1st week (DB) Smart Politics (Mono.)	82.3%
BUFFALO—20th Century, 2nd week (DB) Smart Politics (Mono.)	54.4%
CHICAGO—Palace, 1st week	179.9%
CHICAGO—Palace, 2nd week	125.5%
CINCINNATI—RKO Albee	111.0%
CINCINNATI—RKO Lyric, MO 1st week	127.2%
CINCINNATI—RKO Lyric, MO 2nd week	100.0%
CLEVELAND—RKO Palace, 1st week	98.0%
CLEVELAND—RKO Palace, 2nd week	63.2%
CLEVELAND—Warner's Lake, MO 1st week	73.5%
INDIANAPOLIS—Indiana	98.3%
KANSAS CITY—Orpheum, 1st week	155.9%
KANSAS CITY—Orpheum, 2nd week	100.9%
LOS ANGELES—Hillstreet, 1st week	202.2%
LOS ANGELES—Hillstreet, 2nd week	123.4%
LOS ANGELES—Hillstreet, 3rd week (DB) Trapped by Boston Blackie (Col.)	81.4%
LOS ANGELES—Pantages, 1st week	182.3%
LOS ANGELES—Pantages, 2nd week	105.8%
LOS ANGELES—Pantages, 3rd week (DB) Trapped by Boston Blackie (Col.)	61.7%
MINNEAPOLIS—RKO Orpheum, 1st week	98.4%
MINNEAPOLIS—RKO Orpheum, 2nd week	68.1%
MINNEAPOLIS—RKO Pan, Mo 1st week	78.6%
NEW YORK—Capitol (SA) Lena Horne and others	168.5%
OMAHA—RKO Brandeis, 1st week (DB) Mary Lou (Col.)	106.4%
OMAHA—RKO Brandeis, 2nd week (DB) Mary Lou (Col.)	80.5%
PHILADELPHIA—Stanley, 1st week	141.4%
PHILADELPHIA—Stanley, 2nd week	97.7%
PHILADELPHIA—Stanley, 3rd week	80.0%
PITTSBURGH—Warner, 1st week	168.2%
PITTSBURGH—Warner, 2nd week	100.9%
PITTSBURGH—Warner, 3rd week	72.1%
SAN FRANCISCO—Golden Gate, 1st week	109.3%
SAN FRANCISCO—Golden Gate, 2nd week	72.8%
SAN FRANCISCO—Golden Gate, 3rd week	50.0%
SAN FRANCISCO—Golden Gate, 4th week	50.0%

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THE NOOSE HANGS HIGH (EL)

Final Report:

Total Gross Tabulated	$292,600
Comparative Average Gross	317,700
Over-all Performance	92.1%

ATLANTA—Paramount	127.9%
BALTIMORE—Hippodrome (SA) Vaudeville	105.8%
BOSTON—Metropolitan (DB) Adventures of Casanova (EL)	96.5%
BUFFALO—20th Century, 1st week (DB) The Cobra Strikes (EL)	95.2%
BUFFALO—20th Century, 2nd week (DB) The Cobra Strikes (EL)	64.6%
CHICAGO—State Lake, 1st week (SA) Vaudeville	109.1%
CHICAGO—State Lake, 2nd week (SA) Vaudeville	86.2%
CINCINNATI—RKO Grand	92.7%
CLEVELAND—RKO Allen	86.2%
INDIANAPOLIS—Circle (DB) The Cobra Strikes (EL)	85.9%
KANSAS CITY—Paramount	80.0%
LOS ANGELES—Belmont (DB) The Cobra Strikes (EL)	101.7%
LOS ANGELES—El Rey (DB) The Cobra Strikes (EL)	106.5%
LOS ANGELES—Orpheum (DB) The Cobra Strikes (EL)	113.4%
LOS ANGELES—Vogue (DB) The Cobra Strikes (EL)	116.4%
PITTSBURGH—Stanley	62.1%
SAN FRANCISCO—Paramount (DB) Mr. Reckless (Para.)	110.5%
SAN FRANCISCO—State, MO 1st week (DB) Mr. Reckless (Para.)	82.3%
ST. LOUIS—Fox (DB) The Man From Texas (EL)	72.1%
TORONTO—Imperial	100.0%

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WALLFLOWER (WB)

First Report:

Total Gross Tabulated	$183,500
Comparative Average Gross	159,500
Over-all Performance	115.0%

BALTIMORE—Stanley	68.8%
CHICAGO—Roosevelt	58.4%
CLEVELAND—RKO Palace (SA) Jack Benny and troupe	244.8%
INDIANAPOLIS—Keith's (DB) Valley of the Giants (WB)	78.4%
NEW YORK—Strand, 1st week (SA) Ed Gardner and Jane Russell	113.1%
NEW YORK—Strand, 2nd week (SA) Ed Gardner and Jane Russell	88.8%

Canadian Industry Sees Tax End Aiding Gross

Canadian producers, distributors and exhibitors have high hopes that the recent abolition of the 20 percent Federal admission tax will bring theatre attendance back to previous levels, the Commerce Department reports from Washington.

In a study issued by film consultant Nathan D. Golden, the Department says unofficial estimates were that theatre attendance dropped about 15 percent in the early months of this year. The 20 percent tax was abolished May 19, the report continues, and while some provinces will continue the tax as a provincial source of revenue, others will let the theatre-going public benefit from the dominion action.

The report quotes Canadian Film Board of Trade figures to show that at the beginning of 1948 there were 1,606 motion picture theatres in the Dominion, 113 more than at the beginning of 1947. Another 100 theatres are in the course of construction, the report estimates.

NBC, CBS Are Withdrawing From "Voice of America"

Washington Bureau

The State Department announced July 1 that the National Broadcasting Company and Columbia Broadcasting System would withdraw after October 1 from participation in the "Voice of America" programs. After that date, according to George V. Allen, Assistant Secretary of State, the programming will be handled by the State Department, although the Government will still contract with private companies to record the programs.

Alexander Pays Bonus

Alexander Film Co., Colorado Springs, paid a $46,000 profit-sharing bonus to its employees June 25. The bonus was distributed on the basis of length of service, individual merit and base pay rate. J. Don Alexander, president, said last week that May was the best in company history.

Set "Babe Ruth" Ad Budget

Allied Artists has set an advertising budget of $350,000 for Roy Del Ruth's production, "The Babe Ruth Story." The advertising firm of Buchanan and Co., New York, will handle the account.

OF COURSE
you're going to book...
"TEXAS, BROOKLYN and HEAVEN"
sent from UA

CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions, for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

USED EQUIPMENT

THEATRE CHAIRS AT $1.75 UP—3,000 IN STOCK used spring cashioned, part full upholstered back and part insert panel back, with spring edge and box-spring cushions; 1,000 veneer chairs, 800 good backs, 500 spring cushions; and hinges. Immediate delivery. Advise how many you need. Write for prices and photographs. Phone Valley 2-3445. JESSE COLE, 2565 McClellan Avenue, Detroit, Michigan.

DON'T TAKE CHANCES—GET YOUR EQUIPMENT from reliable source. SOS has background 22 years square dealing. Typical values complete 35mm sound and picture equipment: Dual DeVry ESF with amplifier, speaker $595; Holmes $695; DeVry XDC with low intensity lamps, $1,995; with 1KW arcs $2,495; Ballantyne Royal Soundmaster soundheads $249.50 pair with motors; closing out some good Simplex heads $69.50 up; arclamps, rectifiers and generators at a sacrifice. Tell us what you want. New Address S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19

USED CANDY CASE BARGAINS! 14 FRONT service cases, 48" wide, 50" high, 26" deep, beautiful oak finish, large storage drawer, locking front panel, fluorescent fixtures; will sacrifice for $65 each. Also 3 rear service showcase-style cases, 60" wide, 42" high, 20" deep, $120 each. 2 slant-front cases, 60" wide, 48" high, 24" deep, $150 each. Prices F.O.B. Milwaukee. SUPUR-DISPLAY, INC., 236 N. Water St., Milwaukee. Wis.

PAIR HOLMES PORTABLE PROJECTORS, complete and rebuilt, $825; pair Strong SHI Lamphouses, rebuilt, with new rectifiers, $625; Powers mechanisms, rebuilt, $114.50; Simplex rear shutter double-bearing spiral gear mechanisms, like new, $275; complete booth equipment Simplex rear shutter, projectors, RCA sound, Peerless lamphouses, rectifiers, lenses, excellent condition, $975. STAR CINEMA SUPPLY, 459 West 46th St., New York 19.

WORRIED ABOUT COST OF CHAIRS? CHAIR up at S.O.S. Can't beat us for quality and low price, for example, 288 Andrews fully upholstered back, box-spring cushion, good as is $4.95; 350 American panel back, boxspring cushion, rebuilt, $5.25. Plenty others, get Chair Bulletin 15. New Address S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

BRENKERT F3 EFFECT PROJECTOR WITH attachments good condition. Pair rebuilt high-intensity Arcs HC-11 F.2 Condensers up to 180 Amps. Perfect for Drive-In. J. BURGI CONTNER, 536 East 85th St., N. Y. C.

BUSINESS BOOSTERS

GIVEAWAY TOYS, NOVELTIES, SURPRISES, for Saturday children matinees. $30 per thousand (all 10c values). UNIVERSAL TOY CO., 40 E. 23rd St., N. Y.

COMIC BOOKS AGAIN AVAILABLE AS PREMiums, giveaways at your kiddy shows. Large variety, latest 48-page newsstand editions. COMICS PREMIUM CO., 412½ Greenwich St., N. Y. C.

BINGO DIE-CUT CARDS, 75 OR 100 NUMBER. $3.00 per M., Screen Dial $20.00. PREMIUM PRODUCTS, 354 W. 44th St., New York 18, N. Y.

SCHOOLS

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WANTED — THEATRE OR CHAIN OF THEAtres anywhere in the U.S.A. except New York or Chicago. R. J. SIMMONS, 829 Venetia Ave., Coral Gables, Fla.

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WANTED: SMALL TOWN THEATRE IN WASHington, Oregon or California for private operation. Give full information. BOX 2252, MOTION PICTURE HERALD.

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EXPERT ACCOUNTANT SPECIALIZING IN theatre operating costs and branch operations. Please list salary and possibilities when answering. BOX 2249, MOTION PICTURE HERALD.

HELP WANTED

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Austrians Make 41

Since the end of the war the Austrian industry has turned out 41 features, it is reported from Vienna. Of these, 21 are being shown. The other 11 have been finished and are in the editing stage. The films were made by 23 producers. Vienna's most modern studios, enlarged and modernized by the Germans during the war, are located at the Rosenhuegel and are leased to Russians.

Purchases New York House

C. L. Christey has purchased the Scotia in Scotia, N. Y., the city's only theatre. The house, which seats 600, was formerly operated by James La Farr.

To Back Pennsylvania Week

Pennsylvania theatres will join in the celebration of "Pennsylvania Week," to be observed in the state the week of September 26. Mrs. Edna R. Carroll, chairman of the State Board of Censors, will be chairman of the committee, on which all theatre managers will be represented.

PRODUCT DIGEST

SHOWMEN'S REVIEWS
COMPANY CHART
ADVANCE SYNOPSES
SHORT SUBJECTS
THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Key Largo

Warners—"Little Caesar" Returns

Each shining like a facet on a well cut jewel Warner Brothers' "Key Largo" boasts an intriguing story based on Maxwell Anderson's Broadway stage success of 1939, a cast of top-flight marquee names which includes Humphrey Bogart, Edward G. Robinson, Lauren Bacall and Lionel Barrymore, the excellent direction of John Huston, and Jerry Wald's production guidance. Each of these elements individually would provide a better-than-average motion picture. Combined, they guarantee audiences 101 minutes of exciting entertainment.

Since it was originally written for the stage nine years ago Mr. Huston and Richard Brooks have undertaken only one major revision in their screenplay. They have Humphrey Bogart as the disillusioned army officer of World War II instead of the veteran of the civil war in Spain. Upon his arrival at Key Largo off the Florida coast he finds the island's only hotel closed and its owners, the chair-ridden Lionel Barrymore and his widowed daughter-in-law Lauren Bacall, prisoners of Edward G. Robinson and his counterfeiting ring operating out of Cuba.

From there the story builds in suspense as Robinson dominates and threatens the lives of the hotel occupants and then causes the death of three innocent men. Meanwhile, Bogart, his disillusionments vanishing as he realizes there are still things worth fighting for, brings about the end of the gang one by one.

Although each, from the top stars to the supporting players, fit their roles to perfection, it is Robinson as the suave, cunning killer who dominates the picture. His portrayal, in character and in quality, is reminiscent of his "Little Caesar." As the ruthless "Johnny Rocco" who was deported from the United States "like a dirty Red or something," his role calls for a transition from vicious killer to that of a trembling coward as a hurricane threatens all their lives—a transition which he handles expertly.

Further Mr. Huston's directorial touches, his use of lights, camera and timed dialogue emphasize the sinister and heighten the suspense. Also worthy of mention are the characterizations of Claire Trevor as the liquor-craving gang moll persecuted by "Rocco," and Thomas Gomez, Harry Lewis, Marc Lawrence and Dan Seymour as members of the gang.

For exhibitors it is a picture which should provide handsome returns, especially if his audiences prefer and enjoy this type of melodrama.

Previewed in the Warner projection room in New York. Reviewer's Rating: Excellent.—George H. Spires.

Release date, July 31, 1948. Running time, 101 min. PCA No. 12932. General audience classification.

Frank McCloud..........................Humphrey Bogart
Johnny Rocco..........................Edward G. Robinson
Nora Temple..............................Lauren Bacall
James Temple..........................Lionel Barrymore
Claire Trevor, Thomas Gomez. Harry Lewis, John Rodney. Marc Lawrence. Dan Seymour, Monte Blue, Silver Heels, Rodric Red Wing

Mr. Peabody and the Mermaid

Universal - International — A Watery Delight

Most men when they reach 50 get some rather peculiar romantic ideas about themselves. Mr. Peabody was no exception. He fell in love with a mermaid, a beautiful creature that he happened to snag while out fishing one day, and she didn't care how old he was. The romance didn't last, of course. But for a little while, Mr. Peabody was very, very happy. He kept her in an out-sized aquarium attached to his villa on St. Hilda's Island and he listened to her sing whenever his wife was too much for him. But when Mr. Peabody's never-never world collided with the practical necessities of everyday life, then practicality won out over fish, as it always must, and Mr. Peabody was forced by his wife to go see a psychiatrist.

The way producer Nunnally Johnson has put William Powell, as Mr. Peabody, and Ann Blyth, as the mermaid, through their paces, you're sorrier than you care to tell that we all can't win the love of as gorgeous a creature as the top half of Miss Blyth.

Here's a beautifully whimsical piece of work. A light, deft production. It's not one of those yuk-yuk farces, despite the deep, rumbling belly laughs in the show, because Mr. Johnson has treated the Peabody-mermaid romance straight.

The guy, for a while, is genuinely and deeply in love with that fish. It breaks your heart to realize that Mr. Powell can't take a deep enough breath to stay under water forever with Miss Blyth. But getting your heart broken, in this case, makes you react as though you were being tickled in the ribs.

Clinton Sundberg, as the press agent for St. Hilda's, is the standout in the supporting cast; a top comic in a top spot. He has a lot of fun—and you have, too—at the expense of the British governing the isle. Irene Hervey, the perplexed Mrs. Peabody, plays straight. Andrea King, who would triumph over the mermaid to win Mr. Peabody's love, is appropriately sultry. Mary Field contributes an hilarious performance as the lingerie shop clerk from whom Mr. Peabody hesitantly attempts to buy the upper half of a bathing suit.

The screenplay was by Mr. Johnston from the novel, "Peabody's Mermaid," by Guy and Constance Jones. Irving Pichel directed.

The story has a weak finale and there are some slow spots scattered through the show, but, all in all, you're going to have as much fun as your customers with this easy-to-sell picture.

Seen at the home office. Reviewer's Rating: Very Good.—Ray Lanning.

Release date, August, 1948. Running time, 89 minutes. PCA No. 13059. General audience classification.

Mr. Peabody ....William Powell
Mermaid ....Ann Blyth
Mrs. Polly Peabody ....Irene Hervey
Andrea King, Clinton Sundberg, Art Smith, Hugh French, Lumsden Hare, Fred Clark, Mary Field

The Betrayal

Astor—Negro Melodrama

Obviously a labor of fervent conviction, "The Betrayal," an all-Negro production, wrestles with the problem of mixed marriage along with other racial questions. Written, produced and directed by Oscar Micheaux, it turns up some scattered moments of engrossing drama in the course of its three hours of wandering, but for the greater part, unfortunately, the pace is slow, the direction crude and the story excessively detailed.

It should be pointed out, nonetheless, that many a Negro audience may find in the film a reflection of their own problems and thereby be moved.

The picture features Leroy Collins as Martin Eden, a young Negro who builds an agricultural empire in South Dakota. Falling in love with a white woman, he rejects her, feeling that inter-marriage would be unwise. He marries a woman of his own blood and there follow years of marital misunderstanding, combined with famine and hardship. Finally, it is learned that the white woman is Negro after all, and thus a happy marriage is concluded. Others in the cast are Myra Stanton, Verlie Cowan, Harris Gaines and Yvonne Machen.

Reviewed at the Mansfield theatre in New York. Reviewer's Rating: Fair.

Release date, June, 1948. Running time, 195 minutes. No PCA number. Adult audience classification.

Leroy Collins ....Martin Eden
Harris Gaines, Myra Stanton, Yvonne Machen, Verlie Cowan, Alice B. Russell

Old Los Angeles

Republic—Western

This is one of Republic's higher budget Westerns which should please the majority of action film fans. Woven into the story, too, are sufficient ingredients that will appeal to women. Several catchy tunes are sung by Catherine McLeod and Estrelita Rodriguez There is an abundance of shooting, hard riding and fisticuffs. Production mounting is good.

The story revolves around Bill Elliott's arrival in Los Angeles with friend Andy Devine, looking for Bill's brother Larry. He learns from Joseph Shildkraut, local gambling proprietor, that Larry has been murdered. Elliott seeks to avenge the killing. He suspects John Carroll, lawless lover of Miss Rodriguez and Marie (Catherine McLeod), entertainer in Shildkraut's saloon. An attempted dam blow-up and a raid on a gold storage vault occur later after a tip Bill has deliberately given Marie. As the situation comes to a head, Shildkraut is shot. Before he dies, he reveals to Bill that Carroll is the murderer of Larry. Marie clears herself by proving she is a government investigator. Elliott finally kills Carroll in a tense gun battle. A romantic conclusion is foreseen for Elliott and Miss McLeod.

Joe Kane was the associate producer and

(Continued on page 4235)

RELEASE CHART

by companies

This Chart lists feature product tradeshown or released during the 1947-48 season. For listing of 1946-47 Features by Company, see Product Digest pages 3808-3809, issue of August 30, 1947. For Stars, Running Time, Review and other Service Data references, turn to the Alphabetical Chart in this issue.

(T) before a date in the list below indicates a tradeshow date; release dates are given as soon as available.

COLUMBIA

Prod. No.	Title	Tradeshow or Release Date
905	Key Witness	Oct. 9,'47
961	Buckaroo From Powder River	Oct. 14,'47
911	Blondie in the Dough	Oct. 16,'47
918	Sweet Genevieve	Oct. 23,'47
930	Down to Earth	Oct. 31,'47
981	The Last Roundup	Nov. 5,'47
919	Two Blondes and a Redhead	Nov. 6,'47
929	Her Husband's Affairs	Nov. 13,'47
917	The Lone Wolf in London	Nov. 13,'47
964	Last Days of Boot Hill	Nov. 20,'47
915	The Crime Doctor's Gamble	Nov. 27,'47
931	It Had to Be You	Dec.,'47
923	Devil Ship	Dec. 11,'47
913	Blondie's Anniversary	Dec. 18,'47
951	Rose of Santa Rosa	Dec. 25,'47
962	Six-Gun Law	Jan. 9,'48
932	The Swordsman	Jan. 9,'48
933	Prince of Thieves	Jan.,'48
907	Glamour Girl	Jan. 18,'48
934	I Love Trouble	Jan.,'48
908	Mary Lou	Jan. 23,'48
910	The Woman from Tangier	Feb. 12,'48
965	Phantom Valley	Feb. 19,'48
937	Relentless	Feb. 20,'48
935	To the Ends of the Earth	Feb. 27,'48
920	The Return of the Whistler	Mar. 18,'48
902	Adventures in Silverado	Mar. 25,'48
968	West of Sonora	Mar. 25,'48
952	Song of Idaho	Mar. 30,'48
938	The Sign of the Ram	Mar.,'48
940	The Mating of Millie	Apr.,'48
914	My Dog Rusty	Apr. 8,'48
909	Port Said	Apr. 15,'48
938	The Lady from Shanghai	May,'48
901	Best Man Wins	May 6,'48
921	Trapped by Boston Blackie	May 13,'48
963	Whirlwind Raiders	May 13,'48
....	The Fuller Brush Man	June,'48
....	Blondie's Reward	June 3,'48
....	Coroner Creek	July,'48
....	Blazing Across the Pecos	July 1,'48
....	Thunderhoof	July 8,'48
....	The Arkansas Swing	July 29,'48
....	The Black Arrow	Not Set
....	The Strawberry Roan	Not Set
....	The Lost One	Not Set
....	Lulu Belle	Not Set

EAGLE LION

Prod. No.	Title	Tradeshow or Release Date
802	Green for Danger (Brit.)	Oct. 4,'47
801	Out of the Blue	Oct. 11,'47
803	Bury Me Dead	Oct. 18,'47
851	Black Hills	Oct. 25,'47
804	Return of Rin Tin Tin	Nov. 1,'47
805	Whispering City (Brit.)	Nov. 15,'47
806	Love From a Stranger	Nov. 15,'47
807	Blonde Savage	Nov. 22,'47
852	Shadow Valley	Nov. 29,'47
808	Linda Be Good	Jan. 8,'48
809	T-Men	Jan. 10,'48
810	Heading for Heaven	Jan. 17,'48
853	Check Your Guns	Jan. 24,'48
811	The Smugglers (Brit.)	Jan. 31,'48
812	Adventures of Casanova	Feb. 7,'48
854	Tornado Range	Feb. 21,'48
814	Take My Life (Brit.)	Feb. 28,'48
815	Man From Texas	Mar. 6,'48
855	The Westward Trail	Mar. 13,'48
818	The October Man (Brit.)	Mar. 20,'48
817	The Enchanted Valley	Mar. 27,'48
848	Seven Sinners (R)	Mar. 27,'48
849	Sutter's Gold (R)	Mar. 27,'48
816	Ruthless	Apr. 3,'48
858	The Hawk of Powder River	Apr. 10,'48
819	The Noose Hangs High	Apr. 17,'48
820	The Cobra Strikes	Apr. 24,'48
813	Open Secret	May 5,'48
857	Prairie Outlaws	May 12,'48
821	Assigned to Danger	May 19,'48
822	Raw Deal	May 26,'48
823	Sword of the Avenger	June 2,'48
824	Close Up	June 9,'48
858	The Tioga Kid	June 17,'48
825	Mickey	June 23,'48
826	Canon City	June 30,'48
827	The Spiritualist	July 7,'48
828	Oliver Twist	July 14,'48
829	Shed No Tears	July 21,'48
830	Northwest Stampede	July 28,'48

FILM CLASSICS

Prod. No.	Title	Tradeshow or Release Date
....	Spirit of West Point	Oct. 4,'47
....	For You I Die	Jan.,'48
....	Women in the Night	Jan. 23,'48
....	Discovery	Feb. 1,'48
....	Furia	Feb. 6,'48
....	Thief of Bagdad (R)	Feb.,'48
....	Jungle Book (R)	Feb.,'48
....	Devil's Cargo	Apr. 1,'48
....	Money Madness	Apr. 15,'48
....	Will It Happen Again?	Apr.,'48
....	The Argyle Secrets	May 7,'48
....	Blonde Ice	May 20,'48
....	Sofia	July,'48
....	Miraculous Journey	Aug.,'48
....	Unknown Island	Sept.,'48

MGM

Prod. No.	Title	Tradeshow or Release Date
801	Song of the Thin Man	Sept.,'47
802	The Unfinished Dance	Sept.,'47
803	The Arnelo Affair	Sept.,'47
804	Song of Love	Oct.,'47
805	Merton of the Movies	Oct.,'47
807	Desire Me	Oct.,'47
808	This Time for Keeps	Nov.,'47
811	Green Dolphin Street	Nov. 5,'47
810	Good News	Dec.,'47
809	Killer McCoy	Dec.,'47
812	Ninotchka (R)	Dec.,'47
813	Cass Timberlane	Jan.,'48
814	If Winter Comes	Jan.,'48
815	High Wall	Feb.,'48
3000	Gone With the Wind (R)	Feb.,'48
816	Tenth Avenue Angel	Feb.,'48
817	Three Daring Daughters	Mar.,'48
818	Alias a Gentleman	Mar.,'48
819	The Bride Goes Wild	Mar.,'48
....	The Search	Apr. 23,'48
820	B.F.'s Daughter	Apr.,'48
822	Tarzan's Secret Treasure (R)	Apr.'48
823	Tarzan's N. Y. Adventure (R)	Apr.,'48
824	State of the Union	Apr. 29,'48
821	Summer Holiday	May 20,'48
826	Homecoming	May 27,'48
827	Big City	June 3,'48
825	The Pirate	June 10,'48
828	On an Island With You	June 24,'48
....	Easter Parade	July 8,'48
818	A Date With Judy	July 29,'48
....	Julia Misbehaves	Aug. 5,'48
....	A Southern Yankee	Aug. 12,'48
....	The Three Musketeers	Sept.,'48
....	Piccadilly Incident (Brit.)	Not Set
....	A Night at the Opera (R)	Not Set
....	Camille (R)	Not Set
....	Hills of Home	Not Set

MONOGRAM

Prod. No.	Title	Tradeshow or Release Date
4701	High Tide	Oct. 11,'47
4702	Joe Palooka in the Knockout	Oct. 18,'47
4703	Louisiana	Nov. 1,'47
AA3	The Gangster (Allied Artists)	Nov. 22,'47
4706	Betrayed (R)	Dec. 27,'47
4704	Jiggs & Maggie in Society	Jan. 10,'48
AA4	Song of My Heart (Allied Artists)	Jan. 31,'48
4751	Overland Trail	Jan. 31,'48
4709	Joe Palooka in Fighting Mad	Feb. 7,'48
4707	Perilous Waters	Feb. 14,'48
AA7	Panhandle (Allied Artists)	Feb. 22,'48
4705	Rocky	Mar. 7,'48
4710	Rose of the Rio Grande (R)	Mar. 14,'48
4708	Angel's Alley	Mar. 21,'48
4761	Oklahoma Blues	Mar. 28,'48
4712	Docks of New Orleans	Apr. 4,'48
AA5	The Hunted (Allied Artists)	Apr. 7,'48
4755	Crossed Trails	Apr. 11,'48
4713	Campus Sleuth	Apr. 18,'48
4714	French Leave	Apr. 25,'48
AA6	Smart Woman (Allied Artists)	Apr. 30,'48
4711	Sign of the Wolf (R)	May 2,'48
....	Partners of the Sunset	May 6,'48
4756	Frontier Agent	May 16,'48
4716	I Wouldn't Be In Your Shoes	May 23,'48
4766	Range Renegades	June 6,'48
4715	Stage Struck	June 13,'48
4752	Triggerman	June 20,'48
4717	Jinx Money	June 27,'48
4718	The Shanghai Chest	July 11,'48
4757	Back Trail	July 18,'48
....	Sixteen Fathoms Deep	July 25,'48
4719	Joe Named Palooka, A	Aug. 8,'48
AA8	The Dude Goes West (Allied Artists)	Aug. 30,'48

PARAMOUNT

Prod. No.	Title	Tradeshow or Release Date
4701	Wild Harvest	Sept. 26,'47
4702	Adventure Island	Oct. 10,'47
4703	Golden Earrings	Oct. 31,'47
4704	Where There's Life	Nov. 21,'47
4706	Big Town After Dark	Dec. 12,'47
4707	Road to Rio	Dec. 25,'47
4708	I Walk Alone	Jan. 16,'48
4709	Albuquerque	Feb. 20,'48
4711	Caged Fury	Mar. 5,'48
4710	Saigon	Mar. 12,'48
4712	Mr. Reckless	Mar. 26,'48
4725	Unconquered	Apr. 2,'48
4713	The Big Clock	Apr. 9,'48
4714	The 'Sainted' Sisters	Apr. 30,'48
4715	Speed to Spare	May 14,'48
4718	Hazard	May 28,'48
4717	Shaggy	June 11,'48
4718	Hatter's Castle (Brit.)	June 18,'48
4719	Waterfront at Midnight	June 25,'48
7-3508	The Crusades (R)	June,'48
4720	The Emperor Waltz	July 2,'48
....	Night Has a Thousand Eyes	(T) July 9,'48
4721	Dream Girl	July 23,'48
4722	Big Town Scandal	July 30,'48
4723	So Evil My Love	Aug. 8,'48
4724	A Foreign Affair	Aug. 20,'48
4726	Beyond Glory	Sept. 3,'48

REPUBLIC

Prod. No.	Title	Tradeshow or Release Date
751	The Wild Frontier	Oct. 1,'47
752	Bandits of Dark Canyon	Dec. 15,'47
701	The Main Street Kid	Jan. 1,'48
702	Slippy McGee	Jan. 15,'48
703	Campus Honeymoon	Feb. 1,'48
753	Oklahoma Badlands	Feb. 22,'48
704	Madonna of the Desert	Feb. 23,'48
705	The Inside Story	Mar. 14,'48
708	Lightnin' in the Forest	Mar. 25,'48
728	Bill and Coo	Mar. 28,'48
754	The Bold Frontiersman	Apr. 15,'48
707	Heart of Virginia	Apr. 25,'48
708	Old Los Angeles	Apr. 25,'48
731	Under California Stars	May 1,'48
709	King of the Gamblers	May 10,'48
755	Carson City Raiders	May 13,'48
710	I, Jane Doe	May 25,'48
711	Secret Service Investigator	May 31,'48
....	The Timber Trail	June 15,'48
712	Train to Alcatraz	June 28,'48
714	Moonrise	July 11,'48
732	Eyes of Texas	July 15,'48
....	The Gallant Legion	July 25,'48
....	Daredevils of the Sky	July 26,'43

RKO-RADIO

SPECIALS

Prod. No.	Title	Tradeshow or Release Date
861	The Long Night	Aug. 6,'47
851	Secret Life of Walter Mitty	Sept. 1,'47
891	Fun and Fancy Free	Sept. 27,'47
862	Magic Town	Oct. 12,'47
863	The Fugitive	Nov. 3,'47
864	Le Silence est D'Or	
868	Tycoon	Dec. 27,'47
852	The Bishop's Wife	(T) Feb. 16,'48
893	Melody Time	Aug.,'48
....	Good Sam	Sept.,'48
865	Mourning Becomes Electra	Not Set

REISSUES

Prod. No.	Title	Tradeshow or Release Date
892	Bambi	Feb. 2,'48
885	Trouble in Sundown	Mar. 2,'48
819	Bring 'Em Back Alive	June,'48

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Prod. No.	Title	Tradeshow or Release Date
805	Under the Tonto Rim	Aug. 1,'47
802	Crossfire	Aug. 15,'47
801	Bachelor and the Bobby Soxer	Sept. 1,'47
803	Riff Raff	Sept. 15,'47
804	Seven Keys to Baldpate	Oct. 1,'47
809	Dick Tracy Meets Gruesome	Dec. 8,'47
810	Out of the Past	Dec. 13,'47
808	Wild Horse Mesa	Dec. 20,'47
807	So Well Remembered (Brit.)	Jan. 10,'48
806	Night Song	Jan. 17,'48
812	Western Heritage	Jan. 24,'48
811	If You Knew Susie	Feb. 7,'48
867	The Pearl	(T) Feb. 10,'48
868	I Remember Mama	(T) Mar. 17,'48
869	The Miracle of the Bells	(T) Mar. 1,'48
871	Design for Death	Mar.,'48
870	Fort Apache	Apr.,'48
815	Berlin Express	May,'48
814	Arizona Ranger	(T) May,'48
819	Guns of Hate	June 18,'48
813	Tarzan and the Mermaids	June,'48
818	Fighting Father Dunne	June,'48
821	Race Street	(T) June 22,'48
822	Mystery in Mexico	(T) June 22,'48
817	Return of the Badmen	July 17,'48
820	The Twisted Road	July,'48
872	The Velvet Touch	Aug.,'48

SCREEN-GUILD

Prod. No.	Title	Tradeshow or Release Date
4702	Killer Dill	Aug. 2,'47
X-2	Boy! What a Girl!	Sept. 20,'47
4704	The Burning Cross	Oct. 11,'47
X-1	Sepia Cinderella	Oct. 18,'47
4703	Dragnet	Oct. 25,'47
4707	Where the North Begins	Dec. 13,'47
4706	Road to the Big House	Dec. 27,'47
4708	Trail of the Mounties	Feb. 21,'48
4705	The Prairie	Apr. 30,'48
X-3	Miracle in Harlem	May 14,'48
S-3	Runaway Daughter (R)	May 21,'48
S-4	King of the Turf (R)	May 21,'48
S-5	Flirting with Fate (R)	May 28,'48
S-6	That's My Boy (R)	May 28,'48
HC20	Law of the Pampas (R)	June 3,'48
S-7	Duke of West Point (R)	June 10,'48
S-8	Miss Annie Rooney (R)	June 17,'48

SELZNICK REL. ORG.

Prod. No.	Title	Tradeshow or Release Date
....	Intermezzo (R)	Oct.,'47
....	The Paradine Case	Jan.,'48
....	Duel in the Sun	Apr.,'48
206	Mr. Blandings Builds His Dream House	June,'48
....	Portrait of Jennie	Not Set

20TH CENTURY-FOX

Prod. No.	Title	Tradeshow or Release Date
724	Mother Wore Tights	Sept.,'47
725	Kiss of Death	Sept.,'47
728	Second Chance	Sept.,'47
727	How Green Was My Valley (R)	Sept.,'47
728	Swamp Water R)	Sept.,'47
729	The Foxes of Harrow	Oct. 1,'47
740	The Mark of Zorro (R)	Oct. 10,'47
741	Drums Along the Mohawk (R)	Oct. 10,'47
732	The Invisible Wall	Oct. 15,'47
730	Nightmare Alley	Oct. 18,'47
733	Forever Amber (Spcl)	Oct. 22,'47
720	Thunder in the Valley	Nov.,'47
734	Roses Are Red	Dec.,'47
731	Daisy Kenyon	Dec.,'47
744	Tobacco Road (R)	Dec.,'47
745	The Grapes of Wrath (R)	Dec.,'47

Prod. No.	Title	Tradeshow or Release Date
801	Captain from Castile	Jan.,'48
803	The Tender Years	Jan.,'48
802	You Were Meant for Me	Feb.,'48
804	Dangerous Years	Feb.,'48
805	Call Northside 777	Feb.,'48
806	Gentleman's Agreement	Mar.,'48
807	The Challenge	Mar.,'48
808	Half Past Midnight	Mar.,'48
809	An Ideal Husband (Brit.)	Mar.,'48
810	Sitting Pretty	Apr.,'48
811	Scudda Hoo, Scudda Hay	Apr.,'48
812	Meet Me at Dawn (Brit.)	Apr.,'48
813	Let's Live Again	Apr.,'48
814	13 Lead Soldiers	Apr.,'48
817	Arthur Takes Over	May,'48
815	Fury at Furnace Creek	May,'48
816	The Iron Curtain	May,'48
820	Anna Karenina (Brit.)	May,'48
819	The Counterfeiters	June,'48
818	Green Grass of Wyoming	June,'48
827	Give My Regards to Broadway	June,'48
....	Belle Starr (R)	June,'48
....	Frontier Marshal (R)	June,'48
....	Rose of Washington Square (R)	July,'48
....	Slave Ship (R)	July,'48
823	Street With No Name	July,'48
824	Mine Own Executioner (Brit.)	July,'48
825	The Checkered Coat	July,'48
826	The Walls of Jericho	Aug.,'48
821	Deep Waters	Aug.,'48
828	Fighting Back	Aug.,'48
829	The Winner's Circle	Aug.,'48
....	The Snake Pit	Not Set
822	Escape (Brit.)	Not Set
....	That Lady in Ermine	Not Set

UNITED ARTISTS

Prod. No.	Title	Tradeshow or Release Date
....	Personal Column	Sept.,'47
....	Montana Mike	Sept.,'47
....	Christmas Eve	Oct.,'47
....	Monsieur Verdoux	Oct.,'47
....	Body and Soul	Nov.,'47
....	The Roosevelt Story (Special)	Nov.,'47
....	Intrigue	Dec.,'47
....	Sleep My Love	Jan.,'48
....	Man of Evil (Brit.)	Jan.,'48
....	Arch of Triumph (Special)	Mar.,'48
...	Silent Conflict	Apr.,'48
....	Here Comes Trouble	Apr.,'48
....	Who Killed Doc' Robbin	Apr. 9,'48
....	The Dead Don't Dream	Apr. 30,'48
....	Kings of the Olympics	Apr.,'48
....	On Our Merry Way	June 15,'48
....	So This Is New York	June 25,'48
....	Four Faces West	July 9,'48
....	Texas, Brooklyn and Heaven	July 16,'48
....	The Time of Your Life	July 30,'48
....	The Vicious Circle	July 30,'48
....	Pitfall	Aug. 13,'48
....	Red River	Aug. 27,'48
....	An Innocent Affair	Sept. 17,'48

UNIVERSAL-INTERN'L

Prod. No.	Title	Tradeshow or Release Date
624	Frieda (Brit.)	Sept.,'47
625	Ride the Pink Horse	Oct.,'47
628	Wistful Widow of Wagon Gap	Oct.,'47
630	The Exile	Nov.,'47
631	The Upturned Glass (Brit.)	Nov.,'47
637	Nicholas Nickleby (Brit.)	Dec.,'47
632	Pirates of Monterey	Dec.,'47
635	Bush Christmas (Prestige)	Dec.,'47
626	The Lost Moment	Dec.,'47
629	Black Narcissus (Brit.)	Dec.,'47
633	The Senator Was Indiscreet	Jan.,'48
652	Captain Boycott (Brit.)	Jan.,'48
679	Holiday Camp (Brit.)	Jan.,'48
634	A Woman's Vengeance	Feb.,'48
627	Secret Beyond the Door	Feb.,'48
651	The Naked City	Mar.,'48
650	A Double Life	Mar.,'48
654	Jassy (Brit.)	Mar.,'48
653	Black Bart	Apr.,'48
655	Casbah	Apr.,'48
656	Are You With It?	May,'48
658	Dear Murderer	May,'48
677	The Brothers (Brit.)	May 6,'48
657	All My Sons	May,'48
660	Another Part of the Forest	June,'48
659	A Letter From an Unknown Woman	June,'48
661	River Lady	June,'48
662	Up in Central Park	June,'48
....	Feudin,' Fussin' and A-Fightin'	July,'48
663	Bad Sister (Brit.)	July,'48
....	Abbott & Costello Meet Frankenstein	July,'48
....	Man-Eater of Kumaon	July,'48
....	End of the River, The (Brit.)	July,'48
....	Tap Roots	Aug.,'48
....	Mr. Peabody and the Mermaid	Aug.,'48
680	Tawny Pipit (Brit.)	Not Set
....	Hungry Hill (Brit.)	Not Set
....	Hamlet (Brit.)	Not Set

WARNER BROTHERS

Prod. No.	Title	Tradeshow or Release Date
701	Deep Valley	Sept. 1,'47
702	Life With Father (Spcl.)	Sept. 13,'47
703	Dark Passage	Sept. 27,'47
704	Bad Men of Missouri (R)	Oct. 4,'47
705	Each Dawn I Die (R)	Oct. 4,'47
706	The Unsuspected	Oct. 11,'47
707	That Hagen Girl	Nov. 1,'47
708	Escape Me Never	Nov. 22,'47
709	Anthony Adverse (R)	Dec. 13,'47
710	Jezebel (R)	Dec. 13,'47
712	A Slight Case of Murder (R)	Dec. 13,'47
711	My Wild Irish Rose	Dec. 27,'47
713	Always Together	Jan. 10,'48
714	The Treasure of the Sierra Madre	Jan. 24,'48
715	My Girl Tisa	Feb. 7,'48
716	Voice of the Turtle	Feb. 21,'48
717	I Became a Criminal (Brit.)	Mar. 8,'48
718	Adventures of Robin Hood (R)	Mar. 13,'48
719	April Showers	Mar. 27,'48
720	To the Victor	Apr. 10,'48
721	Winter Meeting	Apr. 24,'48
722	Valley of the Giants (R)	May 8,'48
723	The Fighting 69th (R)	May 8,'48
724	The Woman in White	May 15,'48
725	Silver River	May 29,'48
726	Wallflower	June 12,'48
727	The Big Punch	June 26,'48
728	Romance on the High Seas	July 3,'48
729	God's Country and the Woman (R)	July 17,'48
730	Flowing Gold (R)	July 17,'48
731	Key Largo	July 31,'48
....	Embraceable You	Aug. 21,'48

(*Continued from page* 4233)

director. The screenplay was by Gerald Adams and Clements Ripley, from an original story by Mr. Ripley.

Seen at the Monroe theatre, Chicago. Reviewer's Rating: Average.—J. E. A.

Release date, April 25, 1948. Running time, 87 minutes. PCA No. 12897. General audience classification.

Bill Stockton ....William Elliott
Johnny Morrell ....John Carroll
Marie Marlowe ....Catherine McLeod
Luis Savarin ....Joseph Shildkraut
Andy Devine, Estelita Rodriguez, Virginia Brissac, Grant Withers, Tito Renaldo, Roy Barcroft, Henry Brandon, Julian Rivero, Earle Hodgins, Augie Gomez

Partners of the Sunset

***Monogram*—Wakely Western**

Outside of several entertaining Western tunes sung by Jimmy Wakely accompanied by a string trio, "Partners of the Sunset" is a routine Western of murder, retribution and justice.

Briefly, the story concerns a wealthy rancher who unwittingly marries a young girl seeking his money. The rancher's son leaves home and then is suspected of the murder of his father. Wakely, aided by his side-kick, Cannonball Taylor, eventually exposes the operations of the young bride and her partner, and they are brought to justice. The son is vindicated.

Produced by Louis Gray and directed by Kambert Hillyer, the supporting roles are played by Christine Larson as the bride, Steve Darrell, the rancher, and Jay Kirby, his son. The original screenplay was written by J. Benton Cheney.

Reviewed at the New York theatre in Broadway. Reviewer's Rating: Fair.—G. H. S.

Release date, May 6, 1948. Running time, 53 min. PCA No. 13114. General audience classification.

Jimmy ....Jimmy Wakely
Cannonball ....Cannonball Taylor
Christine Larson, Steve Darrell, Marshall Reed, Jay Kirby, Leonard Penn, J. C. Lytlon, Bob Woodward, Carl Matthews

SHORT SUBJECTS

FASHIONED FOR ACTION (20th-Fox)

Feminine World (8602)

Ilka Chase describes the various sports costumes worn by bathing models in the Florida Cypress Gardens. Also shown are some interesting under-water shots.

Release date, April, 1948 8 *minutes*

MUSCLES AND THE LADY (RKO Radio)

Sportscope (84,310)

At Boca Raton, Florida, Frank "Muscles" Stranahan and Louise Suggs, the nation's finest amateurs, meet for a round of golf. Miss Suggs is the national women's champion and Stranahan is the amateur who plays like a pro. It is a duel of power versus precision. Many of the scenes are photographed in slow motion bringing out poetry of motion and perfect play of these champions. All golf enthusiasts will find this an enjoyable and entertaining subject.

Release date, May 28, 1948 9 *minutes*

DEMOCRACY'S DIARY (RKO Radio)

This Is America (83,107)

Every day in the United States, fifty million Americans buy newspapers. Behind the scenes of a New York newspaper is shown. The film indicates how the news is gathered and sent to the city desk where it is carefully checked for accuracy and then through the linotype machine and makeup room until it reaches the columns of the newspaper. The presses roll and rapidly the late news is brought to the doorstep of America, giving a free people the latest informative news unhampered by censorship.

Release date, April 30, 1948 16 *minutes*

A MODEL IS BORN (Paramount)

Pacemaker (K7-5)

Here is a story of a successful model, Joan Vohs and her efforts to reach the top of her profession. She writes a letter to Jinx Falkenburg, after she hears Jinx and her husband, Tex McCrary, discussing the model business with Harry Conover. Joan gets her start and is taught how to walk and how to groom herself but it is her own perseverance and desire to learn that finally put her at the top.

Release date, May 28, 1948 7 *minutes*

THE BIG EYE (Paramount)

Popular Science (J7-5)

On Mt. Palomar, California, science reaches out a billion light years into space with the "Big Eye," a gigantic telescope. It takes pictures which help to study outer space. The Davis three-wheeler car which is streamlined as a plane is shown. Another sporty new monster is a creation of Gordon Buehrig, designer of the Cord. Its front fenders are laminated fiberglass; they turn with the wheels.

Release date, May 21, 1948 10 *minutes*

ADVANCE SYNOPSES

HILLS OF HOME (M-G-M)

PRODUCER: Robert Sisk. DIRECTOR: Fred Wilcox. PLAYERS: Edmund Gwenn, Janet Leigh, Tom Drake, Donald Crisp, Reginald Owen, Rhys Williams, Lassie.

DRAMA: The aging doctor of a glen in the Scottish highlands makes a trade with a farmer for his dog, Lassie. The farmer's son has been secretly studying medicine under the doctor, much against his father's wishes. After the doctor successfully operates on his son, the father agrees to pay the doctor's bill which calls for four years of medical study for the boy. When the doctor is called out in a raging snowstorm and is knocked unconscious, Lassie leads the way to the rescue. The doctor dies later and the farmer's son takes his place.

BACK TRAIL (Monogram)

PRODUCER: Barney A. Sarecky. DIRECTOR: Christy Cabanne. PLAYERS: Johnny Mack Brown, Raymond Hatton, Mildred Coles, Ted Adams, Jimmy Horne, Jr.

WESTERN. Brown, as State Protective League representative, comes to the aid of Horne and Miss Coles, romantic youngsters, by digging up the facts behind the girl's father's suspect operations in revealing the routes of stagecoaches carrying payrolls, information he possesses as the town banker. It turns out that an embezzler, guilty of a crime for which the banker in his youth was jailed in error, has been forcing him to provide the information.

UNKNOWN ISLAND (Film Classics-Albert J. Cohen)

PRODUCER: Albert J. Cohen. DIRECTOR: Jack Bernhard. PLAYERS: Virginia Grey, Barton MacLane, Philip Reed, Richard Denning.

ADVENTURE. A party of adventurers, including the wife of one of them and a seaman enamoured of her, seek and find a South Pacific island where prehistoric animals still live. Encounters with the giant Tyranosaurus, Giant Sloth, Hornbacked Lizard and Dinosaurus alternate with personal conflicts between the adventurers to mount to a climax topped by a death battle between two of the beasts.

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

For Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation, see Service Data page numbers in last column.

Short Subjects Chart with Synopsis Index can be found on pages 4216-4217, issue of June 26, 1948.

Feature product listed by Company on pages 4234-4235, issue of July 10, 1948. For complete listing of 1946-47 Features by Company, see Product Digest, pages 3808-3809, issue of August 30, 1947.

(T) before a date in the list below is the tradeshow date; release dates are given as soon as available.

(†) indicates a box office champion.

						REVIEWED			
Title	*Company*	*Prod. Number*	*Stars*	*Tradeshow or Release Date*	**Running Time**	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
ABBOTT and Costello Meet Frankenstein	Univ.	....	Abbott and Costello	July,'48	83m	July 3,'48	4225	4219	....
Adventures in Silverado	Col.	902	William Bishop-Gloria Henry	Mar. 25,'48	75m	....	....	4086	....
Adventures of Casanova	EL	812	Arturo de Cordova-Lucille Bremer	Feb. 7,'48	83m	Feb. 28,'48	4079	4039	4175
Adventures of Robin Hood (color) (Reissue)	WB	718	Errol Flynn-Olivia de Havilland	Mar. 13,'48	102m	Jan. 17,'48	4019	....	....
Albuquerque (color)	Para.	4709	Randolph Scott-Barbara Britton	Feb. 20,'48	90m	Jan. 24,'48	4030	3956	4190
Alias a Gentleman	MGM	818	Wallace Beery-Tom Drake	Mar.,'48	76m	Feb. 7,'48	4050	3717	....
All My Sons	Univ.	657	Edw. G. Robinson-Arlene Francis	May,'48	94m	Feb. 21,'48	4065	4010	....
Always Together	WB	713	Joyce Reynolds-Robt. Hutton	Jan. 10,'48	78m	Dec. 20,'47	3982	3956	4042
Angels Alley	Mono.	4708	Leo Gorcey-Geneva Gray	Mar. 21,'48	67m	Jan. 24,'48	4030	....	....
An Innocent Affair	UA	....	Fred MacMurray-Madeleine Carroll	Sept. 17,'48	....	....	....	4226	....
Anna Karenina (Brit.)	20th-Fox	820	Vivien Leigh-Ralph Richardson	May,'48	111m	May 1,'48	4145	4127	4207
Another Part of the Forest	Univ.	660	Fredric March-Ann Blyth	June,'48	107m	Apr. 17,'48	4125	4038	4190
An Ideal Husband (color) (Brit.)	20th-Fox	809	Paulette Goddard-Michael Wilding	Mar.,'48	96m	Jan. 17,'48	4017	4000	4042
April Showers	WB	719	Jack Carson-Ann Sothern	Mar. 27,'48	94m	Mar. 13,'48	4094	4051	4175
Arch of Triumph (Special)	UA	....	Ingrid Bergman-Charles Boyer	Mar.,'48	120m	Feb. 21,'48	4065	3487	....
Are You With It?	Univ.	656	Donald O'Connor-Olga San Juan	May,'48	90m	Mar. 13,'48	4095	4039	4207
Argyle Secrets, The	FC	....	William Gargan-Marjorie Lord	May 7,'48	63m	Apr. 24,'48	4137	4069	4207
Arizona Ranger	RKO	814	Tim Holt-Nan Leslie	May,'48	63m	Apr. 3,'48	4110	4103	4207
Arkansas Swing, The	Col.	....	Hoosier Hot Shots-Gloria Henry	July 29,'48	....	....	....	4219	....
Arthur Takes Over	20th-Fox	817	Lois Collier-Jerome Cowan	May,'48	63m	Apr. 10,'48	4117	4111	....
Assigned to Danger	EL	821	Gene Raymond-Noreen Nash	May 19,'48	66m	May 1,'48	4145	4139	4207
BACK Trail	Mono.	4757	Johnny Mack Brown-Mildred Coles	July 18,'48	....	....	....	4235	....
Bad Sister (Brit.)	Univ.	663	Margaret Lockwood-Ian Hunter	July,'48	90m	June 12,'48	4199	....	....
Bambi (Reissue) (color)	RKO	892	Disney Feature Cartoon	Feb. 2,'48	70m	Dec. 6,'47	3966	....	4042
Bandits of Dark Canyon	Rep.	752	Allan Lane-Bob Steele	Dec. 15,'47	59m	Dec. 20,'47	3982	3956	4071
Belle Starr (R.)	20th-Fox	....	Randolph Scott-Gene Tierney	June,'48	87m	June 26,'48	4214	....	....
Berlin Express	RKO	815	Robert Ryan-Merle Oberon	May,'48	86m	Apr. 10,'48	4118	....	....
Best Man Wins	Col.	901	Edgar Buchanan-Anna Lee	May 6,'48	75m	....	....	4146	....
† Best Years of Our Lives	RKO	751	Myrna Loy-Fredric March	July,'48	172m	Nov. 30,'48	3335	3312	3819
Betrayal, The	Astor	....	Martin Eden-Myra Stanton	June,'48	195m	July 10,'48	4233	....	....
Beyond Glory	Para.	4726	Alan Ladd-Donna Reed	Sept. 3,'48	82m	June 19,'48	4205	4039	....
B. F.'s Daughter	MGM	820	Barbara Stanwyck-Van Heflin	Apr.,'48	108m	Feb. 21,'48	4066	4059	4175
† Big Clock, The	Para.	4713	Ray Milland-Maureen O'Sullivan	Apr. 9,'48	95m	Feb. 21,'48	4065	4051	4207
Big City	MGM	827	Margaret O'Brien-Robert Preston	June 3,'48	103m	Apr. 3,'48	4111	4103	4207
Big Punch, The	WB	727	Wayne Morris-Lois Maxwell	June 26,'48	80m	May 29,'48	4182	4155	....
Big Town After Dark	Para.	4706	Phillip Reed-Hillary Brooke	Dec. 12,'47	69m	Nov. 22,'47	3941	3931	4011
Big Town Scandal	Para.	4722	Philip Reed-Hillary Brooke	July 30,'48	62m	May 29,'48	4183	4146	....
Bill and Coo (color)	Rep.	728	Bird Picture	Mar. 28,'48	61m	Dec. 27,'47	4000	....	4207
† Bishop's Wife, The	RKO	852	Cary Grant-Loretta Young	(T) Feb. 16,'48	110m	Nov. 22,'47	3941	3702	4175
Black Arrow, The	Col.	....	Louis Hayward-Janet Blair	Not Set	76m	July 3,'48	4225	4069	....
Black Bart (color)	Univ.	653	Yvonne de Carlo-Dan Duryea	Apr.,'48	80m	Feb. 7,'48	4051	4000	4190
Black Narcissus (Brit.) (color)	Univ.	629	Deborah Kerr-Sabu-David Farrar	Dec.,'47	90m	July 12,'47	3725	....	....
Blazing Across the Pecos	Col.	....	Charles Starrett-Smiley Burnette	July 1,'48	55m	....	....	4226	....
Blonde Ice	FC	....	Leslie Brooks-Robert Paige	May 20,'48	72m	May 22,'48	4174	4103	....
Blonde Savage	EL	807	Leif Erickson-Gale Sherwood	Nov. 22,'47	62m	Oct. 11,'47	3874	....	3933
Blondie's Anniversary	Col.	913	Penny Singleton-Arthur Lake	Dec. 18,'47	67m	....	....	3919	....
Blondie's Reward	Col.	....	Penny Singleton-Arthur Lake	June 3,'48	....	....	....	4165	....
† Body and Soul	UA	....	John Garfield-Lilli Palmer	Nov.,'47	104m	Aug. 16,'47	3781	....	4011
Bold Frontiersman, The	Rep.	754	Allan "Rocky" Lane-Eddie Waller	Apr. 15,'48	60m	May 1,'48	4146	4069	....
Bowery Buckaroos	Mono.	625	Leo Gorcey-Huntz Hall	Nov. 22,'47	66m	Oct. 25,'47	3894	3782	....
Bride Goes Wild, The	MGM	819	Van Johnson-June Allyson	Mar.,'48	98m	Feb. 28,'48	4077	4021	4207
Bring 'Em Back Alive (R.)	RKO	819	Animal Picture	June,'48	70m	Apr. 17,'48	4126	....	....
Brothers, The (British)	Univ.	677	Patricia Roc-Will Fyffe	May 6,'48	90m	May 8,'48	4154	....	....
Bush Christmas	Univ.	635	Chips Rafferty-Helen Grieve	Dec.,'47	76m	Nov. 29,'47	3953	....	4011
CAGED Fury	Para.	4711	Richard Denning-Sheila Ryan	Mar. 5,'48	60m	Feb. 14,'48	4057	....	....
California Firebrand (color)	Rep.	654	Monte Hale-Adrian Booth	Apr. 1,'48	63m	Apr. 24,'48	4137	4051	4207
† Call Northside 777	20th-Fox	805	James Stewart-Helen Walker	Feb.,'48	111m	Jan. 24,'48	4029	....	4207
Campus Honeymoon	Rep.	703	Lyn & Lee Wilde-Adele Mara	Feb. 1,'48	61m	Jan. 31,'48	4037	4031	....
Campus Sleuth	Mono.	4713	Freddie Stewart-June Preisser	Apr. 18,'48	58m	May 15,'48	4162	4127	....

						— REVIEWED —			
Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page
Canon City	EL	826	Scott Brady-Charles Russell	July 6,'48	82m	June 26,'48	4213	4165	....
Captain Boycott (Brit.)	Univ.	652	Stewart Granger-Kathleen Ryan	Jan. '48	92m	Nov. 29,'47	3953	....	4011
† Captain from Castile (color)	20th-Fox	801	Tyrone Power-Jean Peters	Jan.,'48	140m	Nov. 29,'47	3953	3562	4071
Carson City Raiders	Rep.	....	"Rocky" Lane-Eddy Waller	May 13,'48	60m	May 29,'48	4183	4139	....
Casbah	Univ.	655	Yvonne de Carlo-Tony Martin	Apr.,'48	94m	Mar. 6,'48	4085	4010	....
† Cass Timberlane	MGM	B13	Spencer Tracy-Lana Turner	Jan.,'48	120m	Nov. 15,'47	3930	3759	4175
Challenge, The	20th-Fox	807	Tom Conway-June Vincent	Mar.,'48	68m	Feb. 28,'48	4079	....	....
Checkered Coat, The	20th-Fox	825	Tom Conway-Noreen Nash	July,'48	....	....	....	4189	....
Check Your Guns	EL	853	Eddie Dean-Roscoe Ates	Jan. 24,'48	55m	Nov. 15,'47	3930	....	....
Cheyenne Takes Over	EL	530	Al "Lash" LaRue-Al "Fuzzy" St. John	Dec. 13,'47	58m	Dec. 6,'47	3965	3876	4071
Chinese Ring, The	Mono.	626	Roland Winters-Louise Currie	Dec. 6,'47	68m	Dec. 20,'47	3982	3850	4011
Close-Up	EL	B24	Alan Baxter-Virginia Gilmore	June 9,'48	76m	Apr. 17,'48	4125	....	....
Cobra Strikes, The	EL	B20	Sheila Ryan-Leslie Brooks	Apr. 24,'48	62m	....	....	4086	....
Coroner Creek (color)	Col.	....	Randolph Scott-Marguerite Chapman	July,'48	90m	June 12,'48	4197	4190	....
Corvette K-225 (R.)	Realart	....	Randolph Scott-Ella Raines	June,'48	99m	June 19,'48	4206	....	....
Counterfeiters, The	20th-Fox	819	John Sutton-Doris Merrick	June,'48	73m	....	....	4127	....
Crossed Trails	Mono.	4755	Johnny Mack Brown-Lynne Carver	Apr. 11,'48	53m	May 1,'48	4145	4127	....
Crusades, The (R.)	Para.	....	Loretta Young-Henry Wilcoxon	June,'48	125m	May 1,'48	4146	....	....
† DAISY Kenyon	20th-Fox	731	Joan Crawford-Dana Andrews	Dec.,'47	99m	Nov. 29,'47	3953	3B76	4131
Dangerous Years (Wurtzel)	20th-Fox	B04	William Halop-Ann E. Todd	Feb.,'48	62m	Dec. 20,'47	3981	....	4011
Daredevils of the Clouds (formerly Daredevils of the Sky)	Rep.	....	Rob't Livingstone-Mae Clarke	July 26,'48	....	....	....	4175	....
Date With Judy, A (color)	MGM	818	Wallace Beery-Jane Powell	July 29,'48	113m	June 19,'48	4206	4139	....
Dead Don't Dream, The	UA	....	William Boyd-Andy Clyde	Apr. 30,'4B	68m	....	....	4165	....
Dear Murderer (British)	Univ.	658	Eric Portman-Greta Gynt	May,'48	90m	May 15,'48	4161	4139	....
Deep Waters	20th-Fox	B21	Dana Andrews-Jean Peters	Aug.,'48	85m	July 3,'48	4225	4039	....
Design for Death	RKO	871	Documentary	Mar.,'48	48m	Feb. 28,'48	4077	....	....
Devil Ship	Col.	923	Richard Lane-Louise Campbell	Dec. 11,'47	62m	Jan. 17,'48	4019	3943	4042
Devil's Cargo	FC	....	John Calvert-Rochelle Hudson	Apr. 1,'48	61m	Mar. 20,'48	4101	4031	....
Dick Tracy Meets Gruesome (Bl.2)	RKO	809	Boris Karloff-Ralph Byrd	Dec. 6,'47	65m	Oct. 4,'47	3861	....	....
Docks of New Orleans	Mono.	4712	Roland Winters-Victor Sen Young	Apr. 4,'48	64m	Mar. 20,'48	4101	40B6	....
† Double Life, A	Univ.	650	Ronald Colman-Signe Hasso	Mar.,'48	103m	Jan. 3,'48	4001	3956	4131
Dream Girl	Para.	4721	Betty Hutton-Macdonald Carey	July 23,'48	85m	May 15,'48	4163	4146	4207
Dude Goes West, The (AA)	Mono.	AA8	Eddie Albert-Gale Storm	Aug. 30,'48	B6m	May 1,'48	4145	4038	....
† Duel in the Sun (color)	Selznick	....	Jennifer Jones-Joseph Cotten	Apr.,'48	135m	Jan. 11,'47	3409	3363	3933
Duke of West Point (R.)	SG	....	Louis Hayward-Joan Fontaine	June 10,'48	108m	June 19,'48	4207	....	....
EASTER Parade (color)	MGM	....	Fred Astaire-Judy Garland	July 8,'48	103m	May 29,'48	4181	4127	....
Embraceable You	WB	....	Dane Clark-Geraldine Brooks	Aug. 21,'48	....	....	....	4175	....
Emperor Waltz, The (color)	Para.	4720	Bing Crosby-Joan Fontaine	July 2,'48	106m	May 8,'48	4153	3611	4207
Enchanted Valley, The (color)	EL	B17	Alan Curtis-Anne Gwynne	Mar. 27,'48	77m	Apr. 3,'48	4111	4086	....
End of the River, The (Brit.)	U-I	....	Sabu-Raymond Lovell	July,'48	80m	June 26,'48	4214	....	....
Escape (Brit.)	20th-Fox	822	Rex Harrison-Peggy Cummins	Not Set	78m	May 29,'48	4183	....	....
Exile, The	Univ.	630	Douglas Fairbanks, Jr.-Maria Montez	Nov.,'47	92m	Oct. 25,'47	3893	3865	4131
Eyes of Texas	Rep.	732	Roy Rogers-Lynne Roberts	July 15,'48	....	....	....	4219	....
FABULOUS Texan	Rep.	624	William Elliott-John Carroll	Nov. 9,'47	95m	Nov. 15,'47	3930	3907	3983
Feudin', Fussin' and A-Fightin'	Univ.	....	Donald O'Connor-Marjorie Main	July,'48	78m	June 12,'48	4199	....	....
Fighting Back	20th-Fox	828	Paul Langton-Jean Rogers	Aug.,'48	....	....	....	4189	....
Fighting Father Dunne	RKO	816	Pat O'Brien-Myrna Dell	June,'48	93m	May 15,'48	4161	4139	4190
Fighting 69th, The (R.)	WB	723	James Cagney-Pat O'Brien	May B,'48	79m	Apr. 17,'48	4126	...	.
Flame, The	Rep.	628	John Carroll-Vera Ralston	Nov. 24,'47	97m	Jan. 17,'48	4018	3931	4042
Flirting with Fate (R.)	SG	....	Joe E. Brown-Beverly Roberts	May 28,'48	70m	May 22,'48	4174	....	....
Flowing Gold (R.)	WB	730	J. Garfield-Pat O'Brien-Frances Farmer	July 17,'48	82m	June 19,'48	4206	....	....
Foreign Affair, A	Para.	....	Jean Arthur-John Lund	Aug. 20,'48	116m	June 19,'48	4206	4139	....
For You I Die	FC	....	Cathy Downs-Paul Langton-Mischa Auer	Jan.,'48	76m	Dec. 20,'47	3982	3972	..
† Fort Apache	RKO	870	H. Fonda-J. Wayne-Shirley Temple	Apr.,'48	127m	Mar. 13,'48	4094	....	4207
Four Faces West	UA	....	Joel McCrea-Frances Dee	July 9,'48	90m	May 15,'48	4162	....	....
French Leave	Mono.	4714	Jackie Cooper-Jackie Coogan	Apr. 25,'48	63m	Apr. 24,'48	4138	4127	....
Frontier Marshal (R.)	20th-Fox	....	Randolph Scott-Nancy Kelly	June,'48	71m	June 26,'48	4214	....	....
Frontier Agent	Mono.	4756	Johnny Mack Brown-Raymond Hatton	May 16,'48	56m	....	....	4175	....
Fugitive, The (Special)	RKO	863	Henry Fonda-Dolores Del Rio	Nov. 3,'47	104m	Nov. 8,'47	3917	3895	....
† Fuller Brush Man	Col.	....	Red Skelton-Janet Blair	June,'48	93m	May 8,'48	4154	4139	...
Fury at Furnace Creek	20th-Fox	815	Victor Mature-Colleen Gray	May,'48	88m	Apr. 10,'48	4117	4039	4190
GALLANT Legion, The	Rep.	....	Wm. Elliott-Jos. Schildkraut	July 25,'48	88m	May 29,'48	4182	....	....
Gangster, The (AA)	Mono.	AA3	Barry Sullivan-Belita	Nov. 22,'47	83m	Oct. 4,'47	3861	3666	....
Gay Intruders, The	20th-Fox	....	John Emery-Tamara Geva	Not Set	68m	June 19,'48	4206	....	....
Gay Ranchero (color)	Rep.	644	Roy Rogers-Jane Frazee	Jan. 10,'48	72m	Jan. 17,'48	4018	3931	4042
† Gentleman's Agreement	20th-Fox	B06	Gregory Peck-Dorothy McGuire	Mar.,'48	118m	Nov. 15,'47	3929	3818	4175
Give My Regards to Broadway (color)	20th-Fox	827	Dan Dailey-Nancy Guild	June,'48	92m	May 29,'48	41B1	4165	....
Glamour Girl	Col.	907	Gene Krupa Orch.-J. Leonard	Jan. 16,'48	68m	....	....	3992	....
God's Country and the Woman (R.)	WB	729	George Brent-Beverly Roberts	July 17,'48	71m	June 19,'48	4206	....	....
Good News (color)	MGM	B10	June Allyson-Peter Lawford	Dec.,'47	93m	Dec. 6,'47	3965	3850	4131
Good Sam	RKO	....	Gary Cooper-Ann Sheridan	Sept.,'48	....	....	....	4146	....
† Green Dolphin Street	MGM	811	Lana Turner-Van Heflin	Nov. 5,'47	141m	Oct. 25,'47	3894	3587	4042
† Green Grass of Wyoming (color)	20th-Fox	81B	Peggy Cummins-Chas. Coburn	June,'48	89m	Apr. 24,'48	4137	4038	4207
Guns of Hate	RKO	....	Tim Holt-Nan Leslie	June 18,'48	62m	May 15,'48	4162	4155	....
Gun Talk	Mono.	674	Johnny Mack Brown-Raymond Hatton	Dec. 20,'47	58m	Jan. 17,'48	4019	3919	4071
HALF Past Midnight (Wurtzel)	20th-Fox	808	Kent Taylor-Peggy Knudsen	Mar.,'48	69m	Feb. 14,'48	4059	4039	....
Hamlet (Brit.)	U-I	Spcl.	Laurence Olivier-Jean Simmons	Not Set	153m	July 3,'48	....	....	....
Hatter's Castle (Brit.)	Para.	....	R. Newton-Jas. Mason-D. Kerr	June 18,'48	99m	Apr. 10,'48	4118	4111	....
Hawk of Powder River, The	EL	856	Eddie Dean-Jennifer Holt	Apr. 10,'48	54m	Mar. 6,'48	4086	....	....
Hazard	Para.	4716	Paulette Goddard-Macdonald Carey	May 28,'48	95m	Mar. 20,'48	4101	4069	4190
Heading for Heaven	EL	810	Stuart Erwin-Glenda Farrell	Jan. 17,'48	71m	Dec. 20,'47	3982	....	4042

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Heart of Virginia	Rep.	707	Janet Martin-Robert Lowery	Apr. 25,'48	60m	May 8,'48	4154	4117	....
Her Husband's Affairs	Col.	929	Franchot Tone-Lucille Ball	Nov. 12,'47	86m	July 26,'47	3745	3735	4190
Here Comes Trouble (color)	UA	....	Wm. Tracy-Beverly Lloyd	Apr.,'48	55m	Apr. 17,'48	4125	4039	....
High Wall	MGM	815	Robert Taylor-Audrey Totter	Feb.,'48	99m	Dec. 20,'47	3981	3972	4131
Hills of Home	MGM	....	Edmund Gwenn-Janet Leigh	Not Set	....	....	....	4235	....
Holiday Camp (Brit.)	Univ.	679	Jack Warner-Hazel Court-Flora Robson	Jan.,'48	97m	Jan. 31,'48	4037	....	4190
† Homecoming	MGM	....	Clark Gable-Lana Turner	May 27,'48	113m	Apr. 3,'48	4109	4079	4207
Hungry Hill (British)	Univ.	....	Margaret Lockwood-Dennis Prince	Not Set	92m	Oct. 18,'47	3885	....	....
Hunted, The (Allied Artists)	Mono.	AA5	Belita-Preston Foster	Apr. 7,'48	85m	Feb. 7,'48	4050	4039	4071
I BECAME a Criminal (Brit.)	WB	717	Sally Gray-Trevor Howard	Mar. 6,'48	78m	Feb. 14,'48	4057	4031	4131
I Love Trouble	Col.	934	Franchot Tone-Janet Blair	Jan.,'48	94m	Jan. 17,'48	4018	3980	4042
If You Knew Susie	RKO	811	Eddie Cantor-Joan Davis	Feb. 7,'48	90m	Feb. 7,'48	4049	3575	4131
If Winter Comes	MGM	814	Walter Pidgeon-Deborah Kerr	Jan.,'48	99m	Dec. 27,'47	3993	3972	4071
I, Jane Doe	Rep.	710	Ruth Hussey-John Carroll	May 25,'48	85m	May 22,'48	4173	4155	....
Indian Summer	RKO	....	Alexander Knox-Ann Sothern	Not Set	....	....	....	3865	....
Inside Story, The	Rep.	705	Marsha Hunt-W. Lundigan-C. Winninger	Mar. 14,'48	87m	Apr. 3,'48	4110	4059	....
Intrigue	UA	....	George Raft-June Havoc	Dec.,'47	90m	Dec. 27,'47	3994	3907	4011
† I Remember Mama	RKO	868	Irene Dunne-Barbara Bel Geddes	(T) Mar. 17,'48	134m	Mar. 13,'48	4093	4079	4207
† Iron Curtain, The	20th-Fox	816	Dana Andrews-Gene Tierney	May,'48	87m	May 15,'48	4163	4127	4190
It Had To Be You	Col.	931	Ginger Rogers-Cornel Wilde	Dec.,'47	98m	Oct. 25,'47	3893	....	4131
I Walk Alone	Para.	4708	Lizabeth Scott-Burt Lancaster	Jan. 16,'48	98m	Dec. 20,'47	3981	3919	4190
I Wouldn't Be in Your Shoes	Mono.	4716	Don Castle-Elyse Knox	May 23,'48	70m	May 8,'48	4154	4127	....
JASSY (Brit.) (color)	Univ.	654	Margaret Lockwood-Basil Sydney	Mar.,'48	96m	Feb. 14,'48	4059	....	....
Jiggs and Maggie in Society	Mono.	4704	Joe Yule-Renie Riano	Jan. 10,'48	66m	Feb. 21,'48	4066	3895	....
Jinx Money	Mono.	4717	Leo Gorcey-Huntz Hall	June 27,'48	68m	May 22,'48	4174	4155	....
Joe Named Palooka, A	Mono.	4719	Joe Kirkwood-Elyse Knox	Aug. 8,'48	....	....	....	4174	....
Joe Palooka in Fighting Mad	Mono.	4709	Joe Kirkwood, Jr.-Elyse Knox	Feb. 7,'48	75m	Jan. 31,'48	4037	4001	....
Julia Misbehaves	MGM	....	Greer Garson-Walter Pidgeon	Aug. 5,'48	....	....	....	4165	....
KEY Largo	WB	731	H. Bogart-E. Robinson-Lauren Bacall	July 31,'48	101m	July 10,'48	4233	4226	....
† Killer McCoy	MGM	809	Mickey Rooney-Brian Donlevy	Dec.,'47	104m	Nov. 1,'47	3907	....	4190
King of the Bandits	Mono.	624	Gilbert Roland-Angela Green	Nov. 8,'47	66m	Nov. 29,'47	3954	3809	....
King of the Gamblers	Rep.	709	Janet Martin-William Wright	May 10,'48	60m	May 29,'48	4183	4117	....
King of the Turf (R.)	SG	....	Adolphe Menjou-Dolores Costello	May 21,'48	88m	May 29,'48	4183	....	....
LADY from Shanghai, The	Col	938	Rita Hayworth-Orson Welles	May,'48	87m	Apr. 17,'48	4125	4069	4207
Last Days of Boot Hill	Col.	964	Charles Starrett-Smiley Burnette	Nov. 20,'47	56m	Dec. 13,'47	3973	3895	....
Last Round-Up, The	Col.	981	Gene Autry-Jean Heather	Nov. 5,'47	77m	Oct. 11,'47	3874	3850	....
Law of the Pampas (R.)	SG	....	William Boyd-Russell Hayden	June 3,'48	79m	June 19,'48	4207	....	....
Le Silence est D'Or (formerly Man About Town)	RKO	864	Maurice Chevalier-Francois Perier	Special	89m	Oct. 25,'47	3893	....	....
Let's Live Again	20th-Fox	813	John Emery-Hillary Brooke	Apr.,'48	67m	Mar. 6,'48	4086	....	4131
Letter from an Unknown Woman, A	Univ.	659	Joan Fontaine-Louis Jourdan	June,'48	90m	Apr. 10,'48	4117	3943	4190
Linda, Be Good	EL	808	Elyse Knox-Marie Wilson	Jan. 3,'48	66m	Nov. 1,'47	3906	3895	....
Lightnin' in the Forest	Rep.	706	Lynn Roberts-Warren Douglas	Mar. 25,'48	58m	Apr. 24,'48	4138	4069	4207
Lone Wolf in London	Col.	917	Gerald Mohr-Nancy Saunders	Nov. 13,'47	68m	Nov. 29,'47	3954	3895	4011
Lost Moment, The	Univ.	626	Robert Cummings-Susan Hayward	Dec.,'47	89m	Oct. 25,'47	3894	....	4071
Lost One, The (La Traviata)	Col.	....	Nelly Corradi-Cino Mattera	Not Set	84m	Apr. 17,'48	4125	....	....
Louisiana	Mono.	4703	Jimmie Davis-Margaret Lindsay	Nov. 1,'47	85m	Aug. 16,'47	3781	3771	...
Love from a Stranger	EL	806	John Hodiak-Sylvia Sidney	Nov. 15,'47	81m	Nov. 8,'47	3917	3907	4042
Lulu Belle	Col.	....	Dorothy Lamour-George Montgomery	Not Set	86m	June 19,'48	4205	....	....
MADONNA of the Desert	Rep.	704	Lynne Roberts-Donald Barry	Feb. 23,'48	60m	Mar. 13,'48	4095	4051	....
Main Street Kid, The	Rep.	701	Al Pearce-Arlene Harris	Jan. 1,'48	64m	Jan. 24,'48	4030	3972	4071
Man-Eater of Kumaon	Univ.	....	Sabu-Wendell Corey-Joanne Page	July,'48	79m	June 26,'48	4213	....	....
Man from Texas	EL	815	James Craig-Johnnie Johnston	Mar. 6,'48	71m	Apr. 3,'48	4109	3895	....
Man of Evil (Brit.)	UA	....	James Mason-Phyllis Calvert	Jan.,'48	90m	Feb. 7,'48	4050	3992	4131
Mary Lou	Col.	906	Frankie Carle Orch.-R. Lowery	Jan. 23,'48	66m	Mar. 13,'48	4095	3992	4131
Mating of Millie, The	Col.	940	Glenn Ford-Evelyn Keyes	Apr.,'48	87m	Mar. 13,'48	4094	4067	4131
Meet Me at Dawn (British)	20th-Fox	812	William Eythe-Stanley Holloway	Apr.,'48	89m	Mar. 20,'48	4101	....	4131
Melody Time (color)	RKO	893	Disney Feature	Aug.,'48	75m	May 22,'48	4173	4155	....
Michael O'Halloran	Mono.	....	Scotty Beckett-Allene Roberts	Not Set	76m	June 19,'48	4205	....	....
Mickey (color)	EL	825	Irene Hervey-Bill Goodwin	June 23,'48	87m	June 19,'48	4205	4155	....
Mine Own Executioner (Brit.)	20th-Fox	824	Burgess Meredith-Dulcie Gray	July 7,'48	105m	June 12,'48	4197	4190	....
Miracle in Harlem	SG	X-3	Stepin Fetchit	Mar. 27,'48	71m	....	....	3919	....
Miracle of the Bells, The	RKO	869	Fred MacMurray-Valli-Frank Sinatra	(T) Mar. 1,'48	120m	Mar. 6,'48	4085	4079	4175
Miraculous Journey (color)	FC	....	Rory Calhoun-Audrey Long	Aug.,'48	....	....	....	4219	....
Miss Annie Rooney (R.)	SG	....	Shirley Temple-William Gargan	June 17,'48	88m	June 19,'48	4207	....	....
Money Madness	FC	....	Hugh Beaumont-Frances Rafferty	Apr. 15,'48	73m	Apr. 3,'48	4110	4069	....
Moonrise	Rep.	714	D. Clark-G. Russell-E. Barrymore	July 11,'48	90m	....	....	4219	....
Mourning Becomes Electra	RKO	865	Rosalind Russell-Michael Redgrave	Not Set	170m	Nov. 22,'47	3941	3919	4131
Mr. Blandings Builds His Dream House	Selznick	206	Cary Grant-Myrna Loy	June,'48	94m	Apr. 3,'48	4110	4010	4175
Mr. Peabody and the Mermaid	U-I	....	William Powell-Ann Blyth	Aug.,'48	89m	July 10,'48	4233	....	....
Mr. Reckless	Para.	4712	William Eythe-Barbara Britton	Mar. 26,'48	66m	Feb. 21,'48	4067	4059	....
My Dog Rusty	Col.	914	T. Donaldson-Ann Doran-John Litel	Apr. 8,'48	67m	....	....	4095	....
My Girl Tisa	WB	715	Lilli Palmer-Sam Wanamaker	Feb. 7,'48	95m	Jan. 24,'48	4029	4010	4071
Mystery in Mexico	RKO	822	Wm. Lundigan-J. White-R. Cortez	July 1,'48	66m	June 26,'48	4214	....	....
† My Wild Irish Rose (color)	WB	711	Dennis Morgan-Andrea King	Dec. 27,'47	101m	Dec. 13,'47	3973	3599	4071
† NAKED City, The	Univ.	651	Barry Fitzgerald-Dorothy Hart	Mar.,'48	96m	Jan. 31,'48	4038	4010	4207
Nicholas Nickleby (British)	Univ.	637	Derek Bond-Cedric Hardwicke	Dec.,'47	94m	Nov. 15,'47	3930	....	....
Night Has a Thousand Eyes	Para.	....	Edw. G. Robinson-Gail Russell	(T) July 9,'48	....	....	....	4226	....
Night Song (Block 2)	RKO	806	Dana Andrews-Merle Oberon	Jan. 17,'48	102m	Nov. 15,'47	3930	3717	4131
Night Unto Night	WB	....	Viveca Lindfors-Ronald Reagan	Not Set	....	....	....	3735	....
Noose Hangs High, The	EL	819	Bud Abbott-Lou Costello	Apr. 17,'48	77m	Apr. 10,'48	4117	4079	4190
Northwest Stampede (color)	EL	....	Joan Leslie-James Craig	July 28,'48	79m	July 3,'48	4225	4219	....

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OCTOBER Man, The (Brit.)	EL	818	John Mills-Joan Graenwood	Mar. 20,'48	85m	Mar. 20,'48	4101	4086	....
Oklahoma Badlands	Rep.	753	Allan 'Rocky" Lane-Mildred Coles	Feb. 22,'48	59m	Mar. 6,'48	4086	4021	....
Oklahoma Blues	Mono.	4761	Jimmy Wakely-Virginia Belmont	Mar. 28,'48	56m	....	....	4095	....
Oliver Twist (Brit.)	EL	828	John H. Davies-Rob't Newton	July 14,'48	....	....	....	4219	....
Old Los Angeles	Rep.	708	Wm. Elliott-J. Carroll-C. McLeod	Apr. 25,'48	88m	July 10,'48	4233	4127	....
On An Island With You (color)	MGM	828	Esther Williams-Peter Lawford	June 24,'48	107m	May 1,'48	4145	4139	4190
On Our Merry Way (formerly Miracle Can Happen)	UA	...	Paulette Goddard-J. Stewart-H. Fonda	June 15,'48	107m	Feb. 7,'48	4049	4038	4131
Opan Secret	EL	813	John Ireland-Jane Randolph	May 5,'48	70m	Jan. 17,'48	4018	....	....
Out of tha Blue	EL	801	George Brent-Virginia Mayo	Oct. 11,'47	85m	Aug. 30,'47	3806	....	4042
Out of the Past (Block 2)	RKO	810	Robert Mitchum-Jana Greer	Dec. 13,'47	97m	Nov. 22,'47	3942	3875	4011
Overland Trail	Mono.	4751	Johnny Mack Brown-Virginia Belmont	Jan. 31,'48	58m	Apr. 3,'48	4110	4001	....
PANHANDLE (AA)	Mono.	AA7	Rod Cameron-Cathy Downs	Fab. 22,'48	84m	Jan. 31,'48	4037	3943	....
Paradine Case, The	Selznick	....	Gregory Peck-Ann Todd	Jan.,'48	115m	Jan. 3,'48	4001	3666	4042
Partners of the Sunset	Mono.	....	Jimmy Wakely-Dub Taylor	May 6,'48	53m	July 10,'48	4235	4175	....
Paarl, The	RKO	867	Pedro Armendariz-Maria Marques	(T) Feb. 10,'48	77m	Feb. 14,'48	4057	....	4131
Parilous Waters (formerly In Self Defense)	Mono.	4707	Don Castle-Audrey Long	Fab. 14,'48	66m	Nov. 1,'47	3906	....	....
Phantom Valley	Col.	965	Charles Starrett-Virginia Hunter	Feb. 19,'48	53m	....	....	4021	....
Piccadilly Incident (Brit.)	MGM	....	Anna Neagle-Michaal Wilding	Not Set	88m	Feb. 7,'48	4050	....	....
Pirate, The (color)	MGM	....	Judy Garland-Gene Kelly	June 10,'48	102m	Apr. 3,'48	4110	3865	4190
Pirates of Monterey (color)	Univ.	632	Maria Montez-Rod Cameron	Dec.,'47	77m	Nov. 22,'47	3942	3127	4011
Pitfall, The	UA	....	Dick Powell-Lizabeth Scott	Aug. 13,'48	....	....	....	4226	....
Portrait of Jenny	Selznick	....	Jennifer Jones-Joseph Cotten	Not Set	....	....	....	4139	....
Port Said	Col.	....	Gloria Henry-William Bishop	Apr. 15,'48	69m	May 22,'48	4174	4127	....
Prairie, The	SG	4705	Alan Baxter-Lenore Aubert	Apr. 10,'48	80m	....	....	3919	....
Prairie Express	Mono.	678	Johnny Mack Brown-Raymond Hatton	Oct. 25,'47	55m	Nov. 29,'47	3955	3809	....
Prairie Outlaws	EL	....	Eddie Dean-Roscoe Ates	May 12,'48	57m	....	....	4183	....
Prince of Thieves, The (color)	Col.	933	Jon Hall-Patricia Morison	Jan.,'48	72m	Nov. 1,'47	3906	3876	....
RACE Street	RKO	821	G. Raft-Wm. Bendix-M. Maxwell	(T) June 22,'48	79m	June 26,'48	4214	4207	....
Range Renegades (formerly Arizona Sunset)	Mono.	4766	Jimmy Wakely-Jennifer Holt	June 6,'48	54m	....	....	4146	....
Range War (R.)	SG	....	William Boyd-Russell Hayden	May 7,'48	66m	May 29,'48	4183	....	....
Raw Deal	EL	822	Dennis O'Keefe-Claire Trevor	May 26,'48	78m	May 22,'48	4173	....	....
Red River	UA	....	John Wayne-Montgomery Clift	Aug. 27,'48	....	....	....	3575	....
Relentless (color)	Col.	937	Robert Young-Marguerite Chapman	Feb. 20,'48	93m	Jan. 17,'48	4017	....	4175
Return of Rin Tin Tin, The (col.)	EL	804	Donald Woods-Bobby Blake	Nov. 1,'47	67m	Nov. 8,'47	3918	3527	....
Return of the Badmen	RKO	917	Randolph Scott-Anne Jeffreys	July 17,'48	90m	May 15,'48	4162	4146	4207
Return of the Lash	EL	755	Al "Lash" LaRue-Al "Fuzzy" St. John	Oct. 11,'47	53m	Nov. 15,'47	3930	3907	....
Return of the Whistler, The	Col.	920	Michael Duane-Lenore Aubert	Mar. 18,'48	63m	Mar. 6,'48	4086	4069	4131
Ridin' Down the Trail	Mono.	685	Jimmy Wakely-Beverly John	Oct. 4,'47	53m	Nov. 29,'47	3955	3850	....
River Lady (color)	Univ.	661	Yvonne de Carlo-Dan Duryea	June,'48	78m	May 8,'48	4153	4010	4190
Road to the Big House, The	SG	4706	John Shalton-Ann Doran	Dec. 27,'47	72m	Nov. 1,'47	3906	3876	....
† Road to Rio	Para.	4707	Bing Crosby-Bob Hope	Dac. 25,'47	100m	Nov. 15,'47	3929	3818	4175
Rocky	Mono.	4705	Roddy McDowall-Edgar Barrier	Mar. 7,'48	76m	June 5,'48	4189	3931	....
Romance on the High Seas (color)	WB	728	Jack Carson-Doris Day-Don DeFore	July 3,'48	99m	June 12,'48	4197	4190	....
Roosevelt Story, The (Special)	UA	....	Documentary	Nov.,'47	80m	July 12,'47	3725	....	....
Rose of Santa Rosa	Col.	951	Eduardo Noriega-Patricia White	Dec. 25,'47	65m	....	....	3931	....
Rose of tha Rio Grande (R)	Mono.	4710	Movita-John Carroll-A. Moreno	Mar. 14,'48	60m	Jan. 17,'48	4019	....	....
Rose of Washington Sq. (R.)	20th-Fox	....	Tyrone Power-Alice Faye	July,'48	86m	June 26,'48	4214	....	....
Roses Are Red (Wurtzel)	20th-Fox	734	Don Castle-Peggy Knudsen	Dec.,'47	66m	Nov. 8,'47	3918	....	....
Ruthless	EL	816	Z. Scott-L. Hayward-Diana Lynn	Apr. 3,'48	102m	Apr. 3,'48	4111	4103	....
SAIGON	Para.	4710	Alan Ladd-Veronica Lake	Mar. 12,'48	94m	Feb. 7,'48	4049	3666	4175
'Sainted' Sisters, The	Para.	4714	Veronica Lake-Joan Caulfield	Apr. 30,'48	89m	Mar. 13,'48	4095	4069	4207
Scudda Hoo, Scudda Hay (color)	20th-Fox	811	Juna Haver-Lon McCallister	Apr.,'48	95m	Mar. 6,'48	4085	4039	4190
Search, The	MGM	....	M. Clift-A. MacMahon-Ivan Jandl	(T) Apr. 23,'48	105m	Apr. 3,'48	4111	....	4131
Sacret Beyond the Door, The	Univ.	627	Joan Bennett-Michaal Redgrava	Fab.,'48	99m	Jan. 10,'48	4009	3956	4042
Secret Service Investigator	Rep.	711	Lloyd Bridges-Lynne Roberts	May 31,'48	60m	June 5,'48	4189	4155	....
† Senator Was Indiscreet, The	Univ.	633	William Powell-Ella Rainas	Jan.,'48	81m	Dec. 13,'47	3973	3956	4131
Seven Sinners (R)	EL	848	Marlene Dietrich-John Wayna	Mar. 27,'48	86m	Mar. 20,'48	4103	....	....
Shadow Valley	EL	852	Eddie Dean-Roscoe Ates	Nov. 29,'47	58m	Nov. 29,'47	3954	....	4071
Shaggy (color)	Para.	4717	Brenda Joyce-Robt. Shayne-Geo. Nokas	Juna 11,'48	72m	Apr. 17,'48	4126	4069	....
Shanghai Chest, The	Mono.	4718	Roland Winters-Mantan Moreland	July 11,'48	....	....	....	4226	....
Shed No Tears	EL	829	Wallace Ford-June Vincent	July 21,'48	70m	....	....	4155	....
Sign of the Ram, The	Col.	936	Susan Peters-Alax. Knox	Mar.,'48	84m	Feb. 7,'48	4050	....	4175
Sign of the Wolf (R)	Mono.	4711	Michael Whalen-Grace Bradley	May 2,'48	69m	Apr. 17,'48	4126	....	....
† Silver River	WB	725	Errol Flynn-Ann Sheridan	May 29,'48	110m	May 8,'48	4153	4021	4190
Silent Conflict	UA	....	William Boyd-Andy Clyde	Apr.,'48	61m	Apr. 10,'48	4118	....	....
† Sitting Pretty	20th-Fox	810	R. Young-Maureen O'Hara-C. Webb	Apr.,'48	84m	Feb. 28,'48	4077	4039	4207
Six-Gun Law	Col.	962	Chas. Starrett-Smilay Burnett	Jan. 9,'48	54m	Feb. 28,'48	4077	4000	....
Sixteen Fathoms Deep (color)	Mono.	4801	Lon Chaney-Arthur Lake	July 25,'48	....	....	....	4155	....
Slave Ship (R.)	20th-Fox	....	Warner Baxter-Wallace Beery	July,'48	92m	June 26,'48	4214	....	....
Sleep, My Love	UA	....	Claudette Colbert-Robert Cummings	Jan.,'48	97m	Jan. 17,'48	4017	3992	4071
Slippy McGee	Rep.	702	Donald Barry-Dale Evans	Jan. 15,'48	65m	Jan. 31,'48	4038	3943	4071
Smart Politics (formerly The Old Gray Mayor)	Mono.	627	June Preisser-Freddie Stewart	Jan. 3,'48	68m	....	....	3907	....
Smart Woman (Allied Artists)	Mono.	AA6	Constance Bennett-Brian Aherne	Apr. 30,'48	90m	Mar. 13,'48	4094	4038	....
Smugglers, The (Brit.) (color)	EL	811	Michael Redgrave-Jean Kent	Jan. 31,'48	85m	Jan. 31,'48	4037	4010	4207
Snake Pit, The	20th-Fox	....	Olivia de Havilland-Leo Genn	Not Set	....	....	....	4039	....
So Evil My Love (Brit.)	Para.	4723	Ray Milland-Ann Todd	Aug. 6,'48	109m	May 29,'48	4182	4155	....
Sofia (color)	FC	....	Gene Raymond-Sigrid Gurie	July,'48	....	....	....	4183	....
Song of Idaho	Col.	952	Kirby Grant-Ken Triatsch	Mar. 30,'48	66m	....	....	4059	....
Song of the Drifter	Mono.	686	Jimmy Wakely-"Cannonball" Taylor	Jan. 17,'48	53m	Apr. 3,'48	4110	3972	....
Song of Love	MGM	804	Katharine Hepburn-Robert Walker	Oct.,'47	118m	July 26,'47	3745	3679	3983
Song of My Heart (AA)	Mono.	AA4	Frank Sundstrom-Audrey Long	Jan. 31,'48	85m	Nov. 8,'47	3917	3717	....

						— REVIEWED —			
Title	*Company*	*Prod. Number*	*Stars*	*Tradeshow or Release Date*	**Running Time**	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
So This Is New York	UA	....	Henry Morgan-Virginia Grey	June 25,'48	79m	May 15,'48	4161	4127	....
Southern Yankee, A	MGM	....	Red Skelton-Brian Donlevy	Aug. 12,'48	....	....	....	4139	...
So Well Remembered (British) (Block 2)	RKO	807	John Mills-Martha Scott	Jan. 10,'48	114m	Nov. 1,'47	3905	3631	....
Speed to Spare	Para.	4715	Richard Arlen-Jean Rogers	May 14,'48	57m	Feb. 21,'48	4066	4059	....
Spiritualist, The	EL	827	Turhan Bey-Lynn Bari	July 7,'48	79m	....	....	4127	....
Stage Struck	Mono.	4715	K. Richmond-Audrey Long-Conrad Nagel	June 13,'48	71m	May 15,'48	4162	4155	....
Stage to Mesa City	EL	758	Al "Fuzzy" St. John-Jennifer Holt	Feb. 15,'48	52m	Jan. 24,'48	4030	....	4042
† State of the Union	MGM	824	Spencer Tracy-Katharine Hepburn	Apr. 29,'48	124m	Apr. 3,'48	4110	4039	4207
Strawberry Roan, The (color)	Col.	....	Gene Autry-Gloria Henry	Not Set	79m	Apr. 24,'48	4137	4067	....
Street With No Name, The	20th-Fox	823	Mark Stevens-Barbara Lawrence	July,'48	91m	June 26,'48	4213	4165	....
Summer Holiday (color)	MGM	821	Mickey Rooney-Gloria DeHaven	May 20,'48	92m	Mar. 13,'48	4093	3599	4207
Sutter's Gold (R)	EL	849	Edw. Arnold-L. Tracy-Binnie Barnes	Mar. 27,'48	93m	Mar. 20,'48	4103	....	....
Sword of the Avenger	EL	823	Ramon del Gado-Sigrid Gurie	June 2,'48	76m	May 15,'48	4163	....	....
Swordsman, The (color)	Col.	932	Larry Parks-Ellen Drew	Jan. 9,'48	81m	Oct. 25,'47	3894	3771	4175
TAKE My Life (Brit.)	EL	814	Greta Gynt-Hugh Williams	Feb. 28,'48	80m	Feb. 21,'48	4066	....	....
Tap Roots (color)	Univ.	....	Van Heflin-Susan Hayward	Aug.,'48	109m	July 3,'48	4226	4010	....
Tarzan and the Mermaids	RKO	....	Johnny Weissmuller-Brenda Joyce	June,'48	68m	Apr. 3,'48	4110	4103	4175
Tarzan's New York Adventure (R)	MGM	823	Johnny Weissmuller-Maureen O'Sullivan	Apr.,'48	71m	Apr. 24,'48	4138	....	....
Tarzan's Secret Treasure (R)	MGM	822	Johnny Weissmuller-Maureen O'Sullivan	Apr.,'48	80m	Apr. 24,'48	4138	....	....
Tawny Pipit (British)	Univ.	680	Bernard Miles-Rosamund John	Not Set	81m	Sept. 13,'47	3829	....	...
Tender Years, The	20th-Fox	803	Joe E. Brown-Noreen Nash	Jan.,'48	81m	Dec. 6,'47	3965	....	4011
Tenth Avenue Angel	MGM	816	Margaret O'Brien-George Murphy	Feb.,'48	74m	Jan. 17,'48	4017	3031	4042
Texas, Brooklyn and Heaven	UA	....	Guy Madison-Diana Lynn	July 16,'48	....	....	....	4190	....
That Hagen Girl	WB	707	Ronald Reagan-Shirley Temple	Nov. 1,'47	83m	Oct. 25,'47	3893	....	3983
That Lady in Ermine	20th-Fox	....	Betty Grable-Douglas Fairbanks, Jr.	Not Set	....	....	....	4226	....
13 Lead Soldiers	20th-Fox	814	Tom Conway-Maria Palmer	Apr.,'48	67m	May 29,'48	4182	4051	....
† This Time for Keeps (color)	MGM	808	Esther Williams-Jimmy Durante	Nov.,'47	106m	Oct. 11,'47	3873	3865	4190
† Three Daring Daughters (color)	MGM	817	Jeanette MacDonald-Jose Iturbi	Mar.,'48	115m	Feb. 14,'48	4057	3599	4131
The Three Musketeers (color)	MGM	....	Lana Turner-Gene Kelly	Sept.,'48	....	....	....	4189	....
Thunderhoof	Col.	....	Preston Foster-Mary Stuart	July 8,'48	77m	....	....	4165	....
Timber Trail (color)	Rep.	656	Monte Hale-Lynne Roberts	June 15,'48	67m	July 3,'48	4226	4069	....
Time of Your Life, The	UA	....	Jas. Cagney-W. Morris-Jeanne Cagney	July 30,'48	109½m	May 29,'48	4182	4174	....
Tioga Kid, The	EL	858	Eddie Dean-Jennifer Holt	June 17,'48	54m	Mar. 13,'48	4095	....	...
T-Men	EL	809	Dennis O'Keefe-Mary Meade	Jan. 10,'48	91m	Dec. 20,'47	3981	....	4131
To the Ends of the Earth	Col.	935	Dick Powell-Signe Hasso	Feb. 27,'48	109m	Jan. 24,'48	4030	4010	4175
To the Victor	WB	720	Dennis Morgan-Viveca Lindfors	Apr. 10,'48	99m	Apr. 3,'48	4109	4021	....
Tornado Range	EL	854	Eddie Dean-Roscoe Ates	Feb. 21,'48	56m	Feb. 21,'48	4067	4031	....
Trail of the Mounties	SG	4708	Russell Hayden-Jennifer Holt	Feb. 21,'48	42m	....	....	3931	....
Train to Alcatraz	Rep.	712	W. Phipps-D. Barry-Janet Martin	June 28,'48	60m	....	....	4174	....
Trapped by Boston Blackie	Col.	921	Chester Morris-Richard Lane	May 13,'48	67m	May 1,'48	4146	4239	....
† Treasure of the Sierra Madre, The	WB	714	Humphrey Bogart-Walter Huston	Jan. 24,'48	126m	Jan. 10,'48	4009	4000	4131
Triggerman	Mono.	4752	Johnny Mack Brown-Virginia Carroll	June 20,'48	56m	....	....	4219	....
Trouble in Sundown (Reissue)	RKO	885	George O'Brien-Rosalind Keith	Mar. 2,'48	60m	Jan. 17,'48	4019	....	....
Twisted Road, The	RKO	820	Cathy O'Donnell-Farley Granger	July,'48	95m	June 26,'48	4213	....	....
Two Blondes and a Redhead	Col.	919	Jean Porter-Jimmy Lloyd	Nov. 6,'47	70m	Nov. 29,'47	3954	3895	4011
† Tycoon (color)	RKO	866	John Wayne-Laraine Day	Dec. 27,'47	126m	Dec. 6,'47	3965	3956	4190
† UNCONQUERED (color)	Para.	4725	Gary Cooper-Paulette Goddard	Apr. 2,'48	146m	Sept. 27,'47	3849	3809	4175
Under California Stars (color)	Rep.	731	Roy Rogers-Jane Frazee	May 1,'48	70m	May 15,'48	4162	4139	....
Under Colorado Skies (color)	Rep.	652	Monte Hale-Adrian Booth	Dec. 15,'47	65m	Dec. 20,'47	3982	3949	4071
Unknown Island (color)	FC	....	Virginia Grey-Barton MacLane	Sept.,'48	....	....	....	4235	....
Upturned Glass, The (British)	Univ.	631	James Mason-Rosamund John	Nov.,'47	87m	Nov. 1,'47	3905	....	....
Up in Central Park	Univ.	662	Deanna Durbin-Dick Haymes	June,'48	87m	May 29,'48	4181	4010	....
VALLEY of the Giants (col.) (R.)	WB	722	Wayne Morris-Claire Trevor	May 8,'48	78m	Apr. 17,'48	4126	....	....
Velvet Touch, The	RKO	872	Rosalind Russell-Leo Genn	Aug.,'48	....	....	....	4139	....
Vicious Circle, The	UA	....	Conrad Nagel-F. Kortner-Lyle Talbot	July 30,'48	77m	June 5,'48	4189	....	....
† Voice of the Turtle, The	WB	716	Eleanor Parker-Ronald Reagan	Feb. 21,'48	103m	Dec. 27,'47	3993	3831	4175
WALLFLOWER	WB	726	Joyce Reynolds-Robert Hutton	June 12,'48	77m	May 22,'48	4173	3876	....
Walls of Jericho	20th-Fox	826	Linda Darnell-Cornel Wilde	Aug.,'48	....	....	....	4165	....
Waterfront at Midnight	Para.	4719	Wm. Gargan-Mary Beth Hughes	June 25,'48	63m	May 15,'48	4161	4069	4207
West of Sonora	Col.	966	Chas. Starrett-Smiley Burnette	Mar. 25,'48	55m	....	....	4069	....
Western Heritage	RKO	812	Tim Holt-Nan Leslie	Jan. 24,'48	61m	Feb. 7,'48	4051	....	4071
Westward Trail, The	EL	855	Eddie Dean-Phyllis Planchard	Mar. 13,'48	58m	Feb. 28,'48	4077	....	....
Where the North Begins	Para.	4704	Russell Hayden-Jennifer Holt	Dec. 13,'47	42m	....	....	3919	....
Whiplash	WB	....	Dane Clark-Alexis Smith	Not Set	....	....	....	3717	....
Whirlwind Raiders	Col.	963	Charles Starrett-Smiley Burnette	May 13,'48	54m	May 15,'48	4163	4155	....
Whispering City (British)	EL	805	Helmut Dantine-Mary Anderson	Nov. 15,'47	89m	Sept. 6,'47	3817	....	4042
Who Killed Doc' Robbin?	UA	....	Virginia Grey-Don Castle	Apr. 9,'48	55m	May 8,'48	4154	....	....
Wild Horse Mesa (Block 2)	RKO	808	Tim Holt-Nan Leslie	Dec. 20,'47	60m	Nov. 22,'47	3942	3931	4071
Will It Happen Again	FC	....	Documentary	April,'48	61m	....	....	4226	....
Wings Over Honolulu (R.)	Realart	....	Ray Milland-Wendy Barrie	June,'48	78m	June 19,'48	4206	....	....
Winter Meeting	WB	721	Bette Davis-Jim Davis	Apr. 24,'48	104m	Apr. 10,'48	4118	4021	4190
Woman from Tangier, The	Col.	910	Adele Jergens-Stephen Dunne	Feb. 12,'48	66m	Feb. 7,'48	4051	4021	4071
Woman in White, The	WB	724	Alexis Smith-Sydney Greenstreet	May 15,'48	109m	Apr. 24,'48	4137	3575	4207
Woman's Vengeance, A	Univ.	634	Charles Boyer-Rachel Kempson	Feb.,'48	96m	Dec. 27,'47	3993	3972	4071
Women in the Night	FC	....	Tala Birell-William Henry	Jan. 23,'48	90m	Jan. 17,'48	4018	3992	....
Wreck of the Hesperus, The	Col.	802	Willard Parker-Patricia White	Feb. 5,'48	68m	June 12,'48	4199	4021	....
YOU Were Meant for Me	20th-Fox	802	Jeanne Crain-Dan Dailey	Feb.,'48	91m	Jan. 24,'48	4029	....	4190

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In this issue —

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VOL. 172, NO. 3: JULY 17, 1948

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★

MAY

SPENCER TRACY
KATHARINE HEPBURN
VAN JOHNSON
Angela Lansbury
Adolphe Menjou, Lewis Stone
in FRANK CAPRA's
"STATE OF THE UNION."

* * *

"SUMMER HOLIDAY"
(Technicolor).
MICKEY ROONEY
GLORIA DeHAVEN
Walter Huston, Frank Morgan
Butch Jenkins, Marilyn Maxwell
Agnes Moorehead, Selena Royle.

* * *

CLARK GABLE
LANA TURNER
Anne Baxter, John Hodiak
in "HOMECOMING"
Ray Collins, Gladys Cooper,
Cameron Mitchell.

JUNE

"BIG CITY"
Starring Margaret O'Brien
Robert Preston, Danny Thomas
George Murphy, Karin Booth
Edward Arnold, Butch Jenkins
Betty Garrett, Lotte Lehmann.

* * *

JUDY GARLAND, GENE KELLY in
"THE PIRATE" *(Technicolor).*
Walter Slezak, Gladys Cooper
Reginald Owen.

* * *

ESTHER WILLIAMS, PETER LAWFORD
RICARDO MONTALBAN
JIMMY DURANTE, CYD CHARISSE
XAVIER CUGAT in "ON AN ISLAND
WITH YOU" *(Technicolor).*

JULY

IRVING BERLIN's
"EASTER PARADE"
(Technicolor). Starring
JUDY GARLAND, FRED ASTAIRE
PETER LAWFORD, ANN MILLER.

* * *

"A DATE WITH JUDY"
(Technicolor).
Starring WALLACE BEERY,
JANE POWELL, ELIZABETH TAYLOR
CARMEN MIRANDA, XAVIER CUGAT
ROBERT STACK.

AUGUST

GREER GARSON
WALTER PIDGEON in
"JULIA MISBEHAVES"
PETER LAWFORD, ELIZABETH TAYLOR
CESAR ROMERO, Lucile Watson
Nigel Bruce, Mary Boland
Reginald Owen.

* * *

MONTGOMERY CLIFT
ALINE MacMAHON
JARMILA NOVOTNA
in "THE SEARCH"

* * *

RED SKELTON, BRIAN DONLEVY
in "A SOUTHERN YANKEE"
Arlene Dahl, George Coulouris
Lloyd Gough, John Ireland
Minor Watson.

SEPTEMBER

"THE THREE MUSKETEERS"
(Technicolor).
LANA TURNER, GENE KELLY
JUNE ALLYSON, VAN HEFLIN
ANGELA LANSBURY,
Frank Morgan, Vincent Price
Keenan Wynn, John Sutton
Gig Young.

* * *

LASSIE in "HILLS OF HOME"
(Technicolor). Co-starring
EDMUND GWENN, DONALD CRISP
TOM DRAKE, JANET LEIGH.

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MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher TERRY RAMSAYE, Editor

Vol. 172, No. 3 July 17, 1948

NO QUOTAS!

THE RESOURCES of these United States are being variously enlisted, demanded and drafted under threat and plea for the rescue and rehabilitation of a weary, war-wrecked world.

The pressures come in the name of humanity and the constructive causes of civilization, but the beckoning address for delivery is ever into the hands of political bosses and selfish ideological cliques.

Among those pressures, appearing in many forms and guises, is the challengingly familiar motion picture quota—always addressed inevitably at the competent film industry of the United States.

¶ These quotas all resolve into the same basic scheme: "We will permit only about so much of American movies, and at such-and-such a fraction of what our nationals are willing to spend to see them." That sounds economic, but, while there may be some of that, there is a lot more of something else, meaning: "We will take your money and your goods, but we will arbitrarily limit our people in seeing your screen reflection of the life and economy which produces the resources which we will be sharing."

The quotas are ostensibly about dollars—but actually they are about many other things, too.

The plain fact is that the motion picture industry of the United States is in business as a business making a world merchandise, a production of goods for world consumption addressed at the interest of the customers around the world. It is a part of the functioning of business around-the-world, the way business must serve a world society, if it is to be served.

¶ But our trade is enmeshed with world-politics, and the assorted political games of tiddly-de-winks played by the politicians whose major relation to business is taxation and the erection of political barriers to political ends.

This industry, no more than any other, wants more government in business. But it faces a world in which most all other governments are not only in business, but dictating to it in all detail.

American industry, and its screen industry as a sensitive part of it, can not stand alone against those overseas socializations and assorted dictatorships.

The time has arrived when the State Department of the United States must face the fact that it is called upon to take and make clear a position. The time has arrived when the State Department, acting on the authority of international agreements which guarantee fair play for American business, must demand that these agreements be lived up to.

¶ The American motion picture industry has no flaming desire to stand alone in international strife, but it may be observed that among all the other great industries of the nation it is well equipped by its skills and resources to do so. But the time has arrived at which neither this industry nor any other industry as merely private business can stand alone in foreign trade. Government must deal with government.

It is conspicuously observable that the gestures, movements and variously guised passes at the American motion picture abroad are ever cloaked in terms of taxation.

This industry is not looking for an immunity from taxation. It does, however, hold to the position that taxes are justified by requirement for revenue only, for the sane conduct of government. There can be no approval of taxation for political and ideological causes. And confiscatory taxes are to be recognized as sheer expression of punitive purposes and jealous designs.

¶ In these United States there are no equivalent quota restrictions. Subject to reasonable tariffs, any one in the world can make anything and sell it in this country, up to the limits of the demand of the customers.

The American market is not a rigged game. It is a part of a free economy—and it is the economy which is now being called upon to redeem the world. The wealth of America is created by free men developing their skills and natural resources. They are entitled to expect, if they must give to the world, that they shall have a free world for their work as well as for their giving. No quotas!

THIS WEEK IN THE NEWS

Schary to MGM

Hollywood Bureau

DORE SCHARY was signed Tuesday to a long term contract as vice-president in charge of production for Metro-Goldwyn-Mayer. He will serve under the direction of Louis B. Mayer, who heads production for the studio. Mr. Schary returns to the studio where he spent eight years, first as a writer, then as a producer, later as an executive.

Mr. Schary recently resigned as head of production for RKO, his resignation following shortly upon Howard Hughes taking over control of that company. He had held his RKO position since January, 1947. Previously he had been a producer for David O. Selznick's Vanguard Films.

Mr. Schary's appointment followed week-end conferences in Hollywood among Nicholas M. Schenck, Loew's president; Mr. Mayer, Edgar J. Mannix and Benjamin Thau, production executives.

In a formal statement, Mr. Schary promised a program of "good films about a good world."

Mr. Hughes Arrives

Hollywood Bureau

REORGANIZATION was in animated process in Hollywood this week, the major turbulence brought on by Howard Hughes, who recently acquired a controlling interest in RKO.

Following the dismissal of approximately half of RKO's permanent studio personnel on Saturday, the dropping of plans for four major productions, including, possibly, "The Robe," the RKO board met here in a two-day guarded and secret session in the home of N. Peter Rathvon, RKO president.

There, on a private hilltop, two miles north and up from the Beverly Hills Hotel, the meeting was concluded at 11 P.M. Monday when the conclave told the long-waiting press that a board and stockholders' meeting would be held August 31 at Wilmington, Del. That was all, officially.

Wednesday, Mr. Rathvon, who is in charge of the studio, announced four top budget films, four to five smaller budget features and a flow of short subjects will be made in the next five months. At mid-week there was no indication of a replacement for Mr. Schary.

Attending the meetings, in addition to Mr. Rathvon and Mr. Hughes were Floyd Odlum, board chairman; Ned Depinet, Harry Durning, Frederick Ehrman, L. Lawrence Green, and George H. Shaw, board members, and Malcom Kingsberg, RKO Theatres president.

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RECOVERY plan guaranty to cover new pictures only Page 20

REVIEWER considers ham on rye — with some reference to films Page 22

TELECASTERS reverse stand, give pickup rights to theatre Page 23

THE MOVIES go to bed-ridden veterans, bringing touch of home Page 24

BRITISH producers plan check on quota compliance in theatres Page 26

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THE THEATRES of St. John, N. B., have joined in a plan to distribute free tickets to student nurses at the local hospitals. The exhibitors are of the opinion that in view of their extremely low pay the students find it hard to save up to buy an admission. The arrangements call for each theatre to donate a stipulated number of tickets each week and for the nurses in charge of the training schools to distribute the tickets.

Super Trailer

"MAGIC CITY"—that's Hollywood and that's the title of a nine-minute combination short subject and trailer that Paramount has produced. The subject does a deft job of advertising a long string of shows coming off the Paramount lot and of combining this with a message: Hollywood is a sober-minded community, where the stars work hard, go to bed at 12 and get up at a quarter past six. Plot of the subject gives you a young and attractive girl being screen-tested, who is shown around the Paramount lot, given a peek at the various productions, and introduced to the top stars.

Trail Blazer

IRVING LEVIN, of San Francisco Theatres, the fellow who blazed the trail for noiseless popcorn bags with his invention of a "hushed" bag, is still doing his blazing. This week he came up with another innovation: the establishment of a special section in his theatres for worried parents who have left their children in the care of baby-sitters. The parents register as they enter the theatre and, through a special switchboard, telephone calls can be directly relayed to any nervous parent seated in the blocked-off section.

New Screen

LOEW'S STATE, New York, boasts a new screen woven of fibres of plastic glass which, it is claimed, gives 50 per cent more light as well as richer sound effects—particularly in the high frequencies, where the violins, woodwinds and female voices are found. The screen is pure white, with no yellow tint as on ordinary screens, and is the first of its kind to be used in any theatre. The screen was installed for the premiere of MGM's "Easter Parade."

Keeping Cool

MEMBERS of the Motion Picture Theatre Owners of Metropolitan Washington have found a way to keep cool during a business meeting despite Washington's storied heat and humidity. They'll meet Sunday at the Patuxenent River farm of A. Julian Brylawski, president, and the regular business meeting will be followed by a beach party.

A BOOKING schedule set several weeks ago for showing next week at the downtown Clark theatre in Chicago, a second run house, includes: Carole Landis in "One Million B. C." and Rex Harrison and Lilli Palmer in "The Notorious Gentleman."

Financial Contact

OF A THURSDAY evening last week, Spyros Skouras and Twentieth Century-Fox held a cocktails-and-dinner gathering of executives of the staff of Standard & Poor's, a financial reporting service. The guests included ranking representatives of twenty-two brokerage and investment houses, and Gene Tunney, not specially accredited on the guest list. The entertainment included a screening of "The Street With No Name" and various official discussions, in question-and-answer arrangement, concerning the operation and prospects of the company. A dozen executives and departmental heads of Twentieth-Fox were in attendance.

Densitometer

IF YOU'RE having trouble getting readings from only one microlumen, you students of micro-densitometry might try the Ansco Color Densitometer announced at the weekend by the Ansco Division of the General Aniline and Film Corporation. Developed primarily for photographic work, the Densitometer contains filters transmitting at 436 millimicrons and at 546 and 644 millimicrons and so you're able to tell blue from blue and red from red. This electronic color analyzer is so sensitive that it will detect color differences too small to be seen by the average human eye. It can measure 1/100,000,000th of the light emitted by an automobile headlamp, according to Dr. Herman Hoerlin, chief physicist of the Ansco Division.

Ingrid Cut

SEEMS THAT THE girls in London are a little behind times in acquiring the "New Look"—that look that calls for long dresses and short hair. Well, couple of weeks ago, the United Press reports, the girls started running for the hairdressers in such screaming hordes that, says one hair designer, "we've scarcely enough scissors to go around." And why? Ingrid Bergman, she of the short hair, arrived in London June 22. The girls took one look, rushed to the barber and cried, "An Ingrid cut, please."

Don't Disturb

JUST IN CASE there is any doubt about it—cows, not unlike human beings, prefer air conditioned theatres. This was brought out by a film company executive recently returned from India who said that the Hindu belief in the sacredness of the cow was causing Indian theatre owners trouble-no-end. On hot days, it seems, Indian exhibitors operating air-conditioned houses leave their doors open to attract customers from the street. Occasionally a cow may wander by, feel the cool air, and decide to park itself in front of the entrance. Sometimes the animal may have an urge to investigate further and may wander into the lobby where it remains undisturbed until, some moment when no one is looking, the manager applies certain means to cause it to depart. There's never been a poll to establish how the cows react to the pictures.

Opinions

Hollywood Bureau

JAMES NASSER has a new idea for a trailer. He's going to turn his footage into a sort of audience participation film. The audiences attending a series of sneak previews of Mr. Nasser's "An Innocent Affair"—being held in San Jose, Pomona and Fresno, Cal.—will be buttonholed as they come out of the auditorium, placed before a camera, and asked their opinion of the production. Then, while Mr. Nasser hasn't said so positively, he's indicated that the resultant footage will be made up into an "Affair" trailer.

Untold Tale

MGM DIDN'T do at all well with filming Frederic Wakeman's "The Hucksters." That's not our opinion, we hasten to add, it's Bantam Books'. That reprint firm has put out a 25-cent edition of the Book-of-the-Month club selection back in 1946 and on the cover of that edition are these words: "The Whole Story the Movie Didn't Tell."

Education

IT'S DIFFICULT to please everybody, as MGM found out last week. Having submitted one of its productions to the British censor, a shot from the film, showing a man being hit over the head with a bottle, was returned, marked as having been deleted. Added an explanatory note: The sequence had to be cut because it shows "a method of brutality capable of imitation."

AN UNAUTHORIZED person, unknown to MOTION PICTURE HERALD, and using a Woodside, Long Island, address is soliciting publicity releases and theatre passes on the allegation that he is in the editorial service of this publication. Members of this staff carry credentials and they receive their mail pertaining to their functioning at this office. —The Editor.

PEOPLE

STANTON GRIFFIS, chairman of Paramount's executive committee, and former United States Ambassador to Poland, last Thursday was appointed Ambassador to Egypt by President Truman.

ABDUL KADIR KHAN, vice-president of the Chamber of Commerce for Western Pakistan, who has been visiting the United States on behalf of the Indian film industry, sailed for England last Friday on the *Queen Mary*.

EDWARD M. FAY, New England theatre executive and owner of Fay's theatre in Providence, R. I., has been elected chairman of the Providence County chapter of the National Foundation for Infantile Paralysis.

HAROLD CONRAD, former New York newspaperman, left New York for England last Thursday to handle the promotion of J. ARTHUR RANK's Technicolor feature, "The 1948 Olympic Games," which Eagle Lion will distribute in the United States and Latin America.

R. W. CARMICHAEL, former manager of the Los Angeles branch of Republic Pictures, is now manager of the San Francisco exchange. S. C. MARTENSTEIN is the new sales manager.

MEYER LEVIN, producer of "The Illegals," has been awarded the Medal of Freedom by the Army Air Forces for his services as a war correspondent.

WILLIAM DEMELLO, manager of the Western Electric Company (Caribbean) has arrived in New York from Bogota, Colombia, for executive conferences, while E. G. WAGNER, comptroller of the Westrex Corporation, has returned to the home office after a seven-week business trip through Europe.

I. J. HOFFMAN, New England zone manager for Warner Theatres, has been elected to the executive committee of the New Haven, Conn., infantile paralysis drive.

ANDREW B. BREEMAN, manager of A. M. ELLIS' Rockland theatre in Philadelphia, has been promoted to district manager of all the circuit's theatres in that area.

SAM SOBEL has been named branch manager of Film Classics' San Francisco exchange, succeeding the late FRED ABELSON.

MAX E. YOUNGSTEIN, Eagle Lion vice-president in charge of advertising, publicity and exploitation, has been appointed captain of the company's Bill Heineman sales drive, which started last month and ends December 2.

IRVING B. KAHN, radio manager at Twentieth Century-Fox in New York, was promoted Tuesday to an executive position in the company's television department, Spyros Skouras, president, announced.

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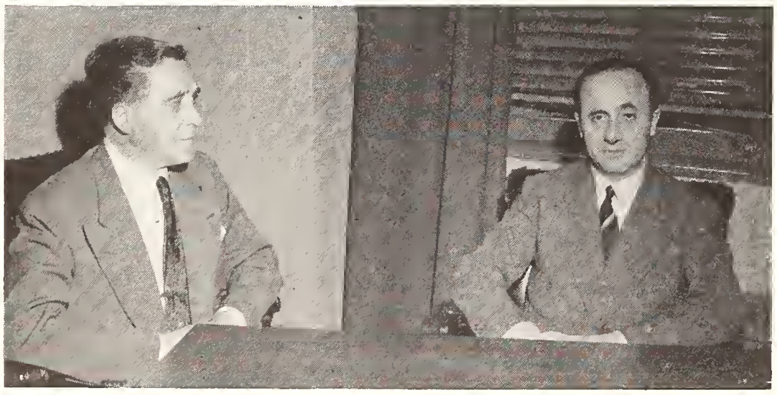
THIS WEEK the Camera reports:

KANSAS CITY farewell party for Howard E. ("Jamey") Jameyson, nearly 40 years a showman and for the past 14 years district manager for Fox Midwest Theatres. The affair was at the Kansas City Club where Mr. Jameyson, seated, is seen surrounded by his friends of the industry. Among the many who attended were Elmer C. Rhoden, president of the Fox Midwest circuit; Fred Souttar, who succeeds Mr. Jameyson; R. C. Borg, Ben Brown, Senn Lawler, George Fuller and many another well-wisher.

DIRECTOR Fred Zinneman last week was honored in Hollywood with a citation by the Foster Parents Plan for War Children for his direction of MGM's "The Search". Presenting the citation is actress and philanthropist Madeleine Carroll.

PARIS PRESS RECEPTION for actress Ingrid Bergman, shown above with Elias Lapinere of the RKO Radio Pictures Paris office, and J. H. Westreich of the Warner office there. Miss Bergman has been in England working on Alfred Hitchcock's "Under Capricorn", Transatlantic Productions' second picture for Warner Brothers release.



By the Herald

VICENTE CASANOVA, right, president of Cifesa, Madrid, Spain's largest producer, is photographed during a New York visit with his distributor, Antonio Mendez. Mr. Casanova brought seven new pictures, including "Don Quixote".

IN BUENOS AIRES, Senora Peron, the Argentine president's wife, discusses with the Cabouli brothers and actor Aldo Fabrizi Guaranteed Pictures' new film, "Emigrantes", for which Henry Arias is the New York agent.

By the Herald

HARRY ROWSON, British film distribution pioneer, has been visiting friends and relatives in this country.

AS HOLLYWOOD STARS visited Mexico City and Mexico's President Miguel Aleman. The stars were Selznick contract players assisting the National Tuberculosis Fund by personal appearance at the premiere of "The Paradine Case". Above, with President Aleman, center, are Mr. and Mrs. Louis Jourdan, Ricky Soma, Robert Mitchum, right, and friends.

A WELCOME at the Radio City Music Hall from Fred A. Cruise (white coat), house manager, to President Romula A. Gallegos of Venezuela. At the left is Brigadier General Russell E. Randall, U. S. Army Air Force; at the right, Madame Gallegos and Walter J. Donnelly, U. S. Ambassador to Venezuela. The visit occurred when President Gallegos toured New York as part of his goodwill mission to this country.

SIGNIFYING the union of Enterprise Productions with MGM: the first visit to the studio by Howard Dietz, center, M-G-M vice-president in charge of advertising and publicity. With him are, left, Charles Einfeld, Enterprise president, and David Loew, chairman of the board. They are on the stage where "No Minor Vices" and "Tucker's People" were produced for M-G-M release.

IN ROME, a deal, for Italian distribution of United Artists' "Sleep, My Love". Seated, Comm. Ferrucio Caramelli, Artisti Associati board chairman, and George Ornstein, U. A. representative. Standing, Messrs. DePero, Mueller and Mastrelli.

ROY BEST DAY
WORLD PREMIERE
"CANON CITY"

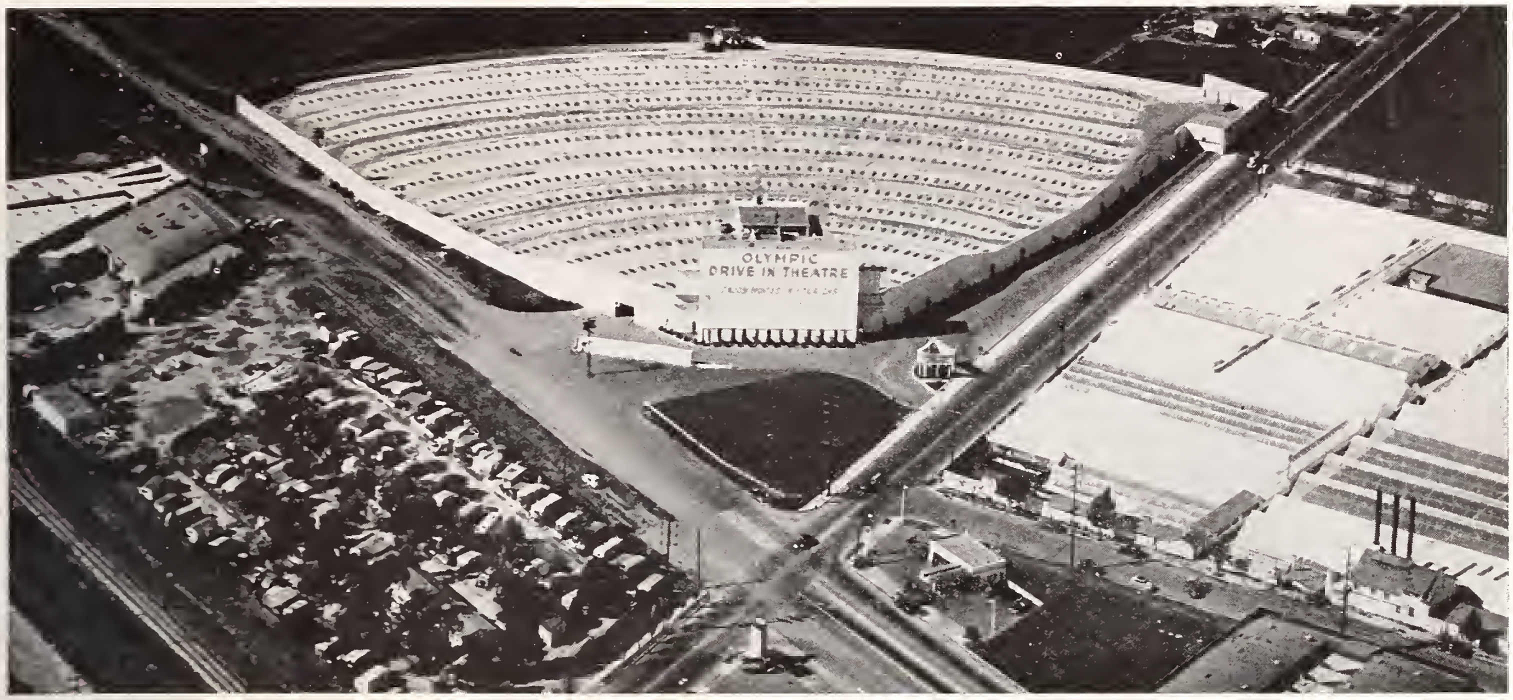
FIRST SHOWING of Eagle Lion's "Canon City" at the city of that name in Colorado. Posed in front of the Skyline theatre: Warden Roy Best; Scott Brady, star; Governor William L. Knous, Senator Ed. Johnson and ex-Governor Ralph Talbot.

DEPARTURE for Europe, from New York, right: Darryl F. Zanuck, Twentieth Century-Fox production vice-president; his daughter, Susan Marie; his wife, Virginia, and George Jessel, actor and producer. The first stop is Paris, then London and Rome.

GLENN McCARTHY PRODUCTIONS
HOLLYWOOD, CALIF.

TEXAS INVASION of Hollywood. Glenn McCarthy, left, oil man, arrives in the production capital with his co-producers, Monty F. Collins, center, and Robert Paige. They will make "The Green Promise". The plane, an eight-passenger Beechcraft, will be used by the new company, Glenn McCarthy Productions.

OSCARS to Britons. At the London affair, at which Jean Hersholt, president of the U. S. Academy of Motion Picture Arts and Sciences, presented the statuettes: Mr. Hersholt and Jean Simmons, British star. See page 31.



The Olympic Drive-In at Olympic Boulevard and Bundy Drive, West Los Angeles, Calif.

THE ROOF'S THE SKY AND SKY IS DRIVE-IN LIMIT

350 Now in Operation; See Run and Rental Problem with Regular Houses

The Drive-In Theatre, the screen's institution of the far-flung crossroads of the nation, impeded by war economy, is hastening to catch up with the motor age of which it is so essentially a product.

Across the wide face of this nation-on-wheels, on the edges of the towns and set back off those arterial highroads which have so shrunk the space between communities, the drive-ins have increased from a casual 100 in the immediate post-war period to approximately 350 today—and the end is far from in sight.

Total May Reach 450 - 500 By End of the Season

By the end of this season alone, the total may well reach 450 to 500, and the drive-in is having its effect, seasonally in most cases, on the profit ledger of the already established standard theatre. William Vance, Cincinnati circuit operator, sees a 10 per cent reduction, due to drive-ins, and others estimate the cut at up to 20 per cent.

With the out-door operation emerging increasingly as strong competition for the regular houses and as a growing source of revenue for the distributors, the problem of rental and run has been thrust to the foreground with future problems foreseen.

The number of out-door establishments now open would have been considerably higher, had it not been for the extremely unseasonable weather during the early part of the year. Construction possibilities soared with the lifting of building controls. The only real bottleneck was, and continues to be, the shortage in structural steel and the general tightness of the labor market. The fact that drive-ins are doing outstanding business and, in many cases, have recouped their investment in the first year of operation, as well as the fact that the drive-in needs less building material than the indoor theatre, has been a strong consideration in the calculations of the builders.

"FLY - IN" THEATRE OPENS IN NEW JERSEY

The world's first "fly-in, drive-in" theatre opened early in June near Asbury Park, N. J. Operated by Edward Brown, Jr., a former Navy flier, the theatre can accommodate 500 cars and 25 planes. The aircraft land on an airstrip adjoining the drive-in, are taxied up to a ramp facing the screen and are equipped with speakers to enable the pilot and the passenger to hear and see the show from the cabin of the plane. A jeep service is provided to haul the plane back to the takeoff strip.

Nevertheless, the outdoor theatre now costs an average of $75,000 to $100,000, or about 20 per cent higher than last year. Adding another $20,000 or more for recreational facilities and all the other provisions for comfort now considered a "must" for the more elaborate drive-in, the cost comes close to that of a regular theatre.

Drive-in operators believe that the year 1949 will find them hitting their full stride. Early this year many of their projects remained in the blueprint stage or were seriously delayed by the unsettled weather conditions. Unseasonably cold weather hit New England, and the rainy season was especially bad in Florida. Tornadoes flattened screen towers and flash floods and high waters submerged many acres of plots where construction already had started. Underground wiring, together with concrete base construction and grading of the ground represent the most important construction elements of a drive-in. A dry field is vital.

Offer Everything from Bottle Warmers to Mechanics

Despite these obstacles, the growth of the drive-in has been astonishing and the patrons' reaction has been indicative of things to come. Operators of the open-air theatre know that the greatest appeal of their institution centers around the availability of the theatre to the whole family, without worry about who is going to "sit with baby" and without having to dress up for the occasion.

Drive-ins these days offer everything

(*Continued on page* 16)

SUMMER HIT-WAVE

All over to it's **PARAMOUNT!** The sid walks of New York from Tim Square to Radio City a thronged with crowds headed f Paramount hits, as Paramou

MY CANDIDATE FOR THIS YEAR'S ACADEMY AWARD
"A FOREIGN AFFAIR IS THE YEAR'S HIT FILM"

"A FORE

BREAKS ALL RECORDS FOR 4th-OF-J
And First day of Seco

"THE EMPE

BREAKS ALL RECORDS FOR FIRST 3-
as last day of 3rd week tops th

"THE CR

FIRST REISSUE EVER TO PLAY THE RIVO

JEAN ARTHUR • M
in "A
with MILLARD MITCHELL • Pro
BILLY WILDER • Screenplay by C

BING CROS
in "THE
Color by TECHNICOLOR • with R
HAYDN • HAROLD VERMILYEA • ro
BILLY WILDER • Writt by

with LORETTA YO
and IAN KEITH • KATHERINE deM
ALAN HALE • GEORGE BARBIE •
Praduced and

HITS NEW YORK !!

eals the 4th-of-July show with
ıree simultaneous successes
ıat are not only the top hits in
wn right now, but are doing
ɔme of the most sensational
ısiness in all B'way history!

AFFAIR"

KEND BUSINESS AT THE PARAMOUNT
tops opening by 28%

R WALTZ"

OSS AT RADIO CITY MUSIC HALL
nd matches day after opening

ADES"

ALL RECENT NEW-PICTURE GROSSES

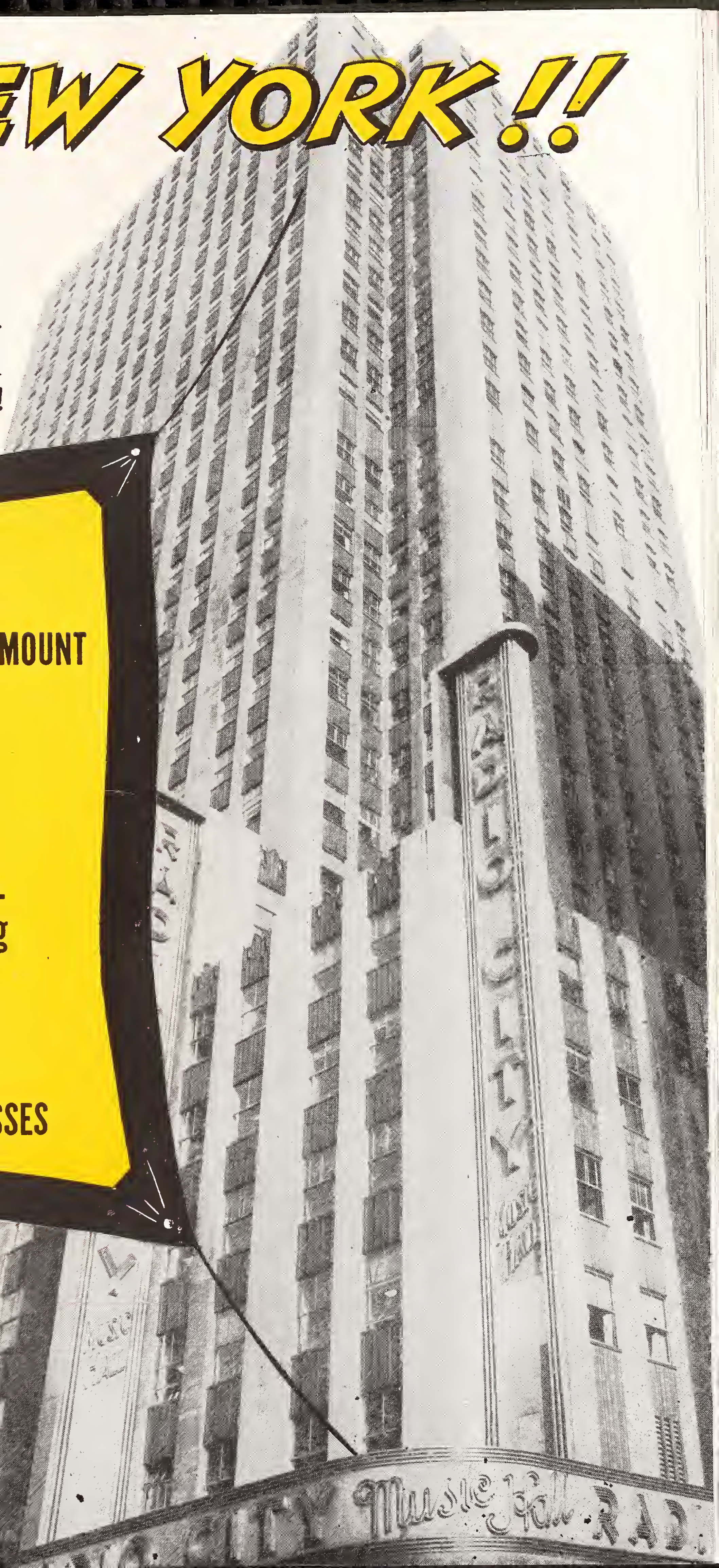
• JOHN LUND

ACKETT • Directed by
Vilder and Richard L. Breen

TAINE
"

ILE WATSON • RICHARD
S BRACKETT • Directed by
and Billy Wilder

VILCOXON
H • JOSEPH SCHILDKRAUT
• PEDRO de CORDOBA
eMILLE



THE DRIVE-IN

(*Continued from page 13*)

from bottle warmers to luxurious playgrounds and auto mechanics to keep the customers happy. Incidentally, of course, this policy means additional income and becomes of importance especially in the sale of candy. The food and drink sold at many of the larger outdoor show places can be counted on for about 50 per cent of the gross at the box office. Where operators chose not to run the stands themselves but to lease the canteen privileges, they can get as much as 35 per cent of the take from the concessionaires.

Two Approaches Seen to Drive-in Sales Policy

There are two lines of thinking on the drive-in sale of popcorn, candy, drinks and the like. In some theatres attendants wander between the rows of parked cars, offering their wares in a loud voice. This is said to insure a higher sales volume, but at the same time it drives away the better-type patrons. Other drive-ins, and these seem to be in the majority, prefer customers to purchase confections and soft drinks at stands set up at the side of the field.

There are many other innovations to attract customers. Some of them already can be put into the "fancy" category. They range from vast playgrounds for the children to walkie-talkie devices for the use of concession attendants; speakers that can be installed in the car and work with the windows shut in case of bad weather. (Patrons can adjust the volume to their liking.) Car repair services, lounges, special attendants to keep the kids busy in special children's playrooms, etc.

The traffic problem ranks prominently along with zoning-board difficulties, especially in areas where the drive-ins are located near larger cities. It is not so acute in states where the drive-ins dot the wide-open spaces. Texas and Ohio lead all other states in the number of open-air installations, with Texas boasting about 90, and Ohio 75 or 80. It becomes serious in the area immediately surrounding Minneapolis, where 12 drive-ins are operating, and around Cleveland, where there are about 55 in operation.

Traffic Problem Serious Near the Big Cities

In the Cleveland territory especially, the mushrooming of the drive-in has created serious traffic problems that cannot be dealt with under present laws. Harry E. Neal, chief engineer of the traffic and safety division of the highway department, has announced that his department will ask the next session of the Ohio legislature to enact regulations controlling roadside developments. This would include not only shopping centers, but also drive-ins.

The state officials' most common complaint is that the drive-ins are built too close to the highways, thereby causing traffic congestion at the points where the cars enter and leave the grounds. In some states operators have consulted with officials, but this cooperation has not been uniform everywhere.

THE FAMILY TOUCH—PLEASING CHILDREN

Accentuating the view that the drive-in is a family theatre where the harried parents can take the youngsters and park them either in—or outside the car—without worry, open air theatres are going in heavily for children's playgrounds, some of them on a very elaborate scale. An empty space near the screen is used as a playground and is equipped with sand boxes, slides and swings. In areas where summer twilight delays outdoor showings, drive-ins have installed pony rides as an added attraction for the family trade. Some drive-ins offer cut-rate prices for children and may play an hour of children's music before the start of the show.

At a time when the drive-in was still an incidental operation of no particular importance to the distributors, the outdoor theatres were content with playing old pictures, not caring much what was shown on their screens. They usually received the last runs, paying flat rentals, and seldom were there any difficulties with neighboring exhibitors. Today the situation is causing concern.

Drive-ins Want Better Product and Clearance

It all boils down to one thing—the drive-ins are making money, and they want better product and better runs. At the same time, they are hesistant to pay for pictures on a percentage basis. The argument is likely to come to a boiling-point next year when the number of drive-ins operating may reach 900 or 1,000. At this point, the sales heads of the distributors are determined not to let outdoor theatres interfere seriously with established houses and to treat them as subsequent-run houses. None of the companies so far has set up a special department to deal with the drive-in problem.

The drive-in operators claim the distributors refuse to grant them day-and-date runs with the neighborhood houses, but want to charge them the same rentals. To this the distributors reply with the charge that the drive-ins want equal runs, but refuse to pay for them. With the average drive-in admission now at about 60 cents, the drive-ins say they are charging the same as the neighborhoods and should get the same runs. Sales executives point out that, while the regular house charges for children, the drive-ins do not. And they say further that the neighborhoods pay percentage terms on many pictures, while the drive-ins insist on paying flat terms.

Company executives say that the future will see large drive-ins pay on a percentage basis, according to gross and capacity. Most of them, however, will be able to buy second run product on flat terms. They say the companies at present are trying to hold back the drive-in to block possible competition with the regular customers. Many are taking the regular clearance. "With better prices they will also get better availability," one executive declared.

New Jersey Situation Compelled to Drop Back

The whole problem was highlighted recently when the Starlite Drive-In in Gloucester, N. J., opened with Twentieth Century-Fox's "Call Northside 777." The film still had several runs in the same area and, had it played the Starlite, it would have played day-and-date with one house and ahead of several other 20th-Fox customers. The upshot was that the date of the drive-in was pushed back and set following all but one of the other runs.

Exhibitors complained also when a 16mm drive-in theatre opened between Schuylkill Haven and Orwigsburg. They protested to the Philadelphia exchange that the distributors were "biting the hand that feeds them" by not protecting the 35mm interests. So far the drive-in operators there have avoided trouble by sticking to last run or old pictures.

Although the middle of the summer has been reached and, for a number of drive-in installations the season which starts in April is already half over, announcements concerning plans for new outdoor theatres continue to come in. The latest include the following:

A drive-in on a twelve-acre site near Portland, Oregon. It will have a capacity of 800 cars and will be built by Outdoor Theatres. Consolidated Amusement Company, Ltd., of Honolulu has contracted for a drive-in within the city limits of Honolulu. It will be the first and will have a capacity of 900 cars. A new 670-car drive-in, to be used as a skating rink in the winter, will be constructed near Memphis by Kemmons Wilson of the Airways theatre organization.

Continue to Announce New Drive-in Theatres

Another open air film theatre has been announced for Saginaw, Michigan. Its capacity will be 770 cars. Reade Theatres, New Jersey, will have one theatre operating by the end of the year and has plans for 27 more. The Fabian-Hellman interests in New York State have announced an 800-car drive-in to be built on the Albany-Troy road. There will be a 300-car outdoor theatre near Spartanburg, South Carolina. Plans have been drawn up for a theatre near Fort Smith, Arkansas. A $50,000 open air theatre was announced recently for Omak, Washington.

MPAA To Survey Drive-Ins

The Motion Picture Association of America, in recognition of the growth of outdoor theatres in the U. S., is undertaking a survey of the drive-in field, it was announced this week. The project, to be worked on by the MPAA's research department, already has gotten underway.

NEW YORK'S CELEBRATED CRITICS DELIVER

TRAIGHT-FROM-THE-SHOULDER PRAISE

For Paramount's

RAIGHT-FROM-THE-SHOULDER PICTURE

ONIN'S MOST HONEST AND SAVAGE NOVEL. ent of excellent screen performers is evident . . . acting compelling. The sequence in which wton discovers his assistant in his mistress's flat l learns that the blackguard has got his daughter h child is a terrifying bit of motion picture melo-ma. Miss Kerr is always right as the unfor-iate victim; Mason fine as an understanding but varted suitor and Emlyn Williams particularly ainous." *—Howard Barnes, Herald Tribune*

• • •

OLENT ENTERTAINMENT . . . WELL PLAYED. tter's Castle' is graphic . . . and it follows Mr. onin's book. Newton is probably one of the nkest villains the screen has ever shown. Miss rr is most touching. Beatrice Varley is extremely ecting. The production picturesque." *Bosley Crowther, N. Y. Times*

• • •

E RECOMMEND IT. lder than Scrooge, evil Hitler, cunning as achiavelli is the middle-ass tradesman whose lcanic life is unfolded 'Hatter's Castle.' This ovie adaptation of A. J. Cronin's best-seller has an excellent cast. Newton portrays the megalomaniac hatter with force, at times injecting a note of pure horror into his characterization. The picture is more or less a one-man performance since every scene is dominated by either the hatter's presence or fear of it. This in no way, however, belittles the other performers. The picture 'comes off'." *—Justin Gilbert, N.Y. Mirror*

• • •

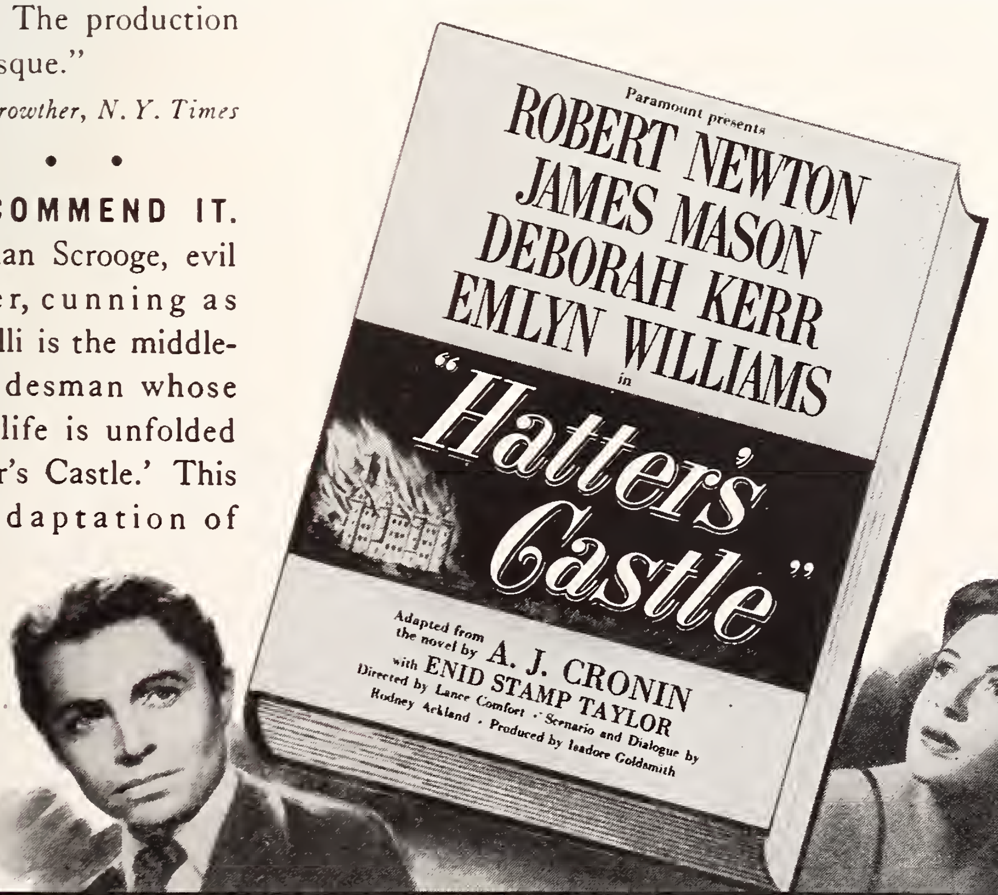
"VIGOROUS EMOTION. EVERYTHING IS THERE. The cast is capable. The settings are interesting, and the atmosphere." *—Eileen Creelman, The Sun*

• • •

"STRONGLY FASHIONED . . . the performances good. Newton dedicated to portrayal of hypocritical tyrant, lets go with both barrels of the bravura actor's spirit that is his." *—Archer Winsten, Post*

• • •

"BURSTING WITH VOLCANIC PERFORMANCES by James Mason, Robert Newton and Emlyn Williams." *—Alton Cook, World-Telegram*


Paramount presents
ROBERT NEWTON
JAMES MASON
DEBORAH KERR
EMLYN WILLIAMS
in
"Hatter's Castle"
Adapted from the novel by A. J. CRONIN
with ENID STAMP TAYLOR
Directed by Lance Comfort · Scenario and Dialogue by Rodney Ackland · Produced by Isadore Goldsmith

BOOK
"THE MAGIC CITY"
—FREE!

The Hollywood Scene

STUDIO-GUILD AGREEMENT SEEN SPUR TO PRODUCTION

by WILLIAM R. WEAVER
Hollywood Editor

The abrupt abatement of the studio strike threat late last week, achieved by agreement between the producers and the Screen Actors Guild upon acceptance of an interim and conditioned contract supplanting the 10-year pact expiring July 31, came too unexpectedly to arrest the sharp decline in production which had set in the week before.

The weekend saw the production index down from 34 to 31, on completion of seven features and the start of four, but there was optimism about an early production upturn in the joint statement by the Association of Motion Picture Producers, the Society of Independent Motion Picture Producers and the SAG: "We hope that this agreement will be the go-ahead signal for increased production of pictures in Hollywood."

So far as the immediate effect of the studio-actor peace itself is concerned, there is solid ground for expectation that production will be stepped up to offset the lag which has been attributed to fear of a general shutdown, but a number of other developments suggest that the acceleration will be gradual rather than swift.

Upturn Expected to Be Gradual in Production

The stoppage of shooting at Universal-International, announced for August and possibly September, is not expected to be cancelled. The change-over in control and policy at RKO Radio gives promise of limiting production to a bare minimum in that quarter for an equivalent period. There is indication, too, that the Metro-Goldwyn-Mayer studio is to undergo a more or less extensive overhauling of operational procedures and policies, probably occasioning a curtailment of shooting for the immediate future. With three major plants relatively inactive at the same time, the prospects of a booming over-all total of production are slight.

The interim contract entered into by actors and producers is less final than either of the parties concerned wished it to be, although there is agreement that it is the best deal that could have been made under present admittedly fluid conditions. The pact runs through December 31, 1950, subject to reopening on certain standard points at the end of 1949 and subject to termination at the end of this year, on 90 days' notice, if agreement is not reached meanwhile on other points still under negotiation, most important of which is the television issue reported in this space last week. Negotiations on television, reissues and other matters not covered by the contract signed, are now in progress.

Contract Does Not End Problem of Television

The television issue, crux of which is the actors' view that players who appear in films for theatre use should receive additional compensation if such films are televised, is not resolved by the interim contract. Producers have agreed to the working out of a separate contract to cover acting exclusively for television, and to cancellation of the interim contract by the guild "if the producers should decide to license for television any film made and released after August 1, 1948, up to December 1, 1950," but the fundamental issue is by-passed, by mutual consent, on the ground that it may be dealt with more satisfactorily when television has progressed to a firmer state of being. (Under a loose and informal interpretation of guild policy, actors wishing to work in television films being produced here have been permitted to do so at minimum screen rates.)

The reissue matter, also subject of continuing negotiations, is expected to be resolved without great difficulty, since the guild's demand in this connection, and stemming wholly from the unemployment equation, is not for additional compensation, but for a stipulation that reissues shall not preempt national screen time beyond a percentage point to be agreed upon.

The Independent Motion Picture Producers Association was to meet this week to consider the new contract. Quick confirmation was expected.

Four New Pictures Go Before Studio Cameras

During the week 20th Century-Fox started "The Fan," produced and directed by Otto Preminger, with Jeanne Crain, George Sanders, Madeleine Carroll, Richard Green and John Sutton in the cast.

RKO Radio launched "Interference," produced by Robert Sparks and directed by Jacques Tourneur, which offers Victor Mature, Lucille Ball, Lizabeth Scott and Sonny Tufts.

Producer Philip N. Krasne went to work on "The Gay Amigo," for United Artists release, a Cisco Kid feature starring Duncan Renaldo, who is also associate-producer, with Leo Carillo alongside.

The newly formed M. R. S. Pictures, Inc., rolled "Inner Sanctum," for Film Classics release, directed by Lew Landers, with Charles Russell, Mary Beth Hughes, Billy House and Lee Patrick.

Industry Committee to Meet July 20 to Form Council

The final steps in the establishment of a motion picture industry council to guide public relations will be taken July 20 in Hollywood. Eric Johnston, president of the Motion Picture Association of America, is expected to preside at the meeting, and representatives of studios, guilds and unions are to report on the attitude of their respective units toward the project.

STARTED

FILM CLASSICS
Inner Sanctum
(M. R. S. Pictures)

RKO RADIO
Interference

20TH CENTURY-FOX
The Fan

UNITED ARTISTS
The Gay Amigo
(Philip N. Krasne)

COMPLETED

COLUMBIA
Wings Westward

MGM
Words and Music

REPUBLIC
The Denver Kid

UNITED ARTISTS
Indian Scout (Small)

UNIVERSAL-INTERNATIONAL
The O'Flynn
(Fairbanks)

WARNER BROTHERS
The Girl from Jones Beach
The Younger Brothers

SHOOTING

COLUMBIA
The Lovers
Song of India
(Gibralter)

EAGLE LION
Tulsa (Wanger)

ENTERPRISE
The Numbers Racket

MGM
Little Women
Act of Violence
The Bribe

PARAMOUNT
The Heiress (Wyler)

RKO RADIO
Tarzan and the Arrow of Death (Lesser)
Baltimore Escapade
Every Girl Should Be Married
Enchanted (Goldwyn)

20TH CENTURY-FOX
Chicken Every Sunday
Yellow Sky
Three Wives
Sand

UNITED ARTISTS
Cover-Up (Nasser)
(formerly "Some Rain Must Fall")

UNIVERSAL-INTERNATIONAL
Black Velvet
Criss Cross
Mexican Hayride
You Gotta Stay Happy (Rampart)
Family Honeymoon

WARNER BROTHERS
Night Beat
June Bride
Look for the Silver Lining
South of St. Louis
(U. S. Pictures)
Fighter Squadron

"'LETTER TO A REBEL' BELONGS ON EVERY SCREEN IN THESE U.S."

— **PHIL M. DALY** *in Film Daily*

- The most important short in years!
- "Folksy, plain-boiled . . . notably interesting," *says Terry Ramsaye in M. P. Herald*
- "Deserving of anyone's screen," *adds M. P. Daily*
- "High entertainment value . . . Presented vividly, forcefully," *reports Film Daily*

RKO Pathe presents

"Letter to a Rebel"

another great

THIS IS AMERICA

Produced by Jay Bonafield
Distributed by RKO Radio

ON THE MARCH

by RED KANN

THE Motion Picture Association of America, determined to unearth celluloid statistics that can stick, has gone surveying again with these results:

Theatres showing double features on established policy—25.1 per cent.

Those running doubles part of the time—36.2 per cent.

House committed to single bills—38.7 per cent.

This adds up to a neat 100 per cent and arithmetical accuracy. But there is a snare, and even a delusion, in this which deserves to be placed on the table. For the MPAA to state so blandly only 25.1 per cent of the nations' theatres play twin bills as established policy clearly is not enough, assuming the figure is beyond reasonable challenge. The territories and the cities in those territories, as well as the types of houses, are essentials if something more accurately approaching the correct evaluation is to come forth.

Here are the double feature stalwarts by exchange areas as MPAA found them:

	Per Cent
New York	75.6
New Haven	75.5
Los Angeles	64.7
Detroit	58.1
Chicago	56.7
San Francisco	52.7
Boston	42.9
Buffalo	42.8
Cleveland	37.0
Milwaukee	35.3
Albany	26.6
Kansas City	24.7
Indianapolis	23.8

Most are areas where population is dense and theatres plentiful so that dollar take can never be ignored. While percentages, by territories, vary with each distributor, it is safe enough to compute that New York is looked for approximately 15, or slightly better, of the national take; Los Angeles about six per cent, Detroit around four, Chicago about six, San Francisco in the neighborhood of 5.50 per cent, Boston six, Buffalo around three, Cleveland better than three, and New Haven, Milwaukee, Albany, Kansas City and Indianapolis approximately a combined ten per cent.

Since these 13 exchange centers represent about 58 per cent of national distributor gross, the prevalence of double feature policies in the theatres in them becomes vastly more significant than the MPAA survey even begins to indicate. Only 25.1 per cent of the country may be found on a full twin bill operating basis, but the real answer, of course, is in the percentage of the national take which this one-quarter represents.

It's enough to keep a lot of Hollywood producers busy and a number of distributors in business.

A sequel to the now extensive argument on overlong features—a staple of this department for months now—is in order.

When we fired away at excessive footage, urged condensation in the interest of a better end result and repeatedly reported for the composite theatre operator as well as for ourselves that the desirable, average length was 90 minutes, there were those who read in things which never were there. In particular, our position either was distorted or misunderstood into the conclusion that here was a campaign booming an arbitrary, stopwatch limit of one hour and a half.

This was, and is, imagination and a figment thereof.

When an attraction is well-constructed, properly knit together and interest-sustaining, its length becomes unimportant. "Red River" proves it. Howard Hughes' film of the opening of the Chisholm Trail is a bang-up attraction and a whale of a job of memorable picture-making from any angle a critic with a scalpel may assume.

It takes 125 minutes to round out as Hawks did it. He was right—to the final minute. If anyone had asked us—a most remote possibility—the answer would have been like lightning: Don't play around with a foot of it.

The true test is what's on the screen. The test and the payoff.

◆ ◆

ON THE PLUS SIDE:

"Key Largo" [Warner]—Stands solidly on its own substantial feet. Interesting and tense study of character degeneration, and regeneration, in front of an awesome Florida hurricane. Strong cast values—Bogart, Robinson, Bacall, Lionel Barrymore. Also Bogart's first since the successful "Treasure of Sierra Madre" and, like his predecessor number, directed grippingly by John Huston. With Eddie Robinson added for for the marquee.

"A Foreign Affair" [Paramount]—Marking the return of Jean Arthur after too long an absence. A comedy-romance backgrounded in the American zone in Germany which proves, among other things, that even after all these years Marlene Dietrich and glamour are practically interchangeable.

"Romance on the High Seas" [Warner]—Lush musical, meaning in Technicolor, with an eye to the future. Meaning by that, in due time, more of newcomer Doris Day, who well nigh steals the picture. She's comely. She's spritely. She has timing. She sings. Sort of a bombshell type. Like Betty Hutton, and also a blonde.

◆ ◆

What with Rank trouble and British quotas, American distributors incline toward encouragement of an independent circuit in England. Very interesting idea and worth watching.

ERP Guaranty Plan to Cover Only New Films

Washington Bureau

Rules and regulations governing the administering of the European Recovery Program's investment guaranty program became effective Tuesday.

As announced Monday, these three points of the program most directly affect those producer-distributors who wish to apply for aid for their overseas programs:

1. Only new film activities or expansion of enterprises already in process will be eligible for aid. Films already abroad or scheduled to go, presumably will not be covered.

2. The programs must be approved by the foreign governments, as well as by the Economic Cooperation Administration. One of the specific items which applicants for aid must submit is "either evidence of approval by the foreign country of the investment as furthering the joint program for European recovery, or a statement of the channel through which negotiations are being or will be conducted."

3. ECA will make the guaranty—as far as information media are concerned—apply to the convertibility of foreign currencies earned by the sale or exhibition of films only "to the extent of the dollar cost of production wholly attributable to these specific products."

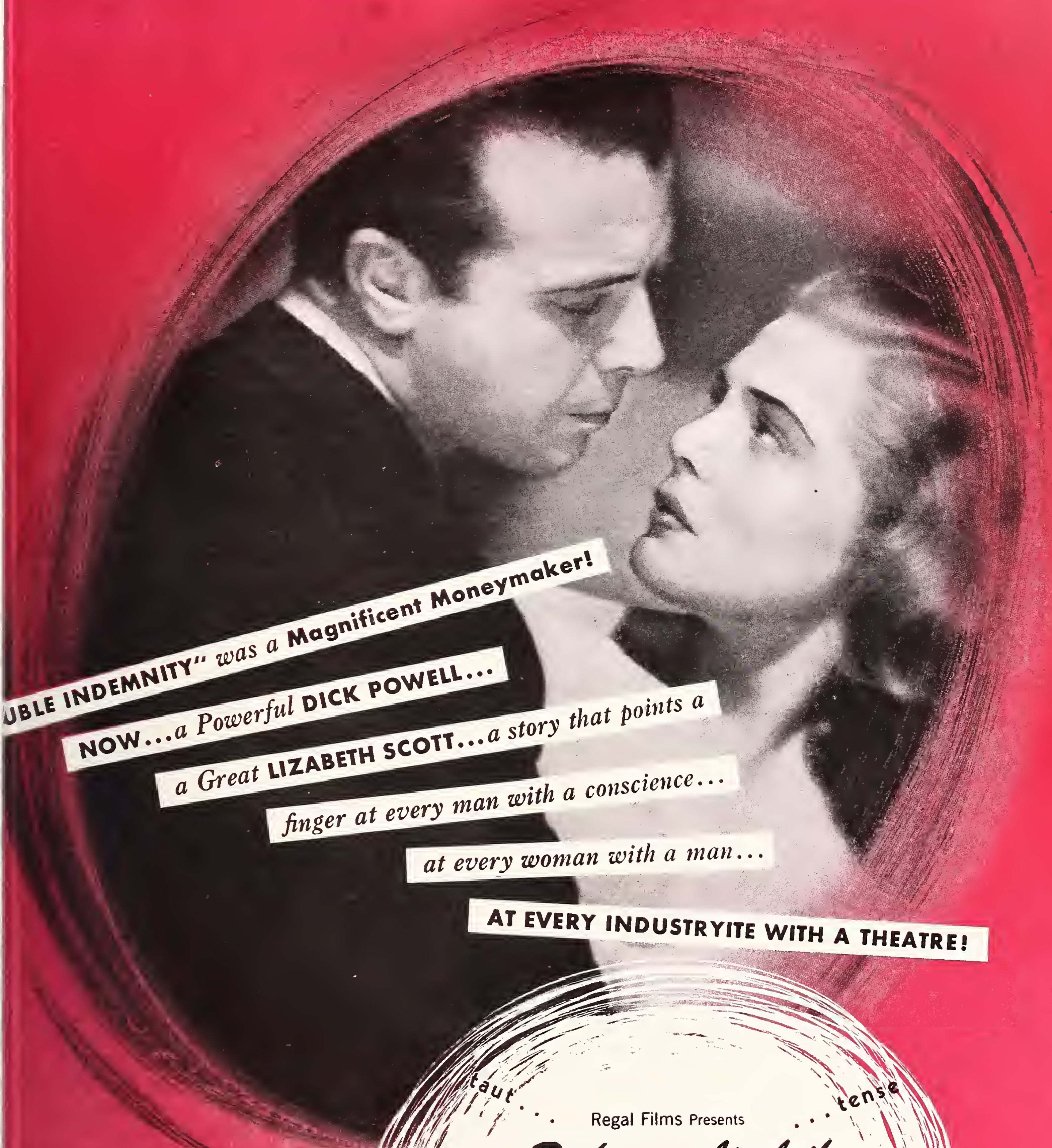
This means that if a film is distributed in the U. S. and then submitted for distribution abroad under the guaranty provision, convertibility will be guaranteed only for the cost of the actual prints sent overseas, plus the cost of getting them there and showing them there.

While the original ERP legislation authorized $15,000,000 for guaranteeing investments in enterprises producing or distributing informational media from April 3, 1948, to April 3, 1949, the Appropriations Committees made only $10,000,000 available.

The film industry has indicated it hopes to get more than $4,000,000 for its program. Division of the $10,000,000 has not yet been made, however.

Lippert, Redwood Circuits Are Officially Merged

The official amalgamation of the 61 theatres of the Redwood Circuit and the Robert L. Lippert Theatres into the Affiliated Theatre Service Circuit, was completed last weekend with the visit of Mr. Lippert to Medford, Ore. There he met with George Mann, owner and operator of Redwood Theatres, and executives of the circuit. At the meeting Mr. Lippert also disclosed plans for the production of a series of outdoor films by Screen Guild Productions. The films will be made in the Rogue River Valley section of Oregon



UBLE INDEMNITY" *was a* **Magnificent Moneymaker!**

NOW...*a Powerful* **DICK POWELL...**

a Great **LIZABETH SCOTT**...*a story that points a*

finger at every man with a conscience...

at every woman with a man...

AT EVERY INDUSTRYITE WITH A THEATRE!

taut... ...tense

Regal Films Presents

Dick **POWELL** ★ *Lizabeth* **SCOTT**

in

"PITFALL"

tight... ...terrific

with **JANE WYATT** and

Raymond Burr · Byron Barr · John Litel

Ann Doran · Jimmy Hunt · Selmer Jackson

Based on the Novel "The Pitfall" by Jay Dratler

Screenplay by Karl Kamb

Directed by ANDRE DE TOTH

Produced by SAMUEL BISCHOFF

sure-fire thru **UA!**

REVIEWER CONSIDERS HAM ON RYE

This publication, which gets quoted around considerably, has enjoyed a special attention for one of its editorial outgivings from Mr. Ernie Schier, motion picture columnist for the *Washington Times Herald*, of recent date:

by ERNIE SCHIER

In the latest issue of MOTION PICTURE HERALD, a weekly devoted to keeping theatre owners informed of the latest legal, technical and artistic developments in the movie industry (including the newest innovations in popcorn machines), editor Terry Ramsaye has written an editorial roasting the movie critics.

From time to time, I have delved into Ramsaye's aggressive opinions and enjoyed them for their fearless, crusading quality, and for their author's wit and style.

This time I am disappointed. Not because of the target, but because Ramsaye displays none of his former originality. His gripes are the same premasticated ones that have been coming out of Hollywood since the box office revealed something was rotten in Burbank.

With the same righteous indignation that has characterized a number of similar blasts from the movie people, Ramsaye asks, "What extraordinary qualifications for judgment of the 'best' (in movies) are to be found among the critics? What do they eat that makes them so profound in judgment, so far beyond the skills of the motion picture?"

He then goes on to add, "The fact is that even the best of them are film-tired persons who see so many pictures that they become suckers for gadgetry, imports, or any esoteric foible of novelty, just for relief. The customers are not so eye-worn, not so jaded."

I don't really think Ramsaye is interested in what I, and my colleagues had for lunch yesterday, but I can assure him our diets are much more prosaic than his. In the midst of attending a screening, writing a column, and handling various other editorial functions, most reviewers are happy to settle for a milkshake and a ham (oh, unhappy word!) on rye.

Nor do critics, for the most part, claim any "extraordinary qualifications," but even the most outspoken critic-baiter will admit that a guy who sees almost every movie that comes from the studios is in a more advantageous position to comment on them than the man who sees only one or two a week. (Not you, Ramsaye.)

As for "profound judgment," we are all of us not infallible (you too, Terry), but informed opinion still counts for something in intelligent circles.

I have never heard of a music critic being asked to demonstrate his virtuosity with a harmonica, nor of a dance critic being asked to dance, nor an umpire to demonstrate his ability at third base, so why does it become imperative for a movie reviewer to make a better movie.

It also occurs to me, in passing, there is something basically ridiculous about the kind of criticism which heaps all the blame for inferior movies on the newspaper boys.

It's quite possible that we might be suckers for "gadgets" and "imports," but when a good movie comes along the critics knock themselves out digging up adjectives, and even Hollywood blushes with pride and doesn't try to confuse the issue by dragging in box office figures. I'm talking about "Naked City," "Treasure of the Sierra Madre," "Crossfire," "Boomerang" and others.

What Ramsaye fails to recognize is that reviewers are basically optimists. If they weren't they'd be forced to find other jobs.

It's the ever-burning hope that the next movie will really be worth seeing that keeps most of us going. And when a worth-while film does reach town the critic feels himself well rewarded and rushes to his typewriter to tell as many people as he can about it.

Mr. Schier's interesting reaction is a proper and clever reaction and response to our comment. It is appropriate to observe, in passing, that he has widened the case a shade to charge us with heaping "all the blame for inferior movies on the newspaper boys". We did not and do not. In fact, what he seems to mean by "inferior movies" may not, by your editor's standards, be inferior at all. Hot dogs and caviar are not for the same market, and both are legitimate. Meanwhile, he says: "Most reviewers are happy to settle for a milkshake and a ham-on-rye." Wonder if that is sheer metaphor? It sounds like a fair prescription for a movie to the editor. A lot of them are made of just that—and very good, too. His implication about rye might presume a breadstuff. That is a perverse use of the grain.

—*Terry Ramsaye*

New York State Exhibitors Meeting at Lake Placid

Fred J. Schwartz, president of Metropolitan Motion Picture Theatres Association, has invited leading New York State exhibitors and representatives of exhibitor organizations to meet the weekend of July 24-25 at his summer home at Lake Placid for a discussion of exhibitor problems in New York. The meeting will be attended by executive members of Theatre Owners of America of Albany, Motion Picture Theatre Owners of New York State and MMPTA executives.

Fight Brazilian Percentage Limit

As executives of the Motion Picture Association of America discounted this week reports to the effect that the U. S. industry might boycott Brazilian theatres, American distributors, Brazilian exhibitors and officials of the Brazilian Price Control Board were set to fight it out over the Board's recent ruling limiting distributors' film percentages to 40 per cent.

At midweek, the MPA heard from Joachim D. Rickard, its representative in Rio de Janeiro, that the Government has done nothing to soften the blow. Reports from Brazil said the distributors already had sought a court order to stay executives of the surprise regulation, which also would reduce admission prices to a uniform 30 cents.

Meanwhile, a large segment of the Brazilian industry called the Board's rulings "unconstitutional." Some exhibitors, however, were in favor since it guarantees the theatre men 100 per cent profit on a film.

20th-Fox Disposes of Mexican Unit Investment

Following the lead of National Theatres, Twentieth Century-Fox has divested itself of its investments in securities of its Mexican subsidiaries, valued at $268,360, and of notes receivable from Mexican interests, carried at a cost of $247,360. The securities were sold for cash to Mexican interests. The sale was disclosed in a report filed with the securities and Exchange Commission. It was explained that of the agreed price of 5,100,000 pesos ($1,049,382), a total of $638,223 was realized in dollars, of which $122,231 was profit. The remainder, payable in pesos, is carried at $400,000 offset by 100 per cent reserve. National Theatres during the year disposed of three Mexican subsidiaries.

Mason Wins Rose Suit Over Alleged Contract

James Mason, the British actor, last week emerged as the victor in his legal contest with producer David Rose over contractual entanglements and the latter's claim for more than $1,500,000 in damages. Federal Judge John C. Knox ruled in New York that the memorandum Mr. Mason signed in 1946 was "too incomplete to constitute a binding contract."

At the same time he set aside the damage claim arising out of Mr. Rose's breach of contract suit. The decision implies that Mr. Mason now is free to make pictures for American producers.

Warner Theatre Sold

Anthony B. Farrell Monday purchased the Warner theatre on Broadway, New York, from Warner Theatres. The purchase price was announced at "approximately $1,500,000." June 8 Mr. Farrell announced he would reopen the theatre in September as a legitimate house.

TELECASTERS GIVE PICKUP RIGHTS TO PARAMOUNT

"License" Theatre to Run Convention, Reversing Stand of Last Week

The telecasters' pool set up to cover the political conventions in Philadelphia, in a surprise move late last week, reversed its stand on theatre television and "licensed" the Paramount theatre, New York, to pick up any or all broadcasts from the Democratic National Convention on its large screen.

On Monday, the Paramount made first use of its newly-won right by picking up Senator Alben Barkley's keynote address on its screen. The picture was clear and wholly satisfactory.

Communications Media Report Convention Job

The pool's new stand was conveyed in a letter to George Shupert, sales manager for Television Productions, the Paramount television subsidiary, and followed by only a week another communication to Paramount in which the pool expressed its disapproval of Paramount's unauthorized pickup of Governor Dewey's acceptance speech at the Republican convention. This first letter, on which Paramount refused comment, also was said to have outlined ways of stopping the theatre from carrying any further unauthorized pickups.

With the theatre television problem thus cleared, radio, television and newsreel coverage of the Democratic convention proceeded on schedule and much in the same manner in which the communication media brought the previous political convention to the public last month.

According to the Paramount agreement with the broadcasters, the telecasts from the convention had to be picked up by the theatre at "approximately the same time as such broadcasts" and had to be made "directly on to the screen of the Paramount from the receiving tube or by means of off-the-tube recordings at your election." This clause made it possible for the Paramount to edit the convention proceedings at will and to insert them into the theatre's schedule at convenience.

Ruling Called "No Change" In Basic Pool Attitude

Paramount is a member of the television film pool, which permits it to record convention proceedings off the line for use by its stations in Los Angeles and Philadelphia. Although there were no indications as to the exact amount of money called for by the Paramount-pool live pickup deal, it was understood the company would pay a flat fee which would not exceed the cost accruing to each broadcaster in the pool. Prior to the Republican convention, when Paramount offered the pool to share line charges, its part would have come to a little more than $4,000.

Paramount executives, following the announcement of the pool's approval, said they were uncertain as to what part of the convention would be televised. "We don't know what will look good in the theatre and we aren't even sure that we'll put anything on the screen," said one of them.

There was no clear indication of what made the pool change its mind on theatre television, but one member said it was "just a matter of deciding to let a theatre have the broadcasts if it shares in the over-all cost." While the broadcasters are understood on safe ground in contesting the right on a theatre to pick up privately-sponsored events without authorization, they were not believed to be within their legal rights in refusing the Paramount access to their signal from a public event. This is especially true since a combination of broadcasters covered the scene.

"The pool agreement with Paramount sets a double precedent," Commander Mortimer W. Loewi, executive assistant to the president of DuMont Television, commented this week. "Paramount recognizes the right of the broadcasters to demand payment even when the pickup of a public event is concerned and the broadcasters indicate their recognition of the theatre's right to carry telecasts," he said. "One thing is certain, however. No theatre can carry any telecast on its screen for free." And he added: "The situation was legally more involved in the case of Paramount because its system really is a combination of the film and the television arts and is television only in a sense."

Commander Loewi further said the pool "had not basically changed its position" and declared that, while he saw an extremely limited application of theatre television for the present, it would eventually become of importance as a medium for the instantaneous national distribution of motion pictures.

SURPRISED PATRONS SEE FIGHT AT PARAMOUNT

A surprised and excited audience Monday night witnessed the Ike Williams - Beau Jack lightweight championship bout in Philadelphia on the large screen of the Paramount theatre, New York. Paramount picked up the signal from WABD, the DuMont station, in New York. The image was blurred, but of sufficient quality to permit the recognition of details in the lively bout. Paramount, which paid for the fight, carried most of the ads on the screen, but turned down the sound to eliminate the spoken commercials. A Paramount executive said the company "didn't have to pay much for the rights" and added that the theatre "may start to charge soon" when large-screen telecasts are presented. Monday's fight was advertised through a sign in front of the theatre, with no extra admission charged.

20th-Fox and UP In Video Deal

Twentieth Century-Fox and the United Press this week announced a cooperative deal under which they will operate a joint pictorial news service for television stations, with 20th-Fox providing the film and UP the news copy.

The agreement, announced jointly by Spyros Skouras, president of 20th-Fox, and Hugh Baillie, president of the UP, provides for a daily, 10-minute news service to television stations on a non-exclusive basis. The participating stations will have at their disposal a regular film library of clips to be used in conjunction with the UP news copy. The pact, which has several years to run, provides for 20th-Fox to continue providing fresh clips to the stations.

There will be a master-file in New York and news dispatches going out will make reference to certain clips to be used. The service is offered for sponsorship and negotiations with stations now are going on.

Participating in the negotiations, in addition to Mr. Skouras and Mr. Baillie, were Peter Levathes, 20th-Fox director of television; Irving B. Kahn of the 20th-Fox television department; Harry McIntyre and Joseph Fawcett, attorneys for 20th-Fox and UP, respectively.

Cancels Newsreel, Due To Television Coverage

Because the local television station had carried films of the Republican National Convention five days before they were made available to his house, Charles M. Pincus, manager of the Utah theatre, Salt Lake City, last week announced that he had cancelled a Twentieth Century-Fox newsreel containing mostly pictures of that convention. Declaring that "television is a competitor and we must realize it," Mr. Pincus said the television station had carried convention pictures two days after the convention was over but that these same scenes had not been made available for showing in Utah until from five days to a week later.

The Pictures Go to Bed-Ridden Veterans, Bringing Bit of Home

by FRED HIFT

Three times a week, at a set hour—usually in the late afternoon—the majority of the 106,000 patients in the 126 hospitals operated by the Veterans Administration throughout the country gather in auditoriums and wards to see motion pictures. It is a ritual that spells "home" to many of them. To others, the showings represent a vital contribution to their entertainment needs.

The VA circuit is unique in many ways. It has an audience of more than 10,000,000 a year; its films are mostly pre-releases; it operates both 35mm and 16mm equipment (some of it mobile) and it charges no admission. Its work, materially supported by Hollywood's willingness to back up a good cause, is appreciated not only by the audience which must find its entertainment almost exclusively within hospital grounds, but also by the doctors who know the value of carefully selected programs.

Contract Renewed July 1

On July 1, the VA renewed its contracts with the distributors. Deals again have been signed with all of the majors and a number of smaller companies. Company officials say that the new contracts offer the VA a 10 per cent reduction in terms compared with last year. The price drop holds true also for the newsreels, which are sent out on 35mm as well as in special 16mm versions. The VA hospitals get these reels two and three days before regular release. They are considered an important part of the program to keep the boys in the hospitals informed.

The motion picture, while attracting the largest audience, is by no means the only kind of recreation and entertainment offered the hospitalized vets. It ranks importantly with stage shows and other activities that encourage the men to participate themselves. Films are tightly woven into the whole pattern of re-education and re-adjustment and will continue to play an important part as more hospitals open.

Program to Expand

Current plans call for 142 hospitals by July, 1949, and for 157 by the middle of 1950. Of the 126 now in use, 115 are equipped with 35mm projection apparatus. Since some of the big hospitals have several auditoriums, there are 137 theatres in the 115 institutions equipped. All hospitals have 16mm projection facilities and each hospital employs a trained projectionist.

The motion picture division, headed by Edward J. Kelly, operates within the organizational framework of Special Services of the VA under Brigadier General F. R. Kerr. Special Services, which includes the chaplain service, canteen service, recreation service and library service, was set up in December, 1945, but the motion picture department did not start operating until August, 1946, when the selection and booking of films was first transferred to a central bureau in Washington. Up to that time, mostly old films had been shown and the hospitals had made their own arrangements with the exchanges.

Today, the VA has 13 branches, each taking in a number of film exchanges. All product is screened in New York by William J. Jones, the VA's screening and booking director, with the assistance of medical personnel. Subsequently, an availability list is sent to all branches and the hospitals are informed of what films to expect. Pictures are selected on the basis of their national acceptability from a medical point of view. There is no censorship. Standards have been set which, for certain types of patients, eliminate all films featuring excessive violence, brutality, scenes in insane asylums, battle scenes and the like, which might tend to harmfully influence the patients or arouse unpleasant memories.

Musical Comedies Preferred

The type of picture generally preferred is a musical comedy, the light drama and the regular comedy. Surprisingly enough, the Western is not overly popular and ordinarily, is booked only for one showing a month. Since the VA has also felt the product shortage, however, more Westerns are shown to fill the gap. Fight pictures are very popular and widely circulated.

An important consideration in the selection of a film is its length. No show should run more than two hours. This was one of the considerations which eliminated "Best Years of Our Lives" for the VA circuit, although it was shown in one or two hospitals. In the wards, where 16mm is used, the films are shorter and usually are kept below 90 minutes. Each hospital gets three features and accompanying shorts, two 16mm features, a half-hour shorts program.

The VA books films on flat rental terms, representing the minimum possible in the eyes of the companies. The New York area, with its 11 hospitals, last year spent $90,000 on film rentals and transportation alone. New York also services Puerto Rico where the VA operates the San Patricio Hospital. Other patients are lodged in private hospitals and are served with film entertainment via three 16mm mobile circuits. Pictures are subtitled.

Offers No Competition

VA executives stress that their vast program in no way interferes with standard exhibition. Only in its very isolated hospitals is the personnel on the post permitted to attend the showing of motion pictures. This is necessary, it is explained, as it helps to maintain the morale of nurses and doctors in these spots.

The trade papers serve a useful purpose in the VA hospitals where it is not unusual to see an advertising spread adorn a bulletin board, announcing the coming of a certain attraction. Trade film summaries are sent out to hospitals taking care of the blind to help them enjoy the picture's action as well as its music.

Edwin A. Leibman, director of special services for VA's New York branch, expressed the sentiment of his department when he said: "We're working here to make sure that the boys who got hurt in the war are going to get an even break. And we are going to continue to make the most strenuous efforts to return our patients to the road to home and normalcy." The screen is doing its part in seeing that this promise is being kept.

WARD patients in one of the VA hospitals watch as a 16mm projection unit brings them screen entertainment. Some hospital wards are equipped with ceiling - projection and earphones.

On July 26th

ROY DEL RUTH'S

"The Babe Ruth Story"

Starring WILLIAM CLAIRE CHARLES

Bendix · Trevor · Bickford

joins the list of
distinguished motion pictures
which have been presented
at America's foremost
House of Hits . . .

The Astor Theatre

NEW YORK CITY

World Premiere

AN ALLIED ARTISTS PRODUCTION

with SAM LEVENE · WILLIAM FRAWLEY · GERTRUDE NIESEN · MATT BRIGGS · Produced and Directed by ROY DEL RUTH · Associate Producer JOE KAUFMAN · Screenplay by BOB CONSIDINE and GEORGE CALLAHAN

Rank Offers A Four-Point Plan Of Appeasement

by PETER BURNUP

in London

Rising before a storm of exhibitor indignation J. Arthur Rank took the floor at Wednesday's meeting of the General Council of the Cinematograph Exhibitors' Association and delivered himself of a program of appeasement.

He indicated at the outset of his speech that he was abandoning his hitherto militant attitude towards the CEA and thus calmed a host of exhibitors angered over Mr. Rank's previous insistence that it would be he who would see that the quota was fulfilled. They were angered, too, over Mr. Rank's proposed increase in rentals.

He made these major points:

1. Although he is "instinctively allergic" to quotas, the current 45 per cent quota is imperative as a guard against the danger of America possibly again withdrawing from the British market. A higher quota means more British production, hence more protection.

2. He proposed the CEA join the British Film Producers Association inquiry to discover how many exhibitors had in the past played less than quota.

3. He pledged that rental terms for his features would not exceed 50 per cent and that adjustment of any hardship cases would be made. He proposed the formation of a tribunal to hear complaining exhibitors.

4. He promised a thorough overhaul of General Film Distributors releasing methods and said he would meet with the GFD staff to ensure that exhibitor complaints were dealt with.

This promised shakeup was regarded as a major exhibitor triumph.

Sir Alexander King concluded a long session of questioning Mr. Rank by asking: "Individual Americans cannot make 60 successes annually. How can you?

"I'm dead scared of this quota."

Mr. Rank's speech was prepared far enough in advance to permit a text to be prepared for release in New York Wednesday.

Plan Miniature Theatre

A miniature theatre, to seat 120 people and having a 1,500 square-foot floor space, will be built by the Bicentennial Celebration Committee in Reading, Pa., at the Reading Fair Grounds. The screen attractions, to be shown free, will be 16mm non-theatrical films devoted to industrial operations in factories and mills in the Reading area.

Television Meeting July 22

The second meeting of the National Television Film Council will be held July 22 at Sardi's restaurant, New York City.

WANTS MORE MEAT ON BRITISH BONE

Here is a man who wants more meat on the British bone. He is Sam Dembow, president of Producers Service Corp., representing Triangle Pictures. Last week he lashed out at the J. Arthur Rank Organization for its "perfidious policy" in making an offer "equivalent to only 50 per cent of the standard accepted price" for British distribution rights for "Sleep, My Love". "I am flatly rejecting the Rank offer," said Mr. Dembow in a formal statement. "If I must be thrown a bone, let there at least be some semblance of meat on it. . . . As a direct result of Rank's outrageous offer, I have no alternative but to immediately plan for the release . . . in independent theatres only."

Robert Clark Named to Head Production for ABPC

London Bureau

Robert Clark has been named executive director in charge of all production for Associated British Pictures Corporation. His appointment is considered here to be a loosening of the recent tight control over the company by Warner Brothers, which owns a substantial interest in the company. C. J. Latta, formerly Warner Theatres zone manager in Albany, N. Y., transferred here to be overseer of ABPC theatre operations in behalf of Warners, has been nominated by Max Milder to be his alternate on the company's board of directors.

Morton Now U.A. Sales Manager in Britain

Montague C. Morton has been named general sales manager for United Artists in Great Britain. He succeeds Sidney Dubow, deceased. Mr. Morton was formerly assistant sales manager. Other promotions in the company's foreign organization include the transfer of Antonio Dos Santos Silva to head UA's office in Porto Alegre, Brazil. He was formerly manager in Sao Salvador, a post to which Mandel Soares Dos Santos, former chasier in the office, has been named.

Hickey On Tour

Duke Hickey, community relations field coordinator for the Motion Picture Association of America, has left for Boston on the first leg of a trip through New England, where he will contact educational, religious and civic groups as well as clubs and business men's associations, it was announced this week.

Silverman to Produce

Edward Silverman, Essaness Theatre president, Chicago, will finance with producer Nat Perring the production of a picture on the life of the vaudeville team Van and Schenck.

Producers Plan Quota Check on British Theatres

London Bureau

The formation of a "fact-finding department" directed to ensure that exhibitors fulfill their quota, was announced here Friday by Sir Henry French, director-general of the British Film Producers' Association.

Thus does J. Arthur Rank, Association president, implement his recent statement that he would prepare statistics for the Board of Trade to prove that British pictures are available to wilful defaulters.

Will Check Programs

The fact finders will inquire into the programing of every theatre in the country, according to Sir Henry. While he protests that this is no threat to the exhibitor, he nevertheless admits that if it is found that exhibitors are showing more imported films than quota films—possibly because they can be obtained at a cheaper rate than British films—then the "facts" will be given to the Films Council for Board of Trade use.

"We will," he stated, "study the position every week. We shall know whether an exhibitor is going to default."

This announcement provoked a blaze of anger from the exhibitors.

Typical muttered comment was: "Rank's Gestapo!"

Tuesday, the Quota Relief Sub-Committee of the Films Council met to consider the 2,600 applicants for relief under the Quota Act. It was decided to form a series of committees to consider various areas. Shortly, the full Council convenes to pass judgment on the applications. It will be several weeks before a decision is reached.

The sub-committee is composed of Mr. Rank, Sir Arthur Jarratt, representing the other distributors; Tom O'Brien, M.P., for the trade unionists; Professor Sir Arnold Plant, one of the "independent persons" on the Films Council, and five exhibitor members of the council. If the committee's decisions go by a counting of heads, it will obviously be in favor of the remonstrating exhibitors.

Forsee Blanket Relief

Indeed, it appears to be a foregone conclusion that all independent exhibitors in situations where there is circuit opposition will be vouchsafed a blanket relief.

Informed opinion has it that independents generally will be given a quota of 35 instead of 45 per cent.

Meanwhile, the Board of Trade has announced formation of a committee to "consider whether or not to hold for the use of independent producers Government-owned or centrally-owned studio space." This is an attempt of Harold Wilson, Board president, to implement his promise of financially aiding the independent producers.

THE NATIONAL SPOTLIGHT

ALBANY

Bing Crosby came to the Palace in "The Emperor Waltz." Bucking this potent attraction, the Strand presented "Mr. Blandings Builds His Dream House," recepient of long advance plugging, and "Perilous Waters." The Ritz, which temporarily discontinued Universal-International first runs, took "Romance on the High Seas" in a moveover from the Strand. "Blonde Ice" was dualed with it. The Colonial, an art theatre since last fall, is now on a split-week policy with third run American pictures. It is understood to be for the summer only. . . . Harry Lamont relighted the Leeds drive-in, closed by fire last August. It accommodates 140 automobiles and 500 walk-in customers.

ATLANTA

On the row visiting and booking were C. S. Dunn, of the Dunn Family theatres in Florida and Georgia; L. J. Duncan, West Point Amusement Co.; C. J. Cox, Carver theatre, Rock Hill, S. C.; P. L. Taylor, Dixie, Columbus; Edd Duncan, Richards and Duncan theatre, Carrollton, Ga.; J. B. Colley, Birmingham, Ala.; N. H. Waters, Sr., Waters theatre, Birmingham; Frank Merritt, Acme theatre, Birmingham, Ala.; Billy King, Hayesville, Ga., and Ralph Johnson, the Georgia tent showman. . . . Fred Coleman, general manager of the East Point Amusement Co., says he hopes to have his new drive-in theatre open within 30 days. . . . Hugh Martin, Sr., has opened his new 400-seat house in Clearmount, Fla. . . . James R. Donnelly, 37-year-old vice-president of the Sevier Theatre Corp. in Johnson City, Tenn., died recently there of a heart attack. . . . John Huff, formerly in the shipping department, Paramount, moved up to booker and Paul Morgan is now head booker for Paramount. . . . After two years as branch manager of Monogram Southern Exchanges, Babe Cohen has resigned as of July 30 to go into partnership with Ed Landaiche, of the Screen Guild New Orleans, La.

BALTIMORE

Very good business all around for week beginning July 8, with clear cool weather turning warm over weekend. Four new pictures offered at first runs. "Easter Parade," very good at Century. "Up in Central Park," fine at Keith's. "Street with No Name," very good at New theatre. "Antoine and Antoinette," good at the Little. Two reissues at Times and Roslyn doing fair, including "The Mummy's Tomb" and "Invisible Man Returns." Town held "Best Years of Our Lives" for third week. Three second-week holdovers to very good business included Hippodrome with "The Fuller Brush Man," with vaudeville; The Stanley, with "The Emperor Waltz," and the Mayfair, with "The Dude Goes West." . . . Benjamin Bleiberg has taken in a partner in operating the Morgan. He is Frederick Weisgall, who will take over the management and direct advertising. Elkridge drive-in theatre, Elkridge, Md., was scheduled to open July 16. . . . Realart being entirely repainted inside and marquee is being repainted.

BOSTON

Despite two powerful competitors, the Esplanade Concerts and night baseball, there were many holdovers in the city, including a second week of "Emperor Waltz," at the Met; "Coroner Creek," at the Astor; "October Man," at the Exeter, and a fourth week of "Sitting Pretty" at the Kenmore. "Deep Waters" is at the Paramount and Fenway. . . . Jerry Crowley, former booker at MGM, is now with Columbia. . . . Arthur Fraser, shipper at Republic, has been promoted to booker. . . . Sol Edwards and Antonio Lamazzo opened their remodeled Park theatre at Nashua, N. H., July 15. . . . The Strand at Clinton reopened July 3 after being remodeled and reseated. . . . M & P summer openings included the Falmouth, Falmouth, and the Bayside, Hull.

CHARLOTTE

The ban forbidding the assembling of children under 17 years of age, in effect in Charlotte and Mecklenburg County as of July 10 because of the polio situation, is having a telling effect upon the attendance at the theatres here. Children will be kept from the theatres and other places of assembly as long as the polio epidemic continues. . . . Mitchell Little has resigned as Columbia booker to accept a booking job with Everett Enterprises. . . . Miss Maxine Pinyon is new in Exhibitors' Service's stenographic department. . . . Everett Enterprises has taken over the Ritz theatre in Lake City, S. C., formerly operated by L. L. Probst. . . . The Stanley theatre at Stanley, N. C., opened July 5

WHEN AND WHERE

July 24–25: Metropolitan Motion Picture Theatre Owners meeting at Lake Placid, N. Y.

July 26–28: Associated Theatre Owners of Indiana annual convention at the French Lick Springs Hotel, French Lick, Ind.

August 3–4: North Central Allied meetings: August 3 at Fargo, Minn., and August 4 at Devil's Lake, Minn.

August 16: International Alliance of Theatrical Stage Employees biannual convention at the Cleveland Public Auditorium, Cleveland, Ohio.

September 14–15: Independent Theatre Owners of Ohio convention at the Deshler-Wallick Hotel, Columbus, Ohio.

September 16–18: International Variety Clubs mid - year convention at the Statler Hotel, Washington, D. C.

September 24 – 25: Theatre Owners of America convention at the Drake Hotel, Chicago.

September 28 – 30: Theatre Equipment and Supply Manufacturers Association national trade show and convention at the Jefferson Hotel, St. Louis, Mo.

CHICAGO

A strong $62,000 was chalked up for the Chicago theatre fare with "Green Grass of Wyoming" and Peggy Lee on stage. Oriental theatre, operated by Essaness, cut prices to equivalent scale of other Loop houses. . . . Grosses were generally better than in many weeks, although a few holdovers did not do well. . . . The drive-ins are doing capacity business here, with grosses in some instances as high as $30,000. . . . Lubliner and Booth, who operate several theatres in Chicago, bought the Cozy theatre, South Bend, a 500-seater, from Harry Pravat. . . . The Clark theatre in the Loop reduced admissions to 29 cents before 5 P.M.. . . . All 20th-Fox employees in the Chicago exchange were awarded a three-weeks pay bonus for their participation in the Andy Smith Drive.

CINCINNATI

Theatre business seems to have received the proverbial "shot in the arm," with recent grosses being the best in several weeks on practically all fronts. The RKO Capitol did double the house average with "On an Island with You," while "The Emperor Waltz" did approximately 75 per cent over the house average at the RKO Albee. . . . The quarters of the Cincinnati Variety Club, Tent No. 3, now have an air-cooling system in the lounge and tap room. A television set also has been installed. . . . Joe Kolling, charter member of the Variety Club and its first property master, recently went with the Cincinnati *Times-Star,* with a desk in the news room. He is local correspondent for *Variety*. . . .Don Jacobs, manager of the Ohio theatre, in Mansfield, Ohio, for a number of years, has resigned to accept a post with Ralph Goldberg, Omaha, Neb., who operates a group of nine theatres in that area. Robert Lytle has been assigned to the Ohio. He has changed the policy to Saturday instead of Sunday openings, with the last half bills opening on Tuesdays instead of Wednesdays. . . . A new drive-in theatre is being opened at Forestville, Ohio, by R. L. Fitzwater, who operates the suburban West Hills theatre, in Cincinnati. . . . Work has been started on a new theatre, at New Richmond, Ohio, by Elstun Dodge.

CLEVELAND

Continued hot weather has hit theatres hard, with few of them drawing patronage. Exception is "On an Island with You," which Loew State manager Maurice Druker reports opened bigger than "Homecoming." . . . Marshall Fine, son of Meyer Fine, president of Associated Circuit, a June graduate of Babson Business School, has joined his father's organization. . . . Frank Greenwald, veteran film man, returns to exhibition as manager of the Knickerbocker theatre. . . .

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Ralph Lawlor was head man at the regular monthly meeting of Shea Ohio managers held Monday and Tuesday at the Carter Hotel. . . . Bernie Rubin of Imperial Pictures has bought PRC reissues for northern Ohio distribution. . . . Bill Colella, manager of the Embassy theatre is recuperating from a major operation. Henry Brenner is taking over for him.

COLUMBUS

Three out of four downtown houses played musicals, something of a rarity in local bookings. The Ohio had the edge with "The Emperor Waltz." The Palace brought in "Romance on the High Seas" to good business and the Broad had a second week of "On an Island with You" after a big holiday first week at the Ohio. The Grand had "Woman in White" to average business. The Art World attracted good business with the first postwar German film, "Die Fledermaus." . . . Jack Kelly, former manager of WCOL, has opened a general advertising agency in the Grand theatre building. . . . George Pekras' Ritz is getting a face-lifting. A Perma-stone front is being installed. Recently a new cushion board sound-proof ceiling was installed. . . . Huge rooftop sign and marquee of Loew's Ohio are being given new paint jobs. . . . Censorship of films "stands as an example of the tyranny of thought-control," said H. Gordon Hayes, Ohio State University professor, in a letter to the editor of the Columbus *Dispatch*. He urged repeal of the Ohio film censorship law.

DENVER

Walter M. Houser has taken back the LaFa, Lafayette, Colo., from Inland Amusement Co., which has dissolved. . . . Herman Everhart opening 300-seat Granada, Granada, Colo., July 30. . . . Iris, Edgemont, S. D., after being operated for some time by L. T. Radamacher, sold back to Clarence Kelland. . . . Albert Petry has purchased the Liberty, Pagosa Springs, Colo., from Robert T. Martin. . . . Ralph K. Olson, Kansas City, Universal salesman, moved to Denver, succeeding Emmett Warner, who resigned to devote full time to his Coronado, Albuquerque, N. M. . . . Rialto closed for alterations.

DES MOINES

Republic has moved its exchange to newly remodeled and redecorated offices at 1205 High.. . . . Paul Kirkham has bought the house at Manly from Doc Twedt. Twedt will continue his ownership and management of the theatre at Brit. . . . Robert R. Kenney has been named manager of the State, Cedar Rapids. He replaced Vernon D. Kinkead, who resigned to become manager of Memorial Coliseum and Veterans Memorial stadium, Cedar Rapids. . . . Lloyd Johnston is the new manager of the Circle, Nevada. The Circle is owned by W. P. Grossman. . . . Roy DeBow has sold the Rio, Wall Lake, to Herbert Anderson of Lynd, Minn. . . . The Singer-Davenport Corp., operator of the RKO Orpheum, Davenport, has submitted a written proposal to bid a minimum of $1,101,000 for the Orpheum theatre building and the Mississippi hotel in Davenport. . . . Don Bloxham, who has been manager of the Varsity, Des Moines, has been named office manager and booker for Eagle Lion pictures. . . . Davenport officials have publicly announced they do not intend to follow in the footsteps of Moline and Rock Island, Ill., in imposing an amusement tax this year. . . . Fort Dodge's new drive-in theatre has opened for business, two miles south of the city on Highway 169.

PICTURE PIONEER

George J. Schaefer knows everything there is to know about distribution. He began selling pictures in the early, early days. Starting in 1914 as secretary to Lewis J. Selznick, he became an assistant sales manager, then a district manager for the old World Film Company, in New York. Going from there to Paramount in 1920, he was first a booker at the New York exchange, then manager of the New England division, then Boston sales manager, then general sales manager, then general manager, and finally in 1935 a vice-president. Resigning, he joined United Artists as vice-president and general manager. After two years, in 1939 he went to RKO as president, staying until 1942. He then turned to Lester Cowan Productions, as board chairman and sales director; and in 1947 joined Enterprise Productions as domestic distribution vice-president, which post he still holds. Mr. Schaefer's other interests, including distribution of foreign pictures, are handled by Select Pictures, in New York, which his son, George J. Schaefer, Jr., heads.

George J. Schaefer

Mr. Schaefer's record is conjoined with all that the industry did for the country. Setting up the industry's film contributions mechanism even before the war struck this country, Mr. Schaefer was a national chairman of the War Activities Committee. In 1945 he received the Motion Picture Associates award for patriotic service.

His hobbies: boating, fishing, golfing.

HARTFORD

Robert Gentner has been appointed student assistant manager of Loew's Poli, Hartford. . . . Connecticut State Police Commissioner Edward J. Hickey has turned down the application of Fred Quatrano, Waterbury, Conn., to construct a drive-in theatre at Milldale, Conn., on the grounds that "it would be detrimental and injurious to surrounding property." . . . Tom Harris, son of Bucky Harris, formerly Connecticut exploitation representative for RKO-Radio, and now working for the U-I exploitation department, has joined the U-I staff in Albany as an apprentice booker. . . . The Warner Strand, Hartford, has installed a new air-conditioning unit. James F. McCarthy is theatre manager.

INDIANAPOLIS

Andy Smith, general sales manager of 20th-Fox, will discuss the Fox conciliation plan as a business highlight of the Associated Theatre Owners of Indiana summer convention at French Lick July 26-28. The only business session of the conclave will be held the night of July 27. . . . Bob Long has taken on promotion of the art film policy for the Cantor Circuit's Esquire. . . . Opening night of the summer opera season drew a crowd of 7,000 to the Butler Bowl. . . . First run film business took a spurt last week despite heavy outdoor competition. "The Emperor Waltz" grabed $17,000 at the Indiana and held over. "On an Island with You" grossed a good $16,000 at Loew's. "River Lady" also was over average with $11,000 at the Circle.

KANSAS CITY

A party for Howard E. Jameyson, on his retirement from district managership for Fox Midwest, was held last week. . . . The Roxy followed "Caged Fury" and "Speed to Spare" with "Belle of the Yukon" and "Casanova Brown." . . . There have been six applications for the four channels at Kansas City for television. One has been granted, and preliminary steps taken for erection of station. . . . Frank Norris, formerly salesman, is new office manager for Eagle Lion. . . . The Kansas-Missouri Theatre Association board meets July 15. . . . Among visitors on Film Row: Chet Borg, Appleton City; Mrs. G. W. Moskau and son, Robert, St. Joseph; L. A. McDaniel, Wetmore; Nick Kotsis, Holden; L. Z. Henry, Plattsburg; G. R. Crocker, Lyndon; Paul D. Neal, Pool; T. J. Campbell, Osawatomie; Frank G. Weary and Frank G. Weary, Jr., Richmond; Fred Munson, Lakin; John Egli III, St. Joseph; George W. Owen, Seymour.

LOS ANGELES

The new Royal theatre, 612 seats, in Morenci, Ariz., opened July 2. It is operated by Nace and Martin. . . . Floyd H. Goad has taken over the Lamont theatre in Lamont from Joseph Rogers. . . . Louis Berkhoff, former operator of the Cinema theatre, was a Film Row visitor. . . . Jack Jacobs has been appointed special service representative for National Screen Service. . . . Bill Roth is the new Filmack Trailer Co. salesman. . . . Gerald Fowler, formerly manager of the Fox West Coast Westlake theatre, will manage the Sero Corporation's new Gilmore drive-in theatre which is scheduled to open Sunday. It accommodates 650 automobiles. . . . Floyd Bernard has been appointed buyer and booker for the Shure theatres and the Midway Enterprises of San Diego, operating theatres in Reno, Tucson, and Oceanside. . . . J. Frank Mednick, 57, died July 5 in Cedars of Lebanon Hospital. He was the owner of the La Tosca and Trojan theatres.

LOUISVILLE

A. V. Luttrell, owner of the Strand at Russell Springs, has announced plans for a

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new 460-seat theatre to be built there. The new theatre will be called the Russell and when completed the Strand will be closed. . . . The new B. & J. drive-in theatre, Hopkinsville, was to have opened this week. . . . Ira B. Dyer has purchased new sound equipment for his Clinton theatre at Albany, Ky. . . . Out of town exhibitors on Film Row: D. B. Allen, Caneyville; Robert Enoch, Elizabethtown; George Lindsey, Brownsville; J. T. Flowers, Bowling Green; Joseph W. Barr, Indianapolis; Bob Harned, Sellersburg; W. P. McGary, Hardinsburg; J. V. Snook, LaGrange; C. O. Humston, Lawrenceburg. . . . "On Our Merry Way" opened at Loew's, being coupled with "Violence." The Scoop played the Italian feature, "Furia." In the holdover class were "Romance on the High Seas" at the Mary Anderson and "The Emperor Waltz" at the Rialto. Reissues included "Seven Sinners" and "Sutters Gold" at the Strand, "Gung-Ho" combined with "Eagle Squadron" at the National. The Brown played "Buck Privates" and "South of Tahiti." . . . The Louisville Park Theatrical Association inaugurated its 10th season with "Music in the Air."

MEMPHIS

Warner set the pace for first run attendance in Memphis this week. "Romance on the High Seas" was packing the house day after day so it was held over for a second week. Loew's Palace had a large opening with "The Street With No Name." Malco had a big opening with "Old Los Angeles." Loew's State had better than average business showing "On an Island With You." Ritz and Strand showed double features. . . . David Flexer, head of Flexer Theatres, Inc., and his comptroller, W. C. Bryant, returned from a business trip to California. . . . Mid-South exhibitors visiting on Film Row included A. N. Rossie, Clarksdale; W. R. Tutt, Tunica; C. T. Willis, Munford; Mrs. Helen Brewster, Dickson; Louise Mask, Bolivar; W. H. Gray, Rutherford; Mrs. H. A. Fitch, Erin; Burris Smith, Pocahontas; Tom Kirk, Tuckerman; Alvin Tipton, Manila; Pat Fleming, Round Pond; Horace Stanley, Bebee; Jeff Singleton, Tyronza; J. J. Sharum, Walnut Ridge; Paul Myers, McCrory; Mrs. Nell Nolen, Henning; and Cliff Peck, Covington.

MIAMI

Bernstein Theatre Circuit, which operates the Dixie in Miami, has announced plans for two new theatres: a drive-in, the LeJeune Auto theatre at LeJeune Road and N.W. 12 St., to have a capacity of 800 cars, and the Little River theatre, to be located at 79 St. and N.E. Second Ave., to seat 900. . . . George Wendall, manager of the Dixie, has been appointed district manager of the Bernstein Circuit. Walter B. Leech, assistant at the Dixie, will manage the Little River on completion. . . . Flamingo, on the Beach, continues with foreign film. Current offering: the Italian "Rossini" and Sweden's edition of "Crime and Punishment." . . . State had an initial showing of "I Wouldn't Be in Your Shoes." Midnight menu included "The Sainted Sisters" at the Paramount and "Intrigue" at the Town. . . . Wometco is bringing a series of Spanish films to the Town. . . . The Park theatre in Tampa has been added to the Wometco string. . . . Mayfair admissions have been reduced for the summer matinee from 60 to 50 cents and evenings 74 to 65 cents. At the Cameo, evenings from 74 to 70 cents.

THE
NATIONAL
SPOTLIGHT

MONTREAL

Box office off again after an increase caused by U. S. visitors for July 4 weekend. . . . Independence Day grosses smaller than usual this year. Currently, "Homecoming" looks like the big one at the Loew's, Consolidated Theatres' flagship, with "You Were Meant for Me" only so-so at the Capitol. . . . "Bride Goes Wild" and "Sitting Pretty" held over at the Palace and Imperial, respectively. . . . Radio people, turned down by Canadian Broadcasting Corp., in their attempts to get programs going, are investigating possibility of getting the television okay from CBC if they use films for their programs. . . . Revenue Minister McCann told Parliament that the National Film Board will not be used for political propaganda or subversive purposes. . . . This is significant remark in view of Liberal convention coming up in a few weeks.

NEW YORK

Four new films opened on Broadway this week. They were "The Street With No Name," Twentieth Century-Fox's semi-documentary of the FBI, at the Roxy; Meyer Levin's "The Illegals," at the Ambassador; Warners' "Key Largo," at the Strand, and Eagle Lion's "Mickey," at the Gotham. . . . The Metropolitan Motion Picture Theatres Association has pledged its support to Mayor William O'Dwyer's Golden Jubilee of New York City. The MMPTA executive committee who will aid the celebration includes: Fred J. Schwartz, Century Circuit; Oscar A. Doob, Loew's; Julius Joelson, J. and J. Circuit; Samuel Rinzler, Randforce Circuit, and Robert Weitman, managing director of the Paramount theatre. . . . Commissioner John M. Cannella of the Department of Water Supply, Gas and Electricity, was appointed Commissioner of Licenses last Friday, succeeding Benjamin Fielding who is now with Loew's. . . . Melvin Gold, chairman of the National Television Film Council, has announced that the second meeting of the Council will be held at Sardi's July 22 for the further discussion of a standard exhibition contract for films on television, and a clearance bureau to process film rights for television.

OMAHA

William Miskell, Tri-States Theatres district manager at Omaha, is being talked of as successor to chairman R. P. Samardick on the three-member Police Civil Service Commission. . . . Ak-Sar-Ban, Nebraska's unique and potent organization, will finance for the University of Nebraska a color film on irrigation and soil conservation. . . . Charles Lorenz, MGM shipper, is in the hospital. Infection set in on his ankle injured by a falling can of film. . . . Walter Jancke, city manager for Dent Theatres at Lincoln, is in the hospital after a slight polio attack. . . . Mr. and Mrs. Galen Stewart, former owners in Morrill, sold their house at Lyman, Neb., to Mr. and Mrs. Robert Peery.

PHILADELPHIA

The national convention of the Elks last week with the Democrats in town this week added impetus to sagging summer grosses at the downtown houses. . . . Mrs. Charles Zagrans, wife of the RKO branch manager, was appointed campaign chairman of the Philadelphia Women's Council of the Mt. Sinai-Duarte National Medical Center of Los Angeles. Ted Schlanger, wife of the Warner zone manager here, is honorary chairman of the hospital campaign. . . . Jim Flynn, Republic booker, was taken ill while at work last week. . . . J. P. Morgan is now handling Ideal Streamlined Chairs in this territory. . . . Articles of incorporation were filed with the Department of State by Allentown Theatres, Inc. . . . Henry Sork, who, with Harry Block, operates the Rio, Reading, Pa., started razing the old Shannon brick stable in Schuylkill Haven, Pa., preliminary to starting construction of a theatre on the site. . . . Paul H. Esterly has resumed full operations at the Strand, Reading, Pa., having completed alterations work. . . . Gene Edwards, formerly with Atlantic Theatres, and who has been operating the Elm, Camden, N. J., is now handling the Riant and Forrest in Conshohocken for Harry Fried. . . . Earle W. Sweigert, local chairman for the Will Rogers Memorial Hospital campaign, announced that a minimum goal of $100,000 has been set for the Philadelphia exchange area. . . . Hunt's Regent, on the Boardwalk in Wildwood, N. J., opened with a new front. . . . Eagle Lion district manager Joe Minsky was tendered a farewell party by the exchange staff at Palumbo's.

PITTSBURGH

Neither the Fulton or Ritz theatres here have air-conditioning and both hit all time low grosses during the recent heat wave. The Fulton got less than $5,000 with "River Lady," and the Ritz $1,700 with "Summer Holiday," a holdover that moved in from the Penn. . . . Harold V. Cohen, drama and film critic, is hospitalized. . . . "Emperor Waltz" gave the Penn its best opening this season and should get a three-week run. . . . Joe Minsky, Eagle Lion district manager here, has resigned. . . . Business in the drive-in theatres is terrific and new ones are mushrooming all over the district. . . . James G. Balmer, Harris executive was on the West Coast for a meeting of the Arena Managers' Association. . . . "The Crusades" fell apart in the Warner and was replaced by "Return of the Bad Men." . . . "The

(*Continued on following page*)

(*Continued from preceding page*)

Fuller Brush Man" opened to better than $19,000 in the J. P. Harris, which has an $11,000 average and seats 2,000. "The Street With No Name" followed "River Lady" in the Fulton, and "Raw Deal" replaced "Romance on the High Seas," which had a two-week run in the Stanley.

SAN ANTONIO

"On an Island with You," at the Majestic, was the top hit of the week. "Fuller Brush Man" held over at the Aztec. The Empire played "The Devils Cargo." "Emperor Waltz" was at the Texas on a holdover. Two theatre safecrackings have kept police here on the jump. Largest loot was the $980 taken from the Highland Park theatre. At the South San theatre, thieves stole a safe containing $400. . . . The Interstate offices have been redecorated and remodeled. . . . Sylvan Barry has offered his Ritz, Negro community house, for sale. The theatre opened two months ago. . . . A new drive-in has been opened in Victoria by the Rubin Frels Theatres here. . . . Film Row visitors: Bill O'Donnell and Ray Jones, of Interstate; Frank Fletcher, Houston; Gus and G. J. Mohme, Los Angeles, and Joe Garcia, Jr., Asherton.

SAN FRANCISCO

Rumors are again alive regarding the sale of the San Francisco Blumenfeld Theatres. Although Abe and Joe Blumenfeld refuse to comment on the reports, it is conjectured that if a satisfactory offer is made they will sell their downtown United Artists, Orpheum, Tivoli and Esquire theatres. . . . John Ettlinger, publicist for Paramount Theatres here, is being transferred to another city to take over a similar post. . . . A new $100,000 theatre is underway at Fruit Ridge and Stockton Boulevard, according to Kenneth Wright, head of the Fruit Ridge Manor Theatre Corporation. House will seat 750 and will be a part of a large shopping center. . . . Upon receiving approval of the Planning Commission to construct a theatre near Colma, A. D. Hamlin, Jr., is completing plans for an outdoor theatre. . . . In Van Nuys, a drive-in theatre is being built by Paul Glick who has just received a building permit. The theatre will cost approximately $35,000. . . . Charles Holtz, well-known Sacramento exhibitor, is building a new theatre in that city with the opening date scheduled for October.

SEATTLE

Holdovers this week were "The Emperor Waltz" at the Music Hall, "Romance on the High Seas" at the Orpheum, and "Coroner Creek" at the Liberty, all in their second weeks. . . . Sale of the Egyptian theatre in the University district was announced. T. F. Murphy, who built the theatre 20 years ago, sold it to the Egyptian Building Corp., whose officers are Frank L. Newman, Sr., president; Lelvin Monheimer, secretary, and A. M. Alskog, treasurer. Newman and Alskog are executives of Evergreen Theatres which has been operating the Egyptian. Sale price was believed to be around $350,000. . . . Fay Honey was the successful bidder for the operation of the new North Star theatre in North Richland. The Midstate Amusement Co. of Walla Walla will buy and book for Honey. . . . George Dowden is the new manager of the Palomar. . . . Henry Mullendor, who owns the Avenue theatre in Auburn, has taken over the Granada and Avon theatres from Sidney Dean and Fred Gamble.

ST LOUIS

The last word in the St. Louis Amusement Company-Fanchon & Marco Service Corporation anti-trust suit against the American Arbitration Association and major distributors was handed down by the United States Circuit Court of Appeals upholding a lower court's dismissal of the suit. The decision paralleled the Supreme Court's and was delayed, it was stated, until after the Washington decision. St. Louis Amusement-Fanchon & Marco had sought $285,000 damages and an injunction against association rulings after a disagreement over clearances. The lower court ruled against them in August, 1945. . . . Alderman Novack has called for repeal of the city nuisance taxes, including the five per cent amusement tax, as soon as the city enacts the one-half of one per cent earnings tax granted it by the State Legislature.

TORONTO

"The Fuller Brush Man" continued to be summertime tonic for Toronto theatre-goers. It was held for a third week at Shea's. "Romance on the High Seas" was good for a second week at the Imperial. Among the new pictures, "On an Island with You" was better than average in business at Loew's, while "Summer Holiday" was popular at the Uptown theatre. There were two other holdovers of note, "The Mating of Millie" remaining for a sixth week at the independent Biltmore, and "The Prime Minister," of ancient British vintage, staying for a fourth week at the International Cinema. . . . The National Film Board has launched a program of free screenings at upwards of 50 tourist centers across Canada from Monday to Friday, inclusive, either indoors or outdoors, for the entertainment of U. S. visitors. The shows are held at border points and summer resorts. . . . Odeon Theatres of Canada has announced September 9 as the date for the opening of its $2,000,000 Carlton theatre in Toronto, with W. C. Tyers as manager. New Odeons are currently being opened at Fort William, Port Arthur and Sturgeon Falls in Northern Ontario, but the Humber theatres in northwest Toronto will not be launched until the fall. . . . A meeting of the Ontario Association of Community Film Councils at Toronto was told by Dr. H. W. Curran of Kingston that film distributors were trying to discourage the club organizations. . . . The Toronto Imperial, largest of the Famous Players units, was held up by an armed bandit but the cashier, Miss Esther Newsom, yielded only $200. . . . President J. Earl Lawson of Canadian Odeon has been elected a director of the National General Insurance Co., Toronto.

VANCOUVER

A $50,000 theatre and dance hall will be opened for the Carlyle, Saskatchewan, community by local business men. . . . John Booth of Calgary has bought the theatre at Okotoks, Alberta, from Adam Kaminski. . . . Reggie Doddridge, former RKO manager at Calgary, has been appointed booker at the Calgary office of Eagle Lion-Monogram.

WASHINGTON

A healthy spurt of business resulted in the following holdovers in Washington theatres: "Street With No Name," second week at Loew's Palace; "On an Island With You," second week at Loew's Capitol; "Best Years of Our Lives," second week at RKO Keith's. Carryover for the week was "Romance on the High Seas," direct from the Warner to the Metropolitan for a second downtown week. New openings included "Dream Girl" at the Warner and "Gallant Legion" at Loews Columbia, first run. . . . An outstanding heavyweight fight will be staged at Griffith Stadium on August 2 between Ezzard Charles of Cincinnati and Jimmy Bivins of Cleveland, for the benefit of the Variety Club Welare Fund. Charles Ford and Charles Walker are co-chairmen for the affair. . . . Anne DeMello, secretary to Wade Skinner, Warner Bros., marked her eighth anniversary with the company on July 6. . . . Carter T. Barron, Loew's eastern division manager, is in Doctor's Hospital. . . . The Fairlawn Amusement Co. has a new theatre —the Coral, on the Marlboro Pike.

DuMont Urges Additional Channels for Television

Washington Bureau

A plan to make eight additional television channels available to commercial television broadcasters was submitted to the Federal Communications Commission last week by the Allen B. DuMont Laboratories. The DuMont plan, in broad outline, would take eight channels away from Government services and other present holders to boost the present 12 television channels to 20. The suggestion was made as part of the FCC's hearings on reallocation of the existing 12 channels. Details will be provided July 26 when the hearings are resumed. According to DuMont, the current hearings showed "a clear and pressing need for additional channels to permit the television broadcasters to satisfy the huge public demand."

Kentucky Theatre Owners Reelect All Officers

Guthrie Crowe, president, and all other officers of the Kentucky Association of Theatre Owners of America were reelected at a meeting held in Louisville last weekend. Others reelected were: Willard Gabhart, vice-president; C. R. Buechel, treasurer; Neil G. Borden, assistant treasurer and secretary, and Henry J. Stites, general counsel. Newly elected directors for two-year terms are: Ned Greene, Leon Pickle, Mrs. Gratia Locke, Kenneth Arnold, W. Bruce Aspley, J. Van Snook, Gene Lutes, L. O. Davis, W. T. Cain and Mrs. O. J. Minnix. Directors-at-large elected for two years are E. R. Orlstein and Lew Hensler. Mr. Hensler immediately resigned, however, and was succeeded by Robert Cox.

Goldwyn Names Greenthal

Samuel Goldwyn has appointed Monroe Greenthal Company, Inc., as advertising agency for his Technicolor production, "A Song Is Born." The picture stars Danny Kaye and Virginia Mayo.

UA Sells "Arch" On Bidding Basis In Chicago Area

Chicago Bureau

United Artists will experiment with competitive bidding here, using "Arch of Triumph" as the guinea pig.

UA thus joins Twentieth Century-Fox, RKO Radio and MGM, which have been offering their product to the highest bidder as a result of the decree in the Jackson Park anti-trust case.

A theatre zoning plan has been developed by UA which the company will use to help the bidding machinery along.

Chicago and suburbs have been divided by UA into 11 major zones, exclusive of Loop first runs. These zones, in turn, are down into the first exclusive zone, the exclusive sub-zone and the second sub-zone.

For the first run in the exclusive zone, all comparable theatres in each of the 11 major zones may buy a run on competitive bids. This makes it possible for 11 theatres to play "Arch" day-and-date on the same availability.

For the second run, or theatres in the exclusive sub-zone, two houses in each zone may buy a run so that 22 theatres could play the feature day-and-date. The procedure in the second sub-zone is the same, but additional runs in each of the sub-zones are to be licensed on a negotiation basis.

Theatres bidding for first run will have a clearance of seven to 14 days over the next run.

If the competitive bidding plan works for "Arch," UA's next release in this territory, "On Our Merry Way," may be sold the same way.

"Youth Month" Gets Support From Picture Advertisers

The "Youth Month" campaign, sponsored by Theatre Owners of America, will be supported by Associated Motion Picture Advertisers, it was announced last Thursday by Max Youngstein, AMPA president. This is the first project on which the two organizations have collaborated. Thornton Sargent, head of TOA's promotion of "Youth Month," is working out details of the joint effort with Mr. Youngstein this week.

Five Fund-Raising Groups Set for Memorial Hospital

Five regional fund-raising committees have already been organized by exchange men in cooperation with exhibitor organizations to aid the Will Rogers Memorial Hospital, Robert Mochrie, RKO vice-president and general sales manager, and chairman of the distributors' committee, has announced.

Hersholt Urges Industry Amity With England

London Bureau

The five British winners of "Oscars" in the 1947 polling of the Academy of Motion Picture Arts and Sciences, received their awards last Thursday from Jean Hersholt, Academy president, at a dinner at the Dorchester Hotel sponsored by the British Film Producers' Association.

Pleading for the end to the British-American film controversy, Mr. Hersholt declared that the only people who can compel audiences to see films are those producers whose product is so good that no one wants to miss seeing it.

It is the public, he said, not legislators or industrial leaders, who decide whether a motion picture is good or bad entertainment.

The award winners were: John Bryan, best art direction, black and white; Guy Green, best black and white cinematography, and Wilfrid Shingleton, best set decoration, black and white, all for "Great Expectations"; and Alfred Junge, best art director and best set decoration, color, and Jack Cardiff, best cinematography, color, both for "Black Narcissus."

PARAMOUNT TRADE SHOW
Friday, July 23rd*

• • •

BARBARA STANWYCK and BURT LANCASTER in
"SORRY, WRONG NUMBER"
A HAL WALLIS PRODUCTIONS INC. PICTURE
with
ANN RICHARDS · WENDELL COREY
HAROLD VERMILYEA
Produced by
HAL WALLIS and ANATOLE LITVAK
Directed by ANATOLE LITVAK
Screenplay by LUCILLE FLETCHER based on her famous radio play

CITY	PLACE OF SCREENING	TIME
ALBANY	FOX PROJ. ROOM, 1052 Broadway	8 P.M.
ATLANTA	PARAMOUNT PROJ. ROOM, 154 Walton St., N.W.	2:30 P.M.
BOSTON	PARAMOUNT PROJ. ROOM, 58 Berkeley Street	2:30 P.M.
BUFFALO	PARAMOUNT PROJ. ROOM, 464 Franklin Street	2 P.M.
CHARLOTTE	PARAMOUNT PROJ. ROOM, 305 South Church St.	10 A.M.
CHICAGO	PARAMOUNT PROJ. ROOM, 1306 So. Michigan Ave.	1:30 P.M.
CINCINNATI	PARAMOUNT PROJ. ROOM, 1214 Central Parkway	2:30 P.M.
CLEVELAND	PARAMOUNT PROJ. ROOM, 1735 East 23rd Street	2 P.M.
DALLAS	PARAMOUNT PROJ. ROOM, 412 South Harwood St.	2:30 P.M.
DENVER	PARAMOUNT PROJ. ROOM, 2100 Stout Street	2 P.M.
DES MOINES	PARAMOUNT PROJ. ROOM, 1125 High Street	1 P.M.
DETROIT	PARAMOUNT PROJ. ROOM, 479 Ledyard Avenue	1:30 P.M.
INDIANAPOLIS	PARAMOUNT PROJ. ROOM, 116 West Michigan St.	2 P.M.
JACKSONVILLE	FLORIDA THEATRE SCREENING ROOM, 128 Forsyth St.	8 P.M.
KANSAS	PARAMOUNT PROJ. ROOM, 1800 Wyandotte Street	2 P.M.
LOS ANGELES	BOULEVARD THEATRE, Washington and Vermont Sts.	1:30 P.M.
MEMPHIS	PARAMOUNT PROJ. ROOM, 362 South Second Street	2:30 P.M.
MILWAUKEE	PARAMOUNT PROJ. ROOM, 1121 North 8th Street	2 P.M.
MINNEAPOLIS	PARAMOUNT PROJ. ROOM, 1201 Currie Avenue	2 P.M.
NEW HAVEN	PARAMOUNT PROJ. ROOM, 82 State Street	2 P.M.
NEW ORLEANS	PARAMOUNT PROJ. ROOM, 215 South Liberty Street	10 A.M.
NEW YORK CITY	NORMANDIE THEATRE, 51 East 53rd Street	10:30 A.M.*
OKLAHOMA CITY	PARAMOUNT PROJ. ROOM, 701 West Grand Avenue	10:30 A.M.
OMAHA	PARAMOUNT PROJ. ROOM, 1704 Davenport Street	2 P.M.
PHILADELPHIA	PARAMOUNT PROJ. ROOM, 248 North 12th Street	2 P.M.
PITTSBURGH	PARAMOUNT PROJ. ROOM, 1727 Boulevard of Allies	2 P.M.
PORTLAND	PARAMOUNT PROJ. ROOM, 909 N. W. 19th Ave.	2 P.M.
ST. LOUIS	PARAMOUNT PROJ. ROOM, 2949 Olive Street	2 P.M.
SALT LAKE CITY	PARAMOUNT PROJ. ROOM, 270 East 1st South St.	1:30 P.M.
SAN FRANCISCO	PARAMOUNT PROJ. ROOM, 205 Golden Gate Ave.	2 P.M.
SEATTLE	PARAMOUNT PROJ. ROOM, 2330 First Avenue	2:30 P.M.
WASHINGTON	PARAMOUNT PROJ. ROOM, 306 H Street, N.W.	2:30 P.M.

*Except New York City to be trade shown July 22nd.

Metro Children Shows Abroad Called Success

Special children shows abroad, a project initiated by Loew's International a year and a half ago, now are run in eight Metro theatres from Santiago, Chile, to Bombay, India, and the company calls them successful financially and in promoting good will.

The program, which resembles the Childrens' Film Library of the Motion Picture Association in concept, involves specially-chosen features and shorts as well as a number of on-stage activities such as birthday parties and contests.

The project includes the formation of Metro Cub Clubs. A booklet, explaining to foreign exhibitors ways and means to put on such shows and listing suitable films available at MGM exchanges, was sent out by the department of David Blum, advertising and publicity director for Loew's International.

With the assistance of the theatre department of Loew's International, Metro theatres now playing host to the kids on Saturday mornings include the Metro houses in Bombay and Calcutta; Regent, Sidney; the Metro theatres in Santiago, Valparaiso, Sao Paulo and Montevideo, and the Metro-Avenida in Medellin, Colombia. Loew's executives say the children's shows serve a variety of purposes. They get the children into the American film habit, they are a plus factor in community relations and please the authorities, and they serve to make money from old films and reissues.

The shows have been an outstanding success in Bombay, Loew's reports. Admission there is 18 cents per child and club meetings are held every two weeks. Pictures like "David Copperfield," "The Wizard of Oz," and "Tale of Two Cities" are shown. Outside product also is booked occasionally.

Bert Reisman Promoted to RKO South African Office

Bert Reisman, manager of the RKO Radio office in Venezuela, has been promoted to representative in the Union of South Africa with headquarters in Johannesburg. Louis Lioni, of the South African office, will take over the company's office in Holland, while Herb E. Fletcher, formerly with Warners' foreign department, succeeds Mr. Reisman in Venezuela. The changes were made by Phil Reisman, RKO vice-president in charge of foreign distribution.

Arkansas Theatre Bought

The Jackson Corporation of West Memphis, Ark., has sold its Crittenden theatre there to M. A. Lightman and Associates. The new owners will take possession August 1 and it will be operated by the Lightman Associates independent of Malco Theatres.

Report MPEA Deal Set with Czechs

Agreement on a new contract between the Motion Picture Export Association and the Czech Film Monopoly was reported from Prague this week.

Irving Maas, vice-president and general manager of MPEA, has been in Prague for some time, discussing a new deal. An MPEA spokesman in New York said his office had not been advised of any settlement. The Prague report said the terms of the new contract had been fixed on a 50-50 basis and that the MPEA had agreed to take a limited number of Czech productions for distribution in the U. S.

There was no indication of the number of pictures involved. Under the last contract, MPEA exported 80 films to Czechoslovakia. The new deal involves only about 50 films, it is reported. Contract negotiations had been deadlocked since early this summer.

Majors to Limit Films to France

Gerald Mayer, head of the Motion Picture Association of America's international division, this week cabled the New York home office that, as the basis of any deal to be made with the French Government, the American major companies would have to retain their self-imposed limitation on imports to France.

This voluntary total last year amounted to 125 pictures, but independent producers shipped in many more, resulting in what the French called a "flooding of the market." Subsequently, they proposed an alteration in the terms of the Blum-Byrnes accord to increase the playing time for French films from four to seven weeks a quarter.

Little progress was made in the negotiations looking towards the unfreezing of the considerable American earnings now accrued to the industry in France, Mr. Mayer reported. Several French suggestions have been turned down. The MPAA executive's report was said not to have contained any reference to a recent French proposal to limit the importation of all foreign pictures to 196 a year. Of this total, a little more than 100 films would be American. The French also are said to have proposed the setting aside of specific funds for the major companies and the independents, thus setting up an indirect quota system.

Only a few weeks ago, the French assembly refused to discuss a confiscatory 25 per cent tax on foreign imports and postponed consideration on a footage tax and an increase in French admission prices.

Falling Ceiling Injures Nine

Nine people were injured July 11 when a section of the roof of the Senate theatre, St. Louis, collapsed during a matinee performance. The section fell when a wall of an adjoined building crashed on the roof. About 150 people were in the theatre.

SEC Reports Atlas Still Holds RKO Warrants

Washington Bureau

Atlas Corporation's sale of 929,020 shares of RKO common to Howard Hughes May 18 features otherwise routine trading in film stocks, in the latest report of the Securities and Exchange Commission, on the period from May 11 to June 10.

The report shows Atlas still holding warrants for 327,812 common shares at the end of the period.

Columbia president Harry Cohn received a stock dividend of 3,473 shares of common on May 11, increasing his holdings to 142,395 shares. Jack Cohn received a dividend of 1,199 shares to bring his personal holdings to 49,168. His trust accounts sold 2,000 shares and got a dividend of 538, for a net drop of 1,462 shares to 22,157.

Abraham Montague sold 200 shares, dropping his holdings to 7,827 shares plus warrants for 10,426 more. Joseph A. McConville got a stock dividend of four shares for a total of 164, while Nate B. Spingold got a dividend of 410 shares through his holding company and three shares on stock jointly owned. The holding company now has 16,849 shares, and he owns 162 jointly with an undisclosed person.

At Monogram, George D. Burrows sold 3,000 shares in three separate transactions, cutting his holdings to 33 shares. W. Ray Johnston sold 4,000 in three transactions. As of June 10, he held 12,617 shares of common and options for 12,500.

Duncan G. Harris of Paramount bought 100 shares, to bring his total holdings to 2,700. Edwin G. Ladder, Jr., sold his entire holding of 5,000 shares of Trans Lux Corp. common in five separate transactions, while 20th Century-Fox's Murray Silverstone gave 200 shares to his wife, dropping his personal holdings to 1,100 shares plus options for 1,200 more.

Daniel M. Sheaffer of Universal sold 400 shares in two transactions, leaving himself with 12,807. Jack L. Warner gave 3,000 shares of Warner $5 common to the United Jewish Welfare fund in three separate gifts. He now holds 420,000 shares of common, and his trust accounts hold 21,500 additional shares.

"Northwest Stampede" Has Premiere in Calgary

"Northwest Stampede," Eagle Lion's Cinecolor feature filmed entirely on location in Canada, was to have its world premiere Thursday at the Grand theatre in Calgary, Alberta. Friday, the feature was to open at the Rialto in Edmonton. Other bookings in the Canadian west set for "Northwest Stampede" are: Garrick, Winnipeg and Vogue theatres, Vancouver, July 21; Odeon theatre, Victoria, August 4, and Tivoli theatre, Saskatoon, August 25.

315 Producers' Net $109,882,000 For '45-'46 Year

Washington Bureau

A total of 315 producing firms showed a profit and 258 showed a deficit either during the calendar year of 1945 or for the fiscal years ending between June, 1945, and June, 1946. During the same period, 2,852 exhibitors showed a profit; 479 a deficit.

These are figures released last week by the U. S. Treasury from income and excess profits tax returns.

Those producers with a net income showed total receipts of $736,387,000 and net income of $109,882,000. They paid $42,196,000 in income and excess profits taxes and $34,999,000 in dividends in cash and assets other than their own stock.

Producers showing a deficit had total receipts of $31,902,000, a net deficit of $5,621,000, and paid $33,000 in dividends.

The exhibitors who showed a profit had total receipts of $870,200,000, net income of $163,559,000, income and excess profits taxes of $94,479,000, and dividends of $35,856,000.

The deficit returns of exhibitors indicated receipts of $31,852,000, deficits of $1,990,000, and dividends of only $17,000.

Post Office Approves Film Shipment by Air

Following intercession by the Motion Picture Association of America, the Post Office Department has approved the shipment of film by airmail, it was announced this week.

The MPAA move was made on behalf of the newsreel companies. A forthcoming postal bulletin, advising of a revision in the Postal Laws and Regulations, will read as follows: "Motion picture films with yellow caution label may be accepted for transmission in the domestic airmail service." Previously the transmission of motion pictures via first class airmail had been prohibited.

The cooperation of the Post Office Department in granting this liberalization of the postal laws, "will open an additional source of postal revenue and provide for the newsreel companies not only rapid dispatch of spot news items, but an alternate means for the safe and speedy shipment of valuable negative films," the MPAA said.

Republic Gets $396,832 For 26-Weeks Period

A net profit of $396,832.85 was reported by Republic Pictures and its subsidiaries last week for the 26-week period ended April 26, 1948. This figure will be cut to $236,832 when the company pays estimated taxes of $160,000. For the similar 26-week period in 1947, the company reported a net of $656,297.

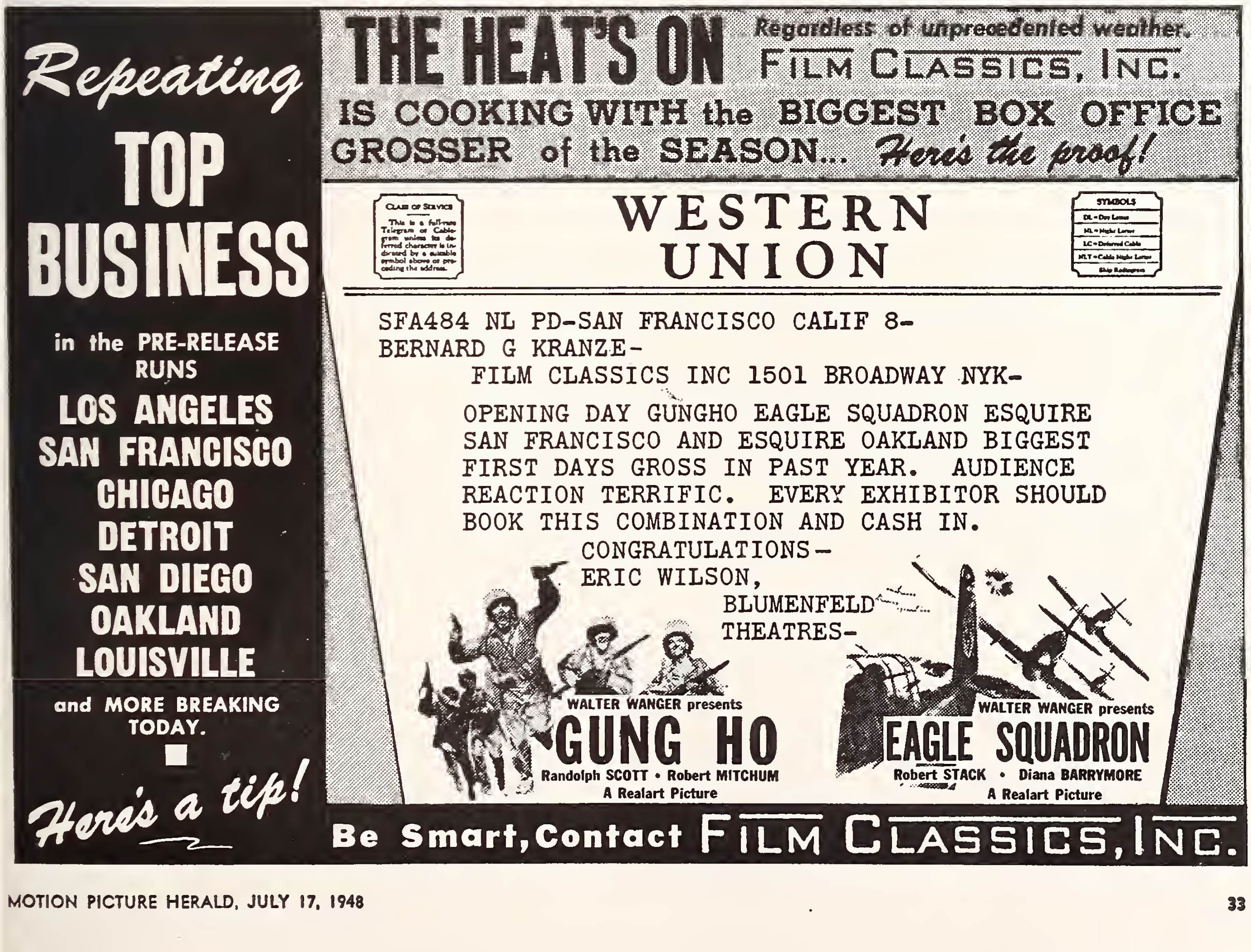
Loew Net Profit Is $4,729,063 For 40 Weeks

A net profit of $4,729,063 was reported this week by Loew's, Inc., for the 40-week period ended June 3, 1948. This is equivalent to 92 cents per common share of stock. It compares with a net of $10,904,821, equal to $2.12 per share, for the 40-week period ended June 5, 1947.

Following is the comparative earnings statement for 40 weeks, subject to year-end audit:

	40 Weeks Ended June 3, 1948	40 Weeks Ended June 5. 1947
Operating Profit including wholly and partly owned subsidiaries after subsidiaries' preferred dividends	$13,701,312	$24,166,052
Reserve for Contingencies......	1,600,000	2,500,000
Reserve for Depreciation	3,419,404	3,020,638
Net Profit Before Federal Taxes	8,681,901	18,645,414
Reserve for Federal Taxes......	3,261,000	7,141,066
Net Profit After Federal Taxes	$5,420,908	$11,504,348
Less Minority Interests' Share	691,845	599,527
Loew's Incorporated Share Net Profit After Taxes...........	$4,729,063	$10,904,821
Per Share—Common Stock.	$0.92	$2.12

For the 12 weeks ended June 3, 1948, gross sales and operating revenues were estimated at $43,356,000, compared with $43,371,000 for the same period last year.



Repeating
TOP BUSINESS
in the PRE-RELEASE RUNS
LOS ANGELES
SAN FRANCISCO
CHICAGO
DETROIT
SAN DIEGO
OAKLAND
LOUISVILLE
and MORE BREAKING TODAY.
Here's a tip!

THE HEAT'S ON *Regardless of unprecedented weather.* FILM CLASSICS, INC. IS COOKING WITH the BIGGEST BOX OFFICE GROSSER of the SEASON... *Here's the proof!*

WESTERN UNION

SFA484 NL PD-SAN FRANCISCO CALIF 8-
BERNARD G KRANZE-
FILM CLASSICS INC 1501 BROADWAY NYK-
OPENING DAY GUNGHO EAGLE SQUADRON ESQUIRE SAN FRANCISCO AND ESQUIRE OAKLAND BIGGEST FIRST DAYS GROSS IN PAST YEAR. AUDIENCE REACTION TERRIFIC. EVERY EXHIBITOR SHOULD BOOK THIS COMBINATION AND CASH IN.
CONGRATULATIONS-
ERIC WILSON,
BLUMENFELD THEATRES-

WALTER WANGER presents
GUNG HO
Randolph SCOTT • Robert MITCHUM
A Realart Picture

WALTER WANGER presents
EAGLE SQUADRON
Robert STACK • Diana BARRYMORE
A Realart Picture

Be Smart, Contact FILM CLASSICS, INC.

Hear Complaints Under 20th-Fox Grievance Plan

The grievance committee set up by North Central Allied under a plan approved by NCA and Twentieth Century-Fox went into its first session Monday at Minneapolis when four complaints against 20th-Fox were heard. All cases were taken under advisement for disposition at a committee meeting scheduled to be held next monday. The Minneapolis 20th-Fox branch manager is expected to attend the meeting.

What the grievances were, who the complainants were, were not disclosed, since the committee decided upon secrecy to avoid possible embarrassment to the theatre owners.

NCA's committee is comprised of E. L. Peaslee, Stillwater, chairman, and Henry Greene and Ted Mann, both of Minneapolis. Alternates are Jack Wright, New Prague; Don Buckley, Redwood Falls, and George Granstrom, St. Paul. Stanley Kane, NCA executive secretary, is counsel for the grievance board.

While a number of Allied units have approved the conciliation plan, the Allied Independent Theatre Owners of Eastern Pennsylvania has not. In a recent statement the organization said it "has not, and probably will not approve" the plan. "The history of all conciliation, mediation and conference efforts between the independent exhibitors and the distributors," wrote Sidney Samuelson, general manager, "has been a never-ending record of repeated failures to secure any measure of relief for the independent exhibitors."

Jackson Park Asks Costs In Chicago Petition

Chicago Bureau

The distributor-defendants this week were asked to pay $20,000 for court costs and attorney fees accrued during the recent Jackson Park contempt hearings, in a petition filed by Thomas McConnell, lawyer for the Jackson Park theatre, in Federal Judge Michael J. Igoe's court here.

Hearings on the Jackson Park's petition of several months ago, asking the distributor defendants for an additional $100,000 in damages on the ground that the house suffered that loss from October, 1946, to November, 1947, when the appeal was pending, have been set for October 7 in Judge Igoe's court. Judge Igoe's original decree was stayed for 13 months while Circuit and Supreme Courts passed on the appeal. Bonds were posted by defendants.

Balaban & Katz, meanwhile, filed answers and objections to interrogatories in the Monroe theatre's $1,580,000 anti-trust suit against the majors here. Seymour Simon is the lawyer for the plaintiff. Mr. Simon this week also was taking depositions in the Liberty theatre's anti-trust suit brought by Louis Philon.

Says Salesmen "Ignorant" Of Paramount Decision

"The sales forces of the film companies are woefully ignorant of the recent Supreme Court Decision" in the Paramount, et al, anti-trust suit, Charles Niles, chairman of the Allied Caravan of Iowa and Nebraska, has stated in a recent bulletin to members. Basing his opinion, he wrote, on talks with some 75 exhibitors, Mr. Niles printed these four case histories of the "ignorance" found: A Twentieth Century-Fox salesman refused to sell eight pictures unless the exhibitor purchased two others; an RKO salesman refused to sell a Samuel Goldwyn production because the exhibitor would not buy two other Goldwyn features; a Warner salesman refused to eliminate two pictures on a deal, and a Paramount salesman refused to eliminate a picture on a deal.

Film Arbitration System Upheld

The U. S. District Court's dismissal of an anti-trust suit brought against the American Arbitration Association and the five major distributors by St. Louis Amusement Co., Fanchon & Marco Service Corp., and other exhibitors, was sustained July 8 by a ruling of Judge Harvey Johnson in the U. S. Circuit Court of Appeals in St. Louis.

The opinion parallels the U. S. Supreme Court's recent ruling in the Paramount, et al, anti-trust case that the Association is a valid and legal system of regulation.

The ruling was delayed, the court stated, pending that Supreme Court decision.

The original suit, rising out of clearance cases filed by the Apollo theatre, asked $285,000 damages and an injunction against Association rulings. The suit was dismissed on a motion for summary judgment for the defendants on August 6, 1945.

Fifth and Walnut Denied Motion for New Trial

The motion of Fifth and Walnut Amusement Co., Louisville, for a new trial in its anti-trust suit against the distributors has been denied. On June 29 in New York District Court a jury found the distributor-defendants not guilty. On Friday Federal Judge Vincent L. Leibell told Monroe E. Stein, Fifth and Walnut attorney, that he could not grant the motion since the jury was properly charged before it began deliberations. The amusement company may now appeal from the jury verdict.

Two August Meetings Set By North Central Allied

North Central Allied will meet August 3 at Fargo, N. D., and on August 4 at Devil's Lake to discuss trade practices and exhibitor problems. At the top of the agenda will be a forum on the Supreme Court decision in the Paramount anti-trust case and its effect on the small-town independent exhibitor.

U.S. Will Extend Answer Time on Divorce Queries

Washington Bureau

The Government will give the theatre-owning defendants in the Paramount anti-trust suit a "reasonable amount" of additional time to answer the Justice Department's interrogatories on joint theatre ownerships, Robert L. Wright, Justice Department attorney who argued the suit, said Monday.

He refused to say, however, whether the Department would consent to put off the deadline as far as the early autumn.

The interrogatories were served on the defendants July 1. Normally, the answers are required within 15 days of service. But the questions asked by the Government called for detailed and extensive answers on all phases of the complex problem of joint ownership. Hence the request for time.

The defendants will submit answers as collected, not all at once.

20th-Fox Reports Test Clearance Successful

The adoption of the 21-day test clearance plan by 20th Century-Fox in Cleveland area has consistently increased weekly revenue for the exchange there, a 20th-Fox spokesman declared last week, adding that the policy had been well received by exhibitors. Under the plan, the company offers a 21-day availability to selected de luxe suburban first runs which previously were held up to a 35-day clearance. According to sales records, it is said that Cleveland heads all other branches of the company in sales on 18 of the 20 feature-length pictures released this year.

Legion of Decency Reviews Seven New Productions

The National Legion of Decency has reviewed seven new productions, approving all but two. In Class A-I, unobjectionable for general patronage, are "Back Trail" and "The Spiritualist." In Class A-II, unobjectionable for adults, are: "Coroner Creek," "So Evil My Love" and "Texas, Brooklyn and Heaven." In Class B, objectionable in part, are "Blind Desire" (French), because of "low moral tone," and "Walls of Jericho," because "this film tends to condone actions which, in the situation portrayed in the story, are dangerous to the permanence of marriage."

Ask Time to Answer Suit

Warner Brothers asked the Washington Federal District Court Wednesday to give them until September 30 to answer the suit of K-B Amusement Co., attempting to force Warner to give up its joint interest with K-B in the MacArthur theatre in Washington.

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

LONE STAR MOONLIGHT: Ken Curtis, Joan Barton—A run-of-the-mill Western that the people are beginning to dislike. Take it or leave it. Played Thursday-Saturday, May 20-22. — Charles H. Corns, Arcadia Theatre, Balcarres, Sask., Can.

PERSONALITY KID: Anita Louise, Michael Duane—A good family picture that I recommend everyone play. The children in particular enjoyed it.—Charles H. Corns, Arcadia Theatre, Balcarres, Sask., Can.

RELENTLESS: Robert Young, Marguerite Chapman—Just what the doctor ordered for drooping box offices. Wonderful Technicolor, plenty of action and an interesting story. Musical scoring exceptional. Played Sunday, Monday, June 13, 14.—Jack Hammond, Shastona Theatre, Mount Shasta, Cal.

RETURN OF RUSTY, THE: Ted Donaldson, Barbara Wooddell—This series is good and if you don't play them you are missing something. The kids liked this one a great deal. Played Thursday-Saturday, April 15-17.—Charles H. Corns, Arcadia Theatre, Balcarres, Sask., Can.

Eagle Lion

GAS HOUSE KIDS GO WEST: Emory Parnell, Chili Williams—A good comedy by these boisterous youngsters. Always turn in a good performance and satisfy the paying customers. Basketball sequences slightly improbable but still good for belly laughs. Played Tuesday-Wednesday, June 15-17.—Jack Hammond, Shastona Theatre, Mount Shasta, Cal.

HUNGRY HILL: Margaret Lockwood, Dennis Prince—A fair crowd attended this feature. A sombre story told in an interesting way. Good performances were given by all the leading players. Margaret Lockwood is definitely attractive. Will do better in larger centers. Played Monday, June 7.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

REPEAT PERFORMANCE: Joan Leslie, Louis Hayward—We are sorry to report that there wouldn't be a repeat for this picture. Nothing big. Played Monday, Tuesday, June 28, 29.—Harland Rankin, Beau Theatre, Belle River, Ont., Can.

T-MEN: Dennis O'Keefe, Mary Meade—Good action picture. Go after it. There are all kinds of angles. Study your press books and cash in on it. Played Monday, Tuesday, June 28, 29.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

Film Classics

WESTERNER, THE: Gary Cooper, Walter Brennan—Partially saved a very poor week on this oldie. We play the poor ones two days and the good old reissues one day. Grossed more than the three days of a murder mystery. Guess we will never learn. Played Thursday, June 24.—Jack Hammond, Shastona Theatre, Mount Shasta, Cal.

Metro-Goldwyn-Mayer

UNFINISHED DANCE, THE: Margaret O'Brien, Cyd Charisse—You can depend on a Pasternack production to be really super and this one is no exception. Held up well with all its ballet. Business above average for midweek. Perhaps doubling with "The Gas House Kids" helped but it would have stood alone. Played Tuesday-Thursday, June 15-17.—Jack Hammond, Shastona Theatre, Mount Shasta, Cal.

Monogram

BLACK GOLD: Anthony Quinn, Katherine DeMille—Good picture. Name somewhat misleading but you will be happy with the results if you can get them in. Played Wednesday, Thursday, June 30, July 1.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

FALL GUY: Robert Armstrong, Thalia Loring—Just a nice little program picture which seemed to be pleasing to average weekend business. Played Friday, Saturday, June 18, 19. — Jack Hammond, Shastona Theatre, Mount Shasta, Cal.

IT HAPPENED ON FIFTH AVENUE: Don DeFore, Ann Harding—This is a very good show enjoyed by all and did average business. Would suggest you play it. Played Monday-Wednesday, May 24-26.—Charles H. Corns, Arcadia Theatre, Balcarres, Sask., Can.

Paramount

ADVENTURE ISLAND: Rory Calhoun, Rhonda Fleming—A nice little feature from Pine-Thomas well done in Cinecolor. Doubled with "Deep Valley" to fair midweek business. We need more like this. Played Tuesday-Thursday, June 8-10.—Jack Hammond, Shastona Theatre, Mount Shasta, Cal.

ADVENTURE ISLAND: Rory Calhoun, Rhonda Fleming—Good for a double bill. The color is good and helps draw. However, the picture is nothing exceptional. Played Thursday-Saturday, April 15-17.—Charles H. Corns, Arcadia Theatre, Balcarres, Sask., Can.

ALBUQUERQUE: Randolph Scott, Barbara Britton—Here is an action picture that did business in warm weather. Play it and you should make a profit. Sold at a price that the small town exhibitor can pay. Played Sunday-Tuesday, June 27-29.—Earle J. Stierwalt, McCleary Theatre, McCleary, Wash. Rural and factory patronage.

CALIFORNIA: Ray Milland, Barbara Stanwyck—The patrons were not overly fussy on this. It dragged a little and didn't live up to expectations. Played Thursday-Saturday, May 6-8.—Charles H. Corns, Arcadia Theatre, Balcarres, Sask., Can.

DESERT FURY: John Hodiak, Lizabeth Scott—For a mystery it is a good show but business is never good on mysteries. Color good. Played Monday-Wednesday, May 17-19.—Charles H. Corns, Arcadia Theatre, Balcarres, Sask., Can.

GOLDEN EARRINGS: Ray Milland, Marlene Dietrich—I don't know about the rest of you fellows, but we sure didn't wait around until the people came out after seeing this one. We didn't do any business which hurt us more than anything. Milland simply doesn't go over here in town and I guess Miss Dietrich didn't help matters. Played Sunday, Monday, June 13, 14.—Dale E. Juergens, Molo Theatre, Moulton, Iowa. Small town and rural patronage.

ROAD TO RIO: Bing Crosby, Bob Hope, Dorothy Lamour—This is one of the few pictures out that makes you glad you are in show business. This brought out people we have seen just once or twice a year and they weren't disappointed in the show either. We can understand why Bing Crosby is so popular after watching him in some of his pictures. By all means play it, if you haven't. Played Sunday, Monday, June 20, 21.—Dale E. Juergens, Molo Theatre, Moulton, Iowa. Small town and rural patronage.

SAIGON: Alan Ladd, Veronica Lake—Another war picture. Title not popular. This boy Ladd is a smooth operator. This picture didn't prove popular. Played Friday, Saturday, July 2, 3.—Harland Rankin, Beau Theatre, Belle River, Ont., Can.

VIRGINIAN, THE: Joel McCrea, Brian Donlevy—Playing this the second time did more for me than it did the first. It is a very good show and always will draw. Played Friday, Saturday, May 14, 15.—Charles H. Corns, Arcadia Theatre, Balcarres, Sask., Can.

RKO Radio

BACHELOR AND THE BOBBY SOXER: Cary Grant, Myrna Loy, Shirley Temple—Here is what we want more of. Good cast and lots of laughs. Everybody goes out happy. Played Wednesday, Thursday, June 30, July 1.—Harland Rankin, Beau Theatre, Belle River, Ont., Can.

BACHELOR AND THE BOBBY SOXER: Cary Grant, Myrna Loy, Shirley Temple—A very good comedy that did average business. Did not do as well as expected. However, the show is good and was enjoyed by all who saw it. Played Thursday-Saturday, April 22-24.—Charles H. Corns, Arcadia Theatre, Balcarres, Sask., Can.

DICK TRACY'S DILEMMA: Ralph Byrd, Lyle Latell—We played "Dick Tracy Versus Cueball" and thought we had reached an all-time low at the box office. We blamed cold weather, etc., etc. This one outdid the first one for low. So it is too hot, too nice, etc., etc. Priced too high for its class. Guess we'll leave Dick in the comics from now on. Played Tuesday, Wednesday, June 22, 23.—Jack Hammond, Shastona Theatre, Mount Shasta, Cal.

SECRET LIFE OF WALTER MITTY, THE: Danny Kaye, Virginia Mayo—A comedy that appealed to Kaye fans. Didn't go for it. Played Monday, Tuesday, June 28, 29.—Harland Rankin, Erie Theatre, Wheatley, Ont., Can.

THEY WON'T BELIEVE ME: Robert Young, Susan Hayward—RKO won't believe me either when I tell the salesman we could have shot a scatter gun in the orchestra and never hit a soul. Doubled with "Dick Tracy's Dilemma" to set a new record for an all-time low. RKO has always done well here but guess we socked too much murder on one program. Picture was well done, well acted and well presented. Just didn't do business. Played Tuesday, Wednesday, June 22, 23.—Jack Hammond, Shastona Theatre, Mount Shasta, Cal.

TYCOON: John Wayne, Laraine Day—This is one of the best pictures I have ever played. The scenery and Technicolor are beyond compare. The story is different, the acting good and pace is fast. If you build it up the show should do good business and your patrons will not be disappointed. However, my business was poor because of seeding operations. Played Thursday-Saturday, May 27-29. — Charles H. Corns, Arcadia Theatre, Balcarres, Sask., Can.

Republic

ARKANSAS JUDGE: Weaver Brothers and Elviry—This is the kind of picture that brings them back to the theatres. Nothing super about this picture but just good down-to-earth entertainment. Better than average draw and comments were good. Hope Republic makes more like this one. Played Friday, Saturday.—L. Brazil, Jr., New Theatre, Bearden, Ark.

INSIDE STORY, THE: Marsha Hunt, William Lundigan—Here is a picture I was proud to play. Nice love story, lots of comedy and a good moral. Comments were good. Played Saturday, Sunday.—L. Brazil, Jr., New Theatre, Bearden, Ark.

ON THE OLD SPANISH TRAIL: Roy Rogers, Dale Evans—There was a day when we could pay the interest on the mortgage with Rogers. Those days are gone forever here. This is the third of the new expensive Trucolor features that have let us down. Too much singing, strumming and station wagons for the real Western fan. Oh, if Trigger could only talk! Played Friday, Saturday, June 25, 26.—Jack Hammond, Shastona Theatre, Mount Shasta, Cal.

THAT'S MY MAN: Don Ameche, Catherine McLeod—A program type of picture that seems to go over O. K. Played Wednesday, Thursday, June 30, July 1.—Harland Rankin, Erie Theatre, Wheatley, Ont., Can.

THAT'S MY MAN: Don Ameche, Catherine McLeod

(*Continued on following page*)

OF COURSE
your audience
will love...
"TEXAS, BROOKLYN and HEAVEN"
sent from UA

Short Product in First Run Houses

NEW YORK — Week of July 12

ASTOR: Calgary Stampede.....Warner Bros.
Teen Age Tars.......................RKO
Feature: Melody Time....................RKO

CAPITOL: Cape Breton Island.........MGM
A Bear and A Hair.................MGM
Feature: Fort Apache.....................RKO

CRITERION: Gene Krupa & Orch...Columbia
Candid Microphones ....Columbia
Feature: Canon City........................EL

GLOBE: Everglades Adventure.20th Cent.-Fox
Little Blubber Mouse ....Warner Bros.
Feature: Fury at Furnace Creek....20th Cent.-Fox

MUSIC HALL: Donald's Dream Voice....RKO
Feature: The Emperor Waltz..........Paramount

PARAMOUNT: Unusual Occupations, No. 5 Paramount
Popular Science, No. 6..........Paramount
Feature: A Foreign Affair............Paramount

ROXY: Mighty Mouse in the Feuding Hillbillies 20th Cent.-Fox
Scenic Sweden ....20th Cent.-Fox
Feature: Give My Regards to Broadway 20th Cent.-Fox

RIVOLI: Sing or Swim...........Paramount
Feature: The Crusades...............Paramount

STRAND: So You Want To Be a Detective Warner Bros.
A Day at the Fair............Warner Bros.
Hop, Look and Listen..........Warner Bros.
Feature: Romance on the High Seas..Warner Bros.

WINTER GARDEN: Copa Carnival..Universal
Tex Williams & Ochestra...........Univesal
Feature: Man-Eater of Kumaon.........Universal

CHICAGO — Week of July 12

APOLLO: Gypsy Holiday........Paramount
Feature: Deep Waters............20th Cent.-Fox

ROOSEVELT: Feuding Hillbillies.20th Cent.-Fox
Fighting Athletes ....Warner Bros.
Feature: Coroner Creek...............Columbia

STATE LAKE: Shell Shocked Egg.Warner Bros.
Feature: Romance on the High Seas..Warner Bros.

UNITED ARTISTS: Kitty Foiled.........MGM
'Taint So ....Paramount
Feature: B. F.'s Daughter.................MGM

(Continued from preceding page)

only a programmer with nothing superior about it. There are no big names to draw and nothing exceptional in the production. An average crowd turned out for this. High rental kept profits down. Played Friday, June 18. — Fred J. Hutchings, Community Theatre, Sask., Can.

Twentieth Century-Fox

ALEXANDER'S RAGTIME BAND: Tyrone Power, Alice Fay—Another reissue that did average business. One thing about it was that it had the "new look." Played Monday-Wednesday, April 12-14.—Charles H. Crons, Arcadia Theatre, Balcarres, Sask., Can.

FOREVER AMBER: Linda Darnell, Cornel Wilde—When a patron pays $1.20 to see something different and doesn't see it there can be only one result, poor business. It was very poor. Played Wednesday, Thursday, May 12, 13.—Charles H. Corns, Arcadia Theatre, Belcarres, Sask., Can.

GENTLEMAN'S AGREEMENT: Gregory Peck, Dorothy McGuire—Was liked by more than an average crowd. Would recommend for small towns. Played Sunday-Tuesday, June 20-22.—Earle J. Stierwalt, McCleary Theatre, McCleary, Wash. Rural and Factory patronage.

GRAPES OF WRATH: Henry Fonda, Gene Tierney—Here is a reissue that did more business than some of the current pictures. Very well received. Played Thursday, Friday, June 24, 25.—Earle Stierwalt, McCleary Theatre, McCleary, Wash. Rural and factory patronage.

KISS OF DEATH: Victor Mature, Brian Donlevy—A good mystery which did average business. The suspense is kept throughout and it was thoroughly enjoyed by the few who like mysteries in my town. Played Monday-Wednesday, May 3-5. — Charles H. Corns, Arcadia Theatre, Balcarres, Sask., Can.

MIRACLE ON 34TH STREET: Maureen O'Hara, John Payne—A different type of picture that was enjoyed by all. Received many comments on it but failed to draw more than average business. However, if played in better times it should be a good grosser. Played Monday-Wednesday, April 26-28.—Charles H. Corns, Arcadia Theatre, Balcarres, Sask., Can.

MOTHER WORE TIGHTS: Betty Grable, Dan Dailey—We played this one late, but still did above average business on it and had many favorable comments on it. Many thought it one of the best pictures of the year and I'd almost have to agree. Bought it reasonably too. 20th-Fox is letting us make and keep a little. Played Sunday, Monday, May 23, 24.—Dale E. Juergens, Molo Theatre, Moulton, Iowa. Small town and rural patronage.

MOTHER WORE TIGHTS: Betty Grable, Dan Daily—As you have all read this is a very good picture in color. It is suitable for the whole family and with a good star. What more is needed? Business above average. Played Monday-Wednesday, April 19-21.—Charles H. Corns, Arcadia Theatre, Balcarres, Sask., Can.

SMOKY: Fred MacMurray, Anne Baxter—This is the third time I have played it and business was still good. Played Monday, Tuesday, May 10, 11.—Charles H. Corns, Arcadia Theatre, Balcarres, Sask., Can.

13 RUE MADELEINE: James Cagney, Annabella—A good drama that didn't do too well for us. It is an exciting film that holds an audience from beginning to end. Definitely well worth playing. Played Friday, June 14.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

United Artists

COMEDY CARNIVAL: Walter Abel, Marie Wilson—Here is a program with the right combination. The first, "Curley" gave the kids enjoyment and the latter gave the adults an ample supply of the comedy we so badly need today. It did more for my theatre than most of its type. Play it. Played Thursday-Saturday, April 8-10.—Charles H. Corns, Arcadia Theatre, Balcarres, Sask., Can.

COMEDY CARNIVAL: Walter Abel, Marie Wilson—Drew the best of any United Artists features we have played. A good family feature. Definitely well worth playing in any situation. The kids ate it up. Color rather good as well. Played Monday, June 21.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

DANGEROUS VENTURE: William Boyd, Andy Clyde—Hopalong is well liked here but this one failed at the box office. It was probably due to the top half mystery. Played Friday, Saturday, June 11, 12.—Jack Hammond, Shastona Theatre, Mount Shasta, Cal.

LITTLE IODINE: Jo Ann Marlowe, Marc Cramer—It started out very well but slowly declined. However, it drew well and was enjoyed by the majority of those who saw it. It is good for a double bill. Played it with "Sunset Pass," which is a good action Western. Played Thursday-Saturday, April 29-May 1.—Charles H. Corns, Arcadia Theatre, Balcarres, Sask., Can.

MONTANA MIKE: Robert Cummings, Brian Donlevy—A very different sort of Western which seemed to please everyone. A little far-fetched but still holds entertainment interest. Doubled with "Fall Guy" to average weekend business. Robert Cummings makes a very good "angel" but aren't we being slugged at present with these "angels"? Played Friday, Saturday, June 18, 19.—Jack Hammond, Shastona Theatre, Mount Shasta, Cal.

SLEEP MY LOVE: Don Ameche, Claudette Colbert—Another "let's drive her crazy" stories. Very well acted by a very competent cast but definitely not a small town picture especially on preferred time. Priced too high. Many of these will drive the exhibitor crazy instead. No business. Played Sunday, Monday, June 6, 7.—Jack Hammond, Shastona Theatre, Mont Shasta, Cal.

Universal

DOUBLE LIFE, A: Ronald Colman, Signe Hasso—What an actor that man Colman is! The Academy certainly gave their award to the right man. As to the picture itself too much Shakespeare had the customers coming out shaking their heads. Liked by a few, a very few. And for us a miserable box office. Poorest Sunday and Monday in a long time. Played Sunday, Monday, June 20, 21.—Jack Hammond, Shastona Theatre, Mount Shasta, Cal.

HELDORADO: Roy Rogers, Dale Evans—O. K., Roy. How few stars we have today whose names can bring them in like Rogers. Although he is not as popular as he was a while back he is still going good. Played Friday, Saturday, July 2, 3.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

RIDE THE PINK HORSE: Robert Montgomery, Wanda Hendrix—Nothing to write home about. Another mystery picture which is death for small town exhibitors. Doubled with Hopalong Cassidy to a very poor weekend. The stars did a swell job but the story was weak. Played Friday, Saturday, June 11, 12.——Jack Hammond, Shastona Theatre, Mount Shasta, Cal.

Warner Bros.

DEEP VALLEY: Dane Clark, Ida Lupino—A surprise picture which did very well at the box office. Doubled with "Adventure Island" for a very satisfactory midweek business. Miss Lupino is well liked here and was outstanding as the stammering daughter. Played Tuesday-Thursday, June 8-10.—Jack Hammond, Shastona Theatre, Mount Shasta, Cal.

NEVER SAY GOODBYE: Errol Flynn, Eleanor Parker—Just like they all say this is a good picture with lots of laughs. Better than lots of the new ones. Played Monday, Tuesday.—L. Brazil, Jr., New Theatre, Bearden, Ark.

STALLION ROAD: Zachary Scott, Alexis Smith—This didn't go over so big. Maybe we played it too late. It didn't have the appeal we had hoped. Played Friday, Saturday, July 2, 3.—Harland Rankin, Erie Theatre, Wheatley, Ont., Can.

TO THE VICTOR: Dennis Morgan, Viveca Lindfors—Dennis Morgan and a bevy of foreign actors labor through a very complicated plot to bring "a message." The usual number of patrons came the first night, expecting better things from Dennis Morgan, no doubt, but the second night was a flat failure. This is a good one to skip, if you can. Played Wednesday, Thursday, June 30, July 1.—Rowell Bros., Idle Hour Theatre, Hardwick, Vt.

Short Features

Paramount

BASE BRAWL: Screen Songs—Excellent. One of the best for a long time. Play it.—Charles H. Corns, Arcadia Theatre, Balcarres, Sask., Can.

COLLEGE QUEEN: Musical Parade — This is the best of the series.—Charles H. Corns, Arcadia Theatre, Balcarres, Sask., Can.

LITTLE BROWN JUG: Screen Songs—The color is very good and the cartooning is some of the best but my patrons will not sing.—Charles H. Corns, Arcadia Theatre, Balcarres, Sask., Can.

RKO Radio

SWITZERLAND TODAY: This Is America—This two-reel film is only a filler and had little audience interest.—Charles H. Corns, Arcadia Theatre, Balcarres, Sask., Can.

WET PAINT: Walt Disney Cartoons—A good cartoon with a little more activity than usual.—Charles H. Corns, Arcadia Theatre, Balcarres, Sask., Can.

Twentieth Century-Fox

IS EVERYBODY LISTENING?: March of Time—This is a good two-reel film and my patrons enjoyed it.—Charles H. Corns, Arcadia Theatre, Balcarres, Sask., Can.

NATURALLY
you're going to play
"TEXAS, BROOKLYN and HEAVEN"
sent from UA

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

WALTER BROOKS, Director

HENDERSON M. RICHEY has sent us a recent newspaper clipping from the New York *Daily News* in which drama critic John Chapman has pleasant words for the Center theatre in Rockefeller Center, and its pleasant staff. This is the other of Gus Eyssell's two theatres in Rockefeller Center, and while it has an ice show policy, it uses the same brand of courtesy in contact with the public.

Mr. Richey says that John Chapman's story of courtesy as he found it at the Center, is going out to Metro branches from the office of William F. Rodgers, vice president in charge of sales and distribution for Metro-Goldwyn-Mayer. That's because Mr. Rodgers is quick to see and pass on to his staff in thirty-two key cities any good suggestion that will make customers happier in motion picture theatres.

We quote from John Chapman: "There's a pleasant attitude — 'hosty' some people might call it. For the price of admission, anybody can be treated as though he were one of the Mister Rockefellers. The help around the place is quite wonderful. At the box office, at the door, and in the aisles, the staff appears genuinely glad that our Mr. Rockefeller is having a night out with his girl. They make him feel like somebody, because they feel like somebody themselves. At the Center and at the Music Hall the help take pride in their jobs."

Our compliments to Gus Eyssell for good reviews on his new show at the Center, with such added applause as the above, for management is combined with showmanship.

* * *

Old time press agents may smile at the way in which the Cecil B. DeMille reissue, "The Crusades," is being advertised at the Rivoli theatre on Broadway. According to a full-width banner top-line, it is "A spectacle so vast it would cost eight million dollars to reproduce." That's taking full advantage of rising costs, inflation and the after effects of war. It's a wonder they haven't thought of it before. We're now waiting for somebody to say the picture might have cost eleven trillions if it had been produced in China. No need to overlook any really big figures these days, if you are willing to reach for them. It's honest press agentry in full flower.

ANOTHER ROUND TABLE

Life Magazine tees off this week with a Round Table of its own, dedicated to a study of "The Pursuit of Happiness" rather than showmanship. So we won't sue for infringement, and we do compliment *Life* on the fact that their study does include motion pictures as a contribution to the pursuit of happiness for a majority of Americans.

Which should interest members of our own Round Table. The manager of a theatre in any community is commissioned with a certain responsibility in the pursuit of happiness for his patrons. He holds an important key position in providing that measure of happiness derived from motion pictures as entertainment. And it is an important share, for it costs least in proportion to the greatest pleasure for the greatest number.

The manager will be the first to tell you that his job is entertainment, not social significance nor propaganda. He knows this because he stands at the point of sale where the public buy entertainment and where they resent a bad bargain. He knows his job of filling seats with paying customers depends on how well he accomplishes the end result of entertainment and that, when movies thus provide for the pursuit of happiness, his immediate and ultimate objectives are attained.

Jay Means, manager of the Oak Park theatre, Kansas City, breaks into the "Cross Country Ideas" page of *Tide* magazine this week with a story of his use of newspaper space. Jay has the problem of buying amusement advertising on a crowded page for his second-run house—at high rates and in small space he must compete with downtown theatres. So he hit upon a novel device to beat the handicap and attract attention to his small ads in the *Kansas City Star*. He puts the ads in verse, and this is a sample:

"April Showers refresh you, whether cold or hot!
That's not just a forecast—they're here, on the spot!
Gentlemen's Agreement, that award-winning job,
Is bringing them in, so come join the mob."

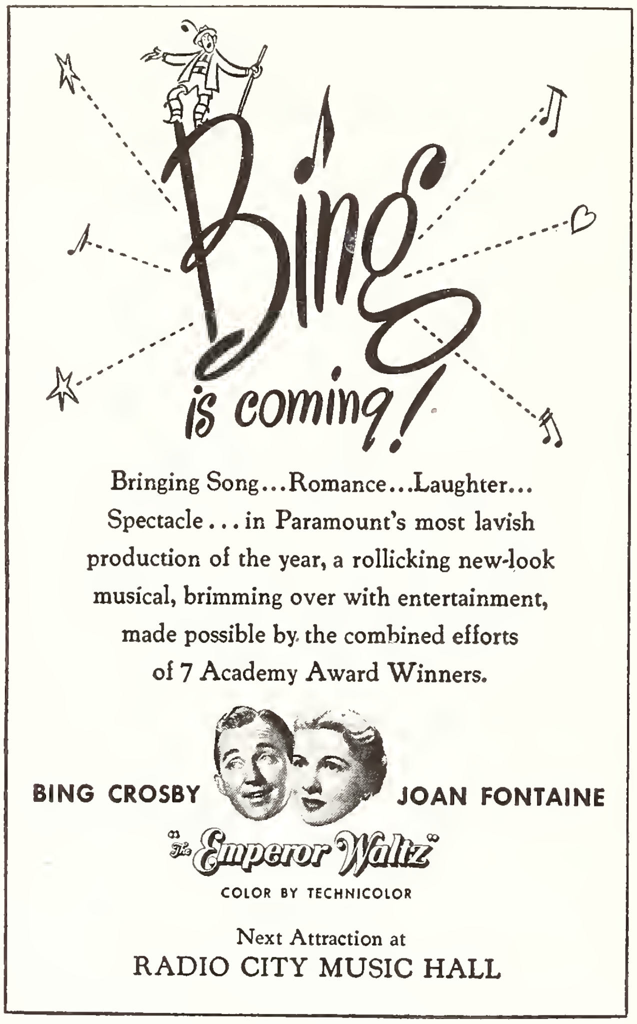
Good or bad, however, Jay feels sure the verses pay off in readership and box office traffic. He says it's hard to get two features into such a small space. He keeps getting suggestions and sample verses from his patrons, who enjoy the advertising as well as the movies. And if you can sell such verses to the advertising trade press, you can sell 'em in the heart of the midwest.

* * *

More news from Kansas City this week with tear-sheets of the *Star's* amusement page, to show how Fox Midwest is billing "a vacation resort right in your own neighborhood" with the advice that "you can relax, refresh and re-vitalize in cool mountain-top weather" in Kansas City's "resort-weather" Fox theatres, within minutes of your home. The three-column ad, large space on this crowded page, sells "air cooling by billowing breezes" in a dozen Fox theatres—"weather makers to Kansas City," along with their regular quota of entertainment.

—*Walter Brooks*

SELLING BING WITH A BANG



Bing is coming!

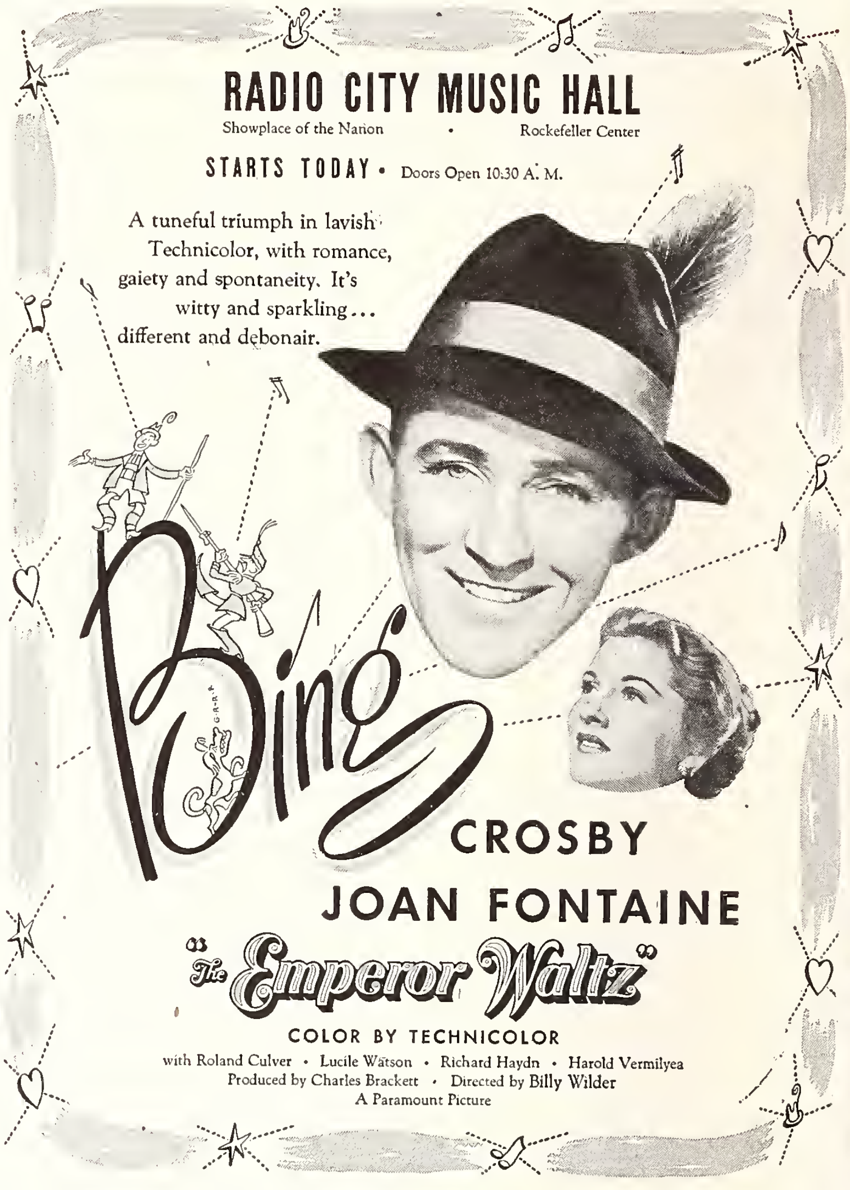
Bringing Song...Romance...Laughter...
Spectacle ... in Paramount's most lavish
production of the year, a rollicking new-look
musical, brimming over with entertainment,
made possible by the combined efforts
of 7 Academy Award Winners.

BING CROSBY JOAN FONTAINE

"The Emperor Waltz"

COLOR BY TECHNICOLOR

Next Attraction at
RADIO CITY MUSIC HALL



RADIO CITY MUSIC HALL
Showplace of the Nation • Rockefeller Center

STARTS TODAY • Doors Open 10:30 A. M.

A tuneful triumph in lavish Technicolor, with romance, gaiety and spontaneity. It's witty and sparkling ... different and debonair.

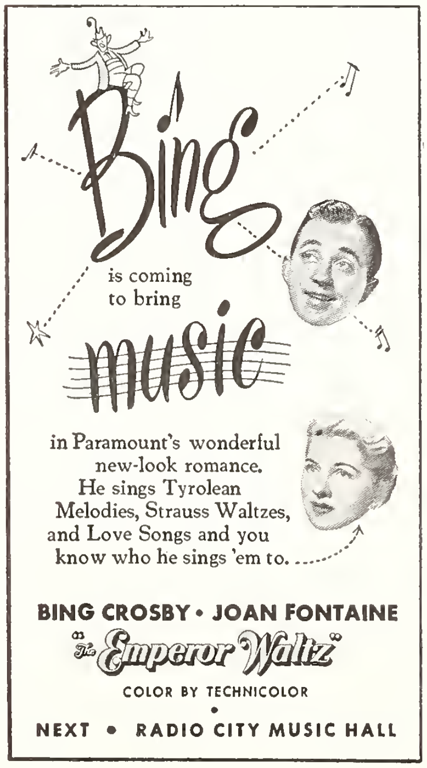
Bing CROSBY
JOAN FONTAINE

"The Emperor Waltz"

COLOR BY TECHNICOLOR

with Roland Culver • Lucile Watson • Richard Haydn • Harold Vermilyea
Produced by Charles Brackett • Directed by Billy Wilder
A Paramount Picture

You will not find these Music Hall ads in your pressbook, nor are mats available for subsequent run theatres. The series was created by Donahue & Coe for the Music Hall engagement in New York.



Bing is coming to bring music

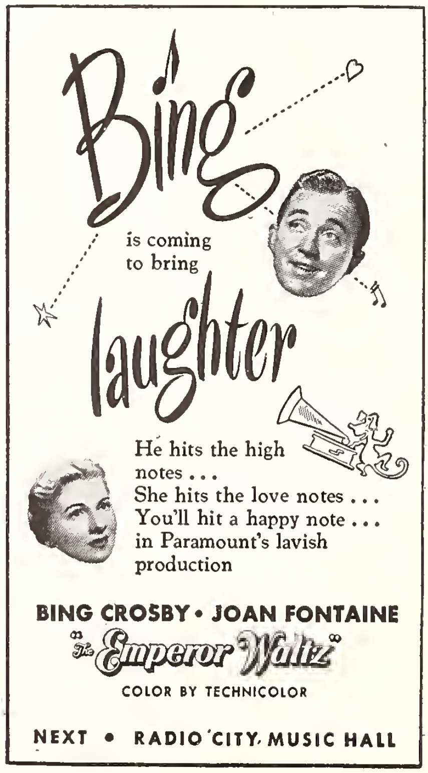
in Paramount's wonderful
new-look romance.
He sings Tyrolean
Melodies, Strauss Waltzes,
and Love Songs and you
know who he sings 'em to.

BING CROSBY • JOAN FONTAINE

"The Emperor Waltz"

COLOR BY TECHNICOLOR

NEXT • RADIO CITY MUSIC HALL



Bing is coming to bring laughter

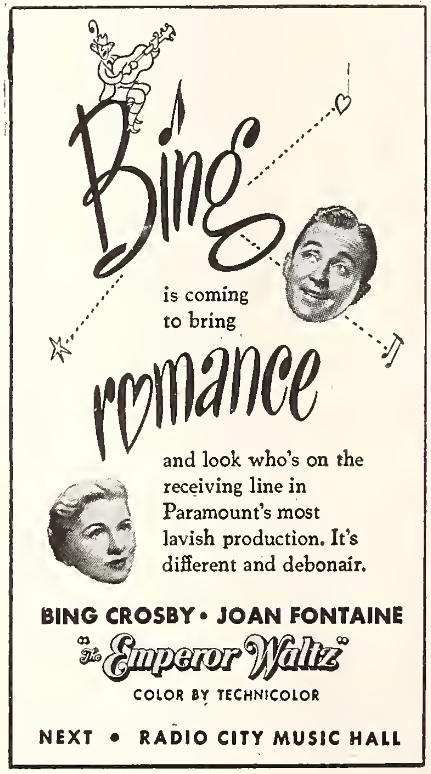
He hits the high
notes ...
She hits the love notes ...
You'll hit a happy note ...
in Paramount's lavish
production

BING CROSBY • JOAN FONTAINE

"The Emperor Waltz"

COLOR BY TECHNICOLOR

NEXT • RADIO CITY MUSIC HALL



Bing is coming to bring romance

and look who's on the
receiving line in
Paramount's most
lavish production. It's
different and debonair.

BING CROSBY • JOAN FONTAINE

"The Emperor Waltz"

COLOR BY TECHNICOLOR

NEXT • RADIO CITY MUSIC HALL

WOODIN AND GIACHERI WIN SECOND QUARTER AWARDS

Larry Woodin, manager of the Arcadia theatre, Wellsboro, Penn., was the first choice of two judges and the third choice of the remaining judge in this quarter, for Showmanship Honors in the Quigley Competition. Mr. Woodin is thus clearly the winner of top honors in the second quarter, for his extraordinary promotion of his town, and his theatres, creating business which would not ordinarily obtain, from this basic population.

Larry has been cited in the Round Table, notably in 1941, for his unusual activities and more recently for his promotion of "The Grand Canyon of Pennsylvania" a scenic attraction which brings a quarter of a million people a year to Wellsboro, and for his recent annual presentation of the Pennsylvania State Laurel Festival, at Wellsboro, another of his promotions that have enabled him to keep two theatres and a 100-room hotel filled to capacity. A complete story of the Laurel Festival, which was the subject of his current campaign, will appear in an early issue.

The list of Scroll of Honor winners for this quarter, in order of preference, are as follows:

Bill Hastings, RKO Orpheum theatre, Denver, Colo.

Joe De Pisa, Loew's theatres, Boston, Mass.

Ed. Meck, RKO Hillstreet and Pantages theatres, Los Angeles, Calif.

Jas. G. Davis, Paramount theatre, Lynn, Mass.

Ralph Lanterman, Paramount theatre, Long Branch, N. J.

C. E. Doctor, Capital theatre, Vancouver, B. C.

W. Ray McCormack, Elco theatre, Elkhart, Ind.

The Special Overseas Citation, for top honors in the foreign field, goes to Carlo Giacheri, manager of the Astor and Doria theatres, Turin, Italy. Mr. Giacheri has won applause for the excellent presentation of his campaigns in the past; he now takes the Quarterly Award by virtue of the overall considerations in his favor. His treatment of "For Whom the Bell Tolls" in the Italian city, and his splendid handling of display as well as advertising and publicity, entitles him to the overseas award. This campaign book was reviewed in the Round Table recently.

Judges in the second quarter were Eddie Dowden, from the advertising and publicity department of Loew's theatres, Harry Blair, substituting for Rutgers Neilson, director of publicity for RKO Radio Pictures, who at the last moment was unable to attend, and Samuel Cohen, foreign advertising and publicity head for United Artists Corporation in New York.

Smiling judges in the Second Quarter, left to right: Samuel Cohen, foreign publicity manager for United Artists, in New York; Eddie Dowden, exploitation head for Loew's theatres in Greater New York, and Harry Blair, substituting for Rutgers Neilson, publicity director for RKO Radio pictures, well pleased with the prospect of selecting a winner.

2nd Quarter Citation Winners

The following contestants for the Quigley Awards, having submitted entries of unusual merit, will receive Certificates of Citation for outstanding showmanship in the second quarter of 1948.

H. BEDFORD
Gaumont Palace
Derby, England

BILL BROWN
Poli-Bijou
New Haven, Conn.

L. J. BUTKEWITZ
Forsythe
East Chicago, Ind.

AL CAMILLO
Downer
Milwaukee, Wis.

ROBERT CARNEY
Poli
Waterbury, Conn.

ROBERT W. CASE
Kingston
Kingston, N. Y.

LOU COHEN
Poli
Hartford, Conn.

J. A. DAVIDSON
Hume Theatre
Burlington, Vt.

DICK FELDMAN
Paramount
Syracuse, N. Y.

M. FITZGIBBONS
Roosevelt
Flushing, N. Y.

GEORGE FREEMAN
Poli
Springfield, Mass.

LEO HANEY
Lido
Maywood, Ill.

ELMER HECHT
Park
Tampa, Fla.

BUD HECK
Mayfair
Asbury Park, N. J.

FRANK H. HOUGH
Gaumont Picture House
Ashton-Under-Lyne, Eng.

E. HERBERT
Broadway Cinema
London, Eng.

W. J. JOY
Ritz
Holmside, Eng.

MEL LAWTON
Prince Edward
Sydney, Australia

JOHN LONGBOTTOM
Odeon
Chorley, England

P. E. McCOY
Miller
Augusta, Ga.

H. H. MALONEY
Poli
Worcester, Mass.

G. B. MARKELL
Capitol
Cornwall, Ont., Canada

LOUIS E. MAYER
RKO Theatres
Chicago, Ill.

GEORGE PETERS
Loew's
Richmond, Va.

FRANK PAUL
Lyric
Indianapolis, Ind.

JIM PREDDY
Telenews
Dallas, Texas

G. E. RATHMAN
Marion
Marion, Iowa

H. W. REISINGER
Loew's
Dayton, Ohio

FLOYD ROBINSON
Jefferson
Goshen, Ind.

KEN ROWLAND
Odeon
Weston-Super-Mare, Eng.

GERALD L. SEGAL
Lyric
Asbury Park, N. J.

MATT SAUNDERS
Poli
Bridgeport, Conn.

SOL SORKIN
Keith's
Flushing, N. Y.

J. WAKEMAN
Troxy
Stepney, England

HARRY WALLACE
United Artists
Los Angeles, Calif.

KENNETH WERTZ
Forest
Forest Park, Ill.

R. M. WHITE
Orpheum
Elkhart, Ind.

HARRY WIENER
Smalley's Theatre
Johnstown, N. Y.

ANSEL WINSTON
Coliseum
New York, N. Y.

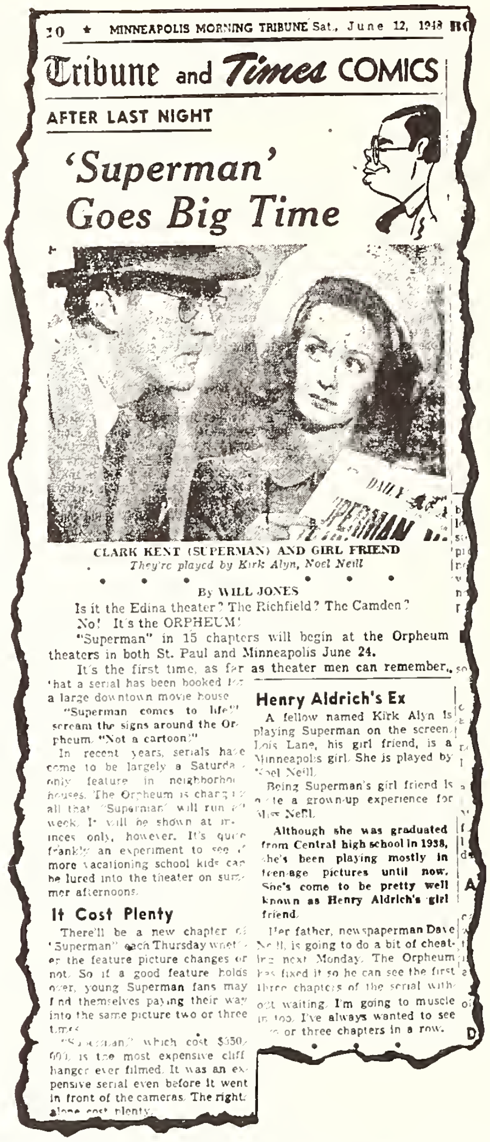
NATE WISE
RKO Theatres
Cincinnati, Ohio

Superman Gives Supershowmen a Supersales Idea

Not since "Gloria's Romance" starring Billie Burke was released as a feature serial thirty-two years ago has anything approached the new production of "Superman" now current in first-run theatres. And by that we mean, as a reason for exploitation and with proper accessories for showmanship. We remember "Gloria" for the first use of advertising methods that were new then and are good now in merchandising a serial. They gave "Gloria" the McCarthy & Mitchell punch and good showman today can give "Superman" an equally good box office break.

Out in Minneapolis and St. Paul "Superman" is running full weeks at the downtown Orpheum theatres, and getting a big play from both adults and children. The newspaper response, typified by the Will Jones column reproduced here, is somewhat qualified by the news that the leading lady is a Minneapolis girl and her father a local newspaper man, but that doesn't alter the fact that the serial is doing business, in top-bracket theatres with all the subsequent runs to follow, just as they did in 1916.

The pressbook for "Superman" is at hand, and while we usually review pressbooks under "Selling Approach" we can truthfully say that "Superman" has everything to work with today that you will need or can get for the exploitation of a feature attraction. The newspaper ads and posters have the advertising slant to catch the comic book trade, while selling certain breath-taking melodrama for adults.



20 ★ MINNEAPOLIS MORNING TRIBUNE Sat., June 12, 1948

Tribune and Times COMICS

AFTER LAST NIGHT

'Superman' Goes Big Time

CLARK KENT (SUPERMAN) AND GIRL FRIEND
They're played by Kirk Alyn, Noel Neill

By WILL JONES

Is it the Edina theater? The Richfield? The Camden?

No! It's the ORPHEUM!

"Superman" in 15 chapters will begin at the Orpheum theaters in both St. Paul and Minneapolis June 24.

It's the first time, as far as theater men can remember, that a serial has been booked for a large downtown movie house.

"Superman comes to life!" scream the signs around the Orpheum. "Not a cartoon!"

In recent years, serials have come to be largely a Saturday-only feature in neighborhood houses. The Orpheum is changing all that. "Superman" will run all week. It will be shown at matinees only, however. It's quite frankly an experiment to see if more vacationing school kids can be lured into the theater on summer afternoons.

It Cost Plenty

There'll be a new chapter of "Superman" each Thursday whether the feature picture changes or not. So if a good feature holds over, young Superman fans may find themselves paying their way into the same picture two or three times.

"Superman," which cost $350,000, is the most expensive cliff hanger ever filmed. It was an expensive serial even before it went in front of the cameras. The rights alone cost plenty.

Henry Aldrich's Ex

A fellow named Kirk Alyn is playing Superman on the screen. Lois Lane, his girl friend, is a Minneapolis girl. She is played by Noel Neill.

Being Superman's girl friend is quite a grown-up experience for Miss Neill.

Although she was graduated from Central high school in 1938, she's been playing mostly in teen-age pictures until now. She's come to be pretty well known as Henry Aldrich's girl friend.

Her father, newspaperman Dave Neill, is going to do a bit of cheating next Monday. The Orpheum has fixed it so he can see the first three chapters of the serial without waiting. I'm going to muscle in too. I've always wanted to see two or three chapters in a row.

Showing how Superman got adult readers in Will Jones' popular column in the Minneapolis Tribune, putting over this chapter play in a downtown theatre.

English Manager Makes Town Film

W. L. Huish, manager of the Lido Cinema, Bolton, promoted an industrial cameraman to make a local film which had his town interested and excited through a week of filming, and will bring them back into the theatre for another week of screening, when completed. In doing this, Bolton becomes the first of a series of "Your Town" films that will be made along similar lines, in the north of England.

A real studio set, built on the stage of the Lido theatre, enabled towns folks not only to see the filming but also to take part in it. The entire meeting of the Bolton Town Council was photographed in session. Various stunts were provided to work other local people into the picture. All in all, it was a lot of fun while doing, and had excellent publicity in the local papers as well as word of mouth advertising.

New Round Table Member Submits Good Campaign

J. A. Davidson, who was assistant to Claude Hunter at the Odeon theatre, Peterborough, Ont., has been promoted to manager of the Hume theatre, Burlington, Ont., and submits his first campaign books as entries for the Quigley Awards in the second quarter. His work shows careful attention to detail and the second book on "Thunder In the Valley" displays a complete campaign that would do credit to an old hand. He had an excellent cooperative newspaper page as his advertising, which featured a "Name the Star" contest, with an Overseas Veteran Pipeband as a stage attraction.

Ballyhoo with Wheels

Robert R. Portle, manager of Loew's Poli-Elm St. theatre, Worcester, Mass., usually has a vehicle of some sort, with colorful inference in favor of his current attraction, on the street as ballyhoo. For "Green Grass of Wyoming" he used a horse and sulky, bannered with the name of the theatre and his playdates, all around town and at the circus grounds, in the face of competition.

OF COURSE
you'll make money with...
"TEXAS, BROOKLYN and HEAVEN"
sent from UA

JACK
CARSON
ANN
SOTHE

Just received by carrier pigeon from Jack Droy this incriminating evidence, showing Jack Carson and Dennis Morgan, visiting Hollywood stars, in Vancouver for the British Columbia Flood Benefit. And who is that in the exact center of the picture? None other than Mr. Ivan F. W. Ackery, known as "Ivan the Terrible" for not writing more often. Also, we see his attractive staff, at the Orpheum theatre, dressed up in slickers for "April Showers".

A New Selling Approach

REVIEW OF CURRENT PRESSBOOKS

EMPEROR WALTZ — Paramount. In Color by Technicolor. Try This One For Size - For Songs - For Spectacle - For Sheer Surprise - As Seven Academy Award Winners Bring You the Musical Romance of a Yankee Traveling Salesman Who Sells a Snooty Countess a Scandalous Bill Of Goods. The newspaper ads in this pressbook are not nearly as good as the Radio City Music Hall ads reproduced on another page in the Round Table this week, and maybe that explains how the Music Hall is hitting $150,000 grosses while other theatres are "off" with New York's first heat wave. For reasons unknown, the pressbook ads do not even sell "Bing" as the attraction, and definitely they are not inspired, nor will they stimulate showmanship with this showman's picture. Guess you all will have to do what the Music Hall did: Use your own ingenuity. A set of five teaser ads in the pressbook are as flat as any we have ever seen, but the Music Hall ads (mats not available) sell Bing with a bang. There is plenty of exploitation, but most of it is spelled CROSBY. His songs, his disk tie-ins, his radio following, will set you off in a lot of merchant tie-ins. In fact, music is your best means of exploitation for "Emperor Waltz" beyond Bing himself. Encourage a revival of waltz tunes, follow the example of the Boston first-run theatre with a promoted candlelight benefit dance in Viennese atmosphere for newspaper publicity. Build on the personal popularity of Crosby and the known delight which the American public finds in colorful musical romance in a comedy setting.

THE FULLER BRUSH MAN — Columbia. With the greatest door-to-door preselling campaign in movie history, not only does Red Skelton ring the bell, but 7,000 genuine Fuller Brush salesmen are calling at tens of thousands of homes, talking about the picture. There really is a cooperative campaign behind this one! You can get Fuller brushes as free giveaways in your theatre, while the Fuller man distributes door-hangers or passes out matchbooks and free cartoon books. Newspaper ads are amusing and will get attention with any housewife who has ever faced a Fuller Brush Man. And even the housewife's husband will appreciate this humor. There is a wide variety of ads; so pick them for your spot. You know what goes best in your own town. Nate Wise used a comedy Brush salesman on the streets of downtown Cincinnati, and you can do the same. Gag it up, but keep the armful of brushes and the salesman's look to sell your bannered advertising of the theatre and playdates. The 24-sheet and the 6-sheet posters will make good cutouts for marquee or lobby display. One manager took the 6-sheet spread of Skelton and made his feet kick mechanically. You have to look at this to see how easily it can be done. The slogan, "Only 200 Laughs to a Customer" can be built up, outside as a marquee spread and in other advertising. There are serious merchandising tie-ins, for all who sell brushes can be interested, and Fuller gags sell the picture. Radio tie-ins are numerous, with free radio transcriptions of Red Skelton "in person" for your radio station or loudspeaker system.

Freeport, Ill., Theatre Has Veterans' Support

John J. Haney, manager of the Patio theatre, Freeport, Ill., obtained the cooperation of local veterans' organizations in the sponsorship of "The Iron Curtain" in Freeport, with an Allied Veterans group acting officially to endorse the picture, pledging their members to attend the showing. A fifteen-minute radio program conducted daily by the Chamber of Commerce was used for purposes of an interview with AMVETS leaders through anti-Communist committees.

OUTDOOR REFRESHMENT CONCESSIONAIRES from Coast to Coast over ¼ Century

Now Specializing in Refreshment Concessions for DRIVE-IN THEATRES

SPORTSERVICE, Inc. JACOBS BROS. HURST BLDG. BUFFALO, N. Y.

Theatre Ushers Cooperate In Buffalo Safety Drive

G. M. Westergren, assistant general manager of the Basil theatres in Buffalo, helped in a Safety Drive sponsored by the Buffalo Police Department in cooperation with two local newspapers, by posting theatre ushers in uniform at busy street intersections, looking out for young patrons en route to matinee programs on Saturdays, Sundays and holidays, which is appreciated by parents.

Writes Letter in Long Hand

The Sutton theatre, in fashionable Sutton Place, New York City, with a program of long-run foreign films, gets out a circular letter, mimeographed in long hand and calculated to hold the attention of readers who will be attracted by legible writing, although there is no further attempt to personalize the herald. It has virtue as an example of good direct-mail advertising.

Hastings Sends a Bundle For the Second Quarter

Bill Hastings wraps up a package of promotion from the RKO Orpheum theatre, Denver, and submits it, just under the wire in the second quarter, as his consistent entry for the Quigley Awards. Around the Round Table, we come to depend on such as Bill Hastings, for he always has his best foot forward to win, place or show that he knows showmanship.

This time, Bill leads off with a smart campaign on "Summer Holiday," wherein he used antique automobiles to ballyhoo the line "Going on a Summer Holiday." Then with the *Rocky Mountain News,* he set up a contest, the winner to get an all-expenses-paid vacation at the famed Colorado Hotel. And apparently every good restaurant in town fetaured "Summer Holiday" on their menus; incidentally convincing us that it's cheaper to eat in Denver.

"Miracle of the Bells" had an all-out campaign in the Hastings manner. "Carey and the Bishop's Wife" featured a "Photo Frenzy" contest for amateurs. "State of the Union" employed another good contest, new to us, and that was the publication of just an average still from the pressbook, with a prize to the winner who wrote the best caption in 25 words. That's simple and to the point. Of course, Bill Hastings' radio tie-ups are always numerous, and his cooperative program, "Hollywood To You," is a regular Saturday feature over Denver's radio station KLZ.

But the best thing he does is public relations, which differs from press-agentry in Denver, because Bill knows the difference, and the distinction, between the two branches of drum beating. One is just for noise, but the other is for effect. He leads off this month with his address to the Denver Advertising Club; a tieup with Brotherhood Week and the Big Brother movement, cooperation with the Red Cross and Job's Daughters, and finally, a swell thank you note from the editor of *Rocky Mountain News,* who appreciated Bill's thoughtfulness when he was hospitalized.

MADE RIGHT BY MEN WHO KNOW HOW!

FILMACK

NEW YORK
245 West 55th St.
LOS ANGELES
1574 W. Washington
CHICAGO
1327 S. Wabash

Special TRAILERS

SEND US YOUR NEXT ORDER ✓

3 COMPLETELY EQUIPPED PLANTS

King Baggot, 68, Dies on Coast

King Baggot, 68, leading actor of the silent screen era, and a prominent director, died in a Hollywood hospital July 12.

Entering the industry in 1909 after amateur and stock company theatricals, he was an instant success with the public. During the following decade he earned the reputation of "the most photographed man in the world," and was a contemporary of such industry figures as Mary Pickford, Thomas Ince, John Bunny, Francis Ford, Grace Cunard and Francis X. Bushman.

Much of his success was attributed to his versatility as an actor. Although he was usually cast as the handsome leading man, in one film, "Shadows," he played the 10 principal characters which included roles as a Chinese servant, a German innkeeper, a betrayed girl, a mother and an old father. He also directed the picture.

Among the pictures in which he starred were: "The Scarlet Letter," 1911; "Dr. Jekyll and Mr. Hyde," 1913, and "Ivanhoe," made in England in 1913. His first motion picture work was with the Independent Motion Picture Company, known as Imp. One of his greatest directorial successes was "Tumbleweeds," starring the late William S. Hart.

Mr. Baggot is survived by a son, Robert King Baggot, of West Los Angeles.

Harry Fried

Harry Fried, 58, well known exhibitor in suburban Philadelphia, died July 8 after an illness of several weeks in Bryn Mawr Hospital. A native of Russia, Mr. Fried came to the U. S. when he was 16. He operated the Anthony Wayne theatre in Wayne, the Suburban in Ardmore, and two houses in Conshohocken. He is survived by his widow, six children and a brother.

Vane E. Kelsey

Vane E. Kelsey, 59, theatre owner at Blacksburg, Va., died July 10, while playing golf at White Sulphur Springs, W. Va. Surviving are his widow, two sons and a daughter.

Lucille Benjamin

Lucile Benjamin, wife of Paul Benjamin, National Screen Service executive, died July 7 at Miami Shores, Fla., of coronary thrombosis. In addition to her husband, she is survived by a son, William Benjamin.

MORE PROFITS FOR YOU!
JOLLY TIME POP CORN
AMERICAN POP CORN CO., SIOUX CITY, IOWA

IN NEWSREELS

MOVIETONE NEWS—Vol. 31, No. 55—Japanese city wiped out by earthquake. . . . U. S. planes shuttle food to Berlin. . . . Eisenhower welcomes summer students at Columbia U. . . . Falkenburg-Bromwich Wimbledon tennis match. . . . First bathing beauty contest at Chinatown crowns Miss China.

MOVIETONE NEWS—Vol 31, No. 56—Democratic convention. . . . Last of British forces leave Haifa. . . . Gen. MacArthur saluted at Imperial Palace Grounds, Tokyo. . . . U. S. Olympic teams prepare for track and field tryouts, swimming and diving champs.

NEWS OF THE DAY—Vol. No. 19, No. 289—Earthquake in Japan. . . . Pres. Truman, Gen. Eisenhower, Wm. O. Douglas in political spotlight. . . . U. S. planes penetrate Red blockade in Berlin. . . . Chinatown beauty contest. . . . Midsummer skiing on iced mountain.

NEWS OF THE DAY—Vol. No. 19, No. 290—Democratic convention. . . . Israel defies foes as truce ends. . . . Thrills in final Olympic trials.

PARAMOUNT NEWS—No. 92—Earthquake in Japan. . . . Tight-rope walk over Alps. . . . Gen. Eisenhower, Jimmy Roosevelt, President Truman. . . . Ski jumping.

PARAMOUNT NEWS—No. 93—Democratic convention takes over in Philadelphia. . . . U. S. teams ready for Olympic final track tryouts. . . . Olympic swimming and diving teams picked.

UNIVERSAL NEWS—No. 159—Allied aerial shuttle answer to Red blockade. . . . Earthquake rips Japanese city. . . . Pres. Truman honors Bolivar. . . . Crack-ups mar Atlanta auto race. . . . Summer ski meet at Lake Placid.

UNIVERSAL NEWS—No. 160—Democratic convention opens to choose 1948 ticket. . . . Final trials for Olympics.

WARNER PATHE NEWS—No. 94—Earthquake in Fukui, Japan. . . . Wimbledon tennis finals makes Bob Falkenburg champ. . . . Olympic crew test. . . . Ski jumping at Lake Placid. . . . Chinatown bathing beauties.

WARNER PATHE NEWS—No. 95—Democratic 1948 convention. . . . UN discusses Palestine. . . . French seashore fashions. . . . Olympic tryouts.

TELENEWS DIGEST—Vol. 2, No. 28—Democratic conventions. . . .Gen. Eisenhower accepts Child Aid post. . . . Allied occupation in Germany faces new problems. . . . Political crisis in Italy. . . . Festival in Czechoslovakia. . . . Soldiers of Haganah report. . . . UN truce succeeds in Indonesia. . . . Olympic basketball finalists. . . . Cross country bike race in France.

Fred Pelton, 55, AMPP Labor Representative

Fred E. Pelton, recently retired after nine years as labor representative for the Association of Motion Picture Producers, died in Los Angeles July 8. He was 55 years old. Since his retirement last September he had been devoting his time to perfecting a more efficient system for studio construction work. The funeral was held July 12 at Forest Lawn. He is survived by his widow, mother, son and twin daughters.

Born in Denver, Colo., Mr. Pelton was educated at the U. S. Naval Academy and Massachusetts Institute of Technology. He was general manager of United Studios at Los Angeles from 1922 to 1924, then joined First National Pictures as studio manager, a position he held from 1925 to 1928.

He became associated with MGM in 1929 as studio and executive manager and held that post until 1936.

Max Rothafel

Private funeral services were held July 8 in New York for Max Rothafel, 65, brother of the late Samuel L. Rothafel. He died at the Gramercy Park Hotel, New York, July 6, shortly after returning from Brazil where he is representative of the Institute de Caco de Brasil.

Johnston Urges "Rebel" Be Seen

In a letter to 2,400 Chambers of Commerce throughout the country, Eric Johnston, president of the Motion Picture Association of America, called upon those organizations to urge theatres in their communities to play "Letter to a Rebel," second of the industry's short subject series on American democracy in action.

In his letter Mr. Johnston said: "It's a short subject—just 17 minutes—but in that brief time it tells a whale of a story about America, about our freedoms and ideals and aspirations, about our people's capitalism in action. I think it will give every American a lift. It packs a wallop."

The two-reel subject, which is available at all RKO exchanges, was produced by RKO Pathe as part of the "This Is America" series.

John R. McPherson Dies; N. S. S. British Executive

John R. McPherson, 45, joint managing director of National Screen Service, Ltd., died July 7, in England. Born in Chicago, he joined the company in 1921 and became assistant branch manager, branch manager, and later midwest district manager. From 1943 to 1945 he was an executive at the company's New York office, then went to England to assume the post he held at the time of his death. Mr. McPherson is survived by a mother and two sisters. The body was to be flown to Chicago for burial.

Palugyay, Was Paramount Manager in Spain

Nicholas G. Palugyay, Paramount manager for Spain, died in a Barcelona hospital June 30, according to word received last weekend by the Paramount home office. Mr. Palugyay had been with the Paramount company since 1925. During the war he had been Paramount's manager in Hungary. After the war he joined the Motion Picture Export Association in a similar capacity. He was named Paramount's manager for Spain in 1946.

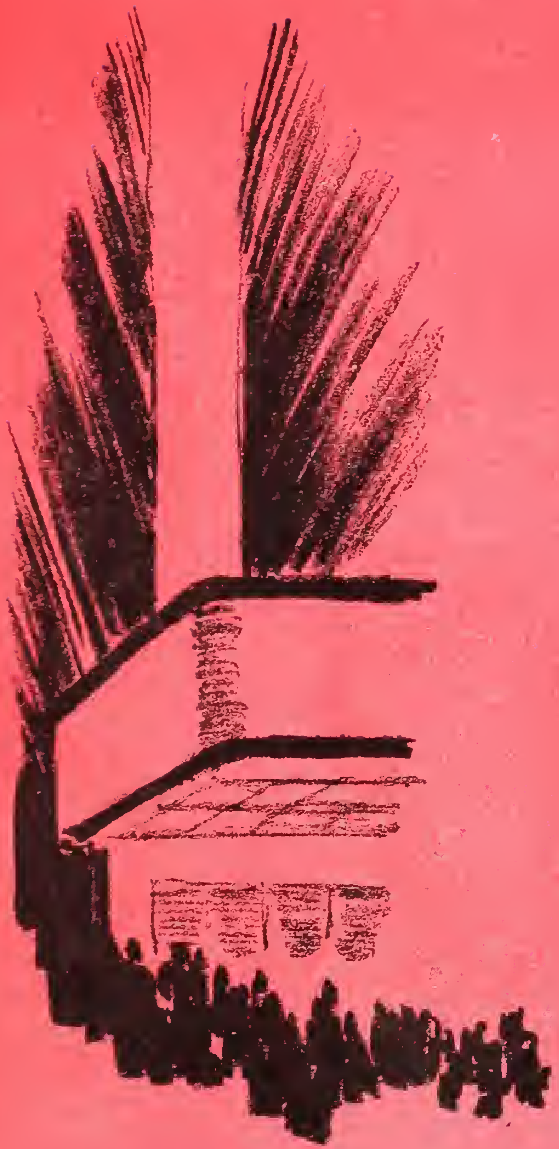
James Baskett

James Baskett, 44, stage, screen and radio actor, died at his home in Hollywood of a heart ailment July 9. In addition to his characterizations on the "Amos and Andy" radio show, he also appeared as "Uncle Remus" in Walt Disney's "Song of the South," a performance which won him a special award from the Academy of Motion Picture Arts and Sciences.

Charles G. Deckman

Charles G. Deckman, 58, who had interests in theatres and recreation centers in Cleveland, Florida and Canada, died July 10 of a heart attack while vacationing at his Ontario fishing lodge. Services were held in Cleveland Wednesday.

THEATRE SALES



POPCORN

It's Become Big Theatre Business—and Profits

BUYING THAT BIT OF A BITE

Coca-Cola in the Eastwood Theatre, East Hartford, Connecticut—Tom Grace, Manager

SELL COCA-COLA IN YOUR LOBBY AND INCREASE YOUR PROFITS

Your lobby can make a profit for you just like your seats.

Put Coca-Cola in your lobby. You'll automatically increase your revenue and your profit. You'll please a lot of customers — everybody welcomes Coca-Cola.

Let us give you ALL the facts about this new source of profits. Write National Sales Department, The Coca-Cola Company, 515 Madison Avenue, New York 22, New York, or get in touch with your Coca-Cola bottler.

DRINK
Coca-Cola
ICE COLD

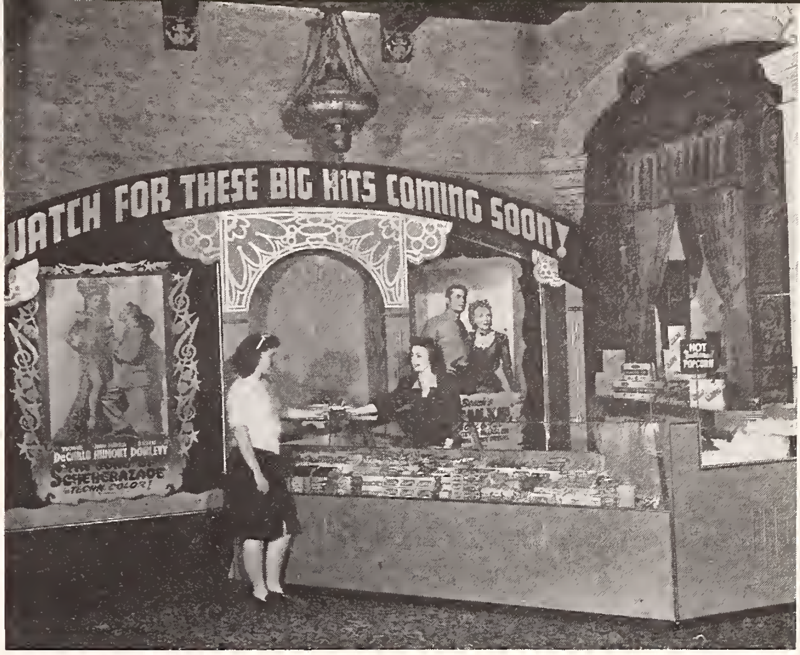
Mills 120-B—vends 114 bottles

Coke = Coca-Cola

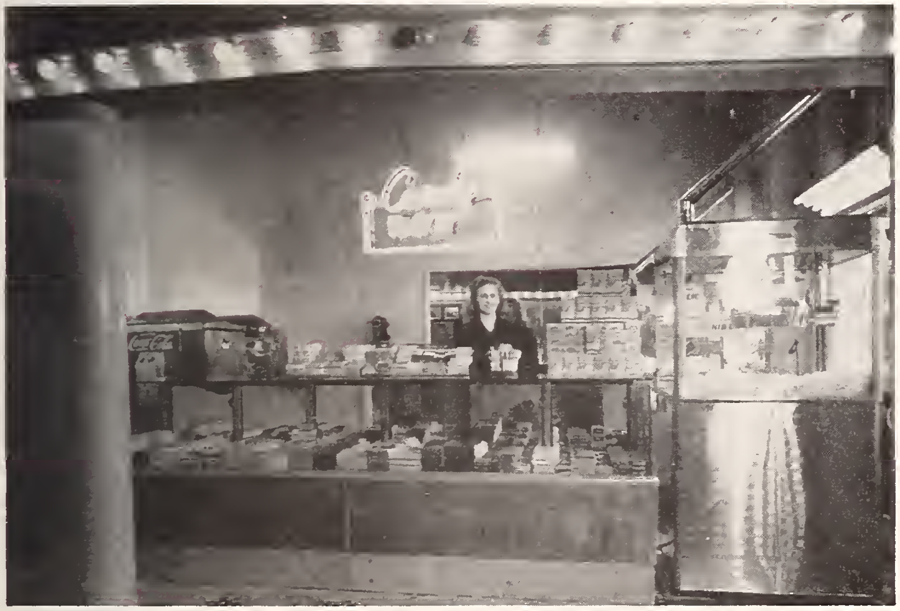
"Coca-Cola" and its abbreviation "Coke" are the registered trade-marks which distinguish the product of The Coca-Cola Company.

Buying That Bit of a Bite

EXHIBITORS in Kentucky and California, Tennessee and Wisconsin, and in rural England — all over, in fact — are finding profits in that bit of a bite that the customer wants going into the theatre, during the show, or on his way home. Here are several new installations, two of them featuring facilities for street sales to non-patrons, who may thus be tempted into theatre patronage.

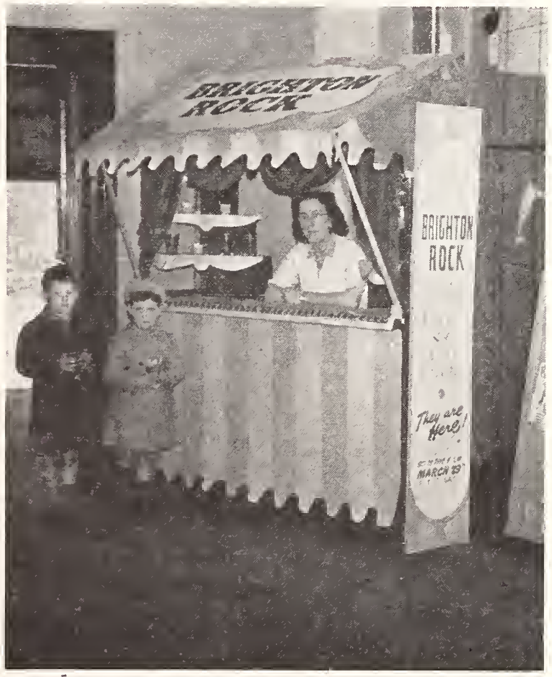

WATCH FOR THESE BIG HITS COMING SOON!
DeCARLO HUMBERT DONLEVY
SCHEHERAZADE
IN TECHNICOLOR

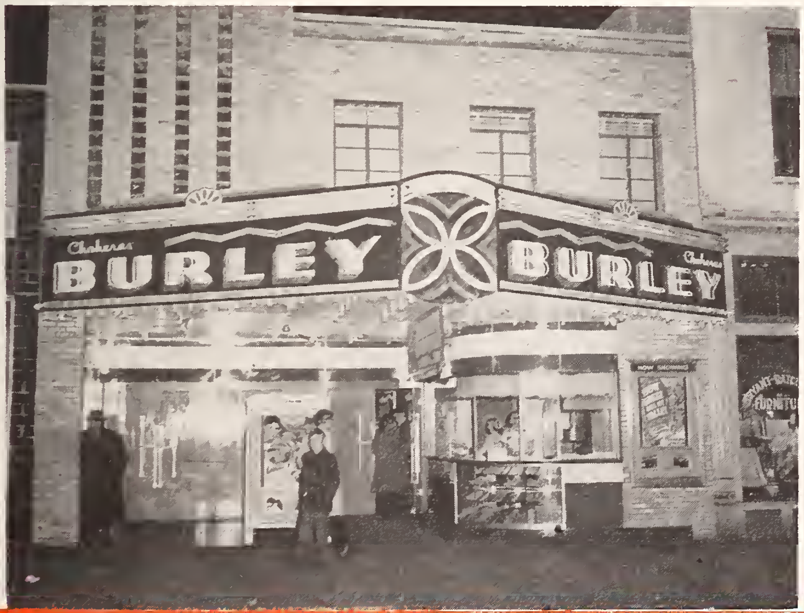
PART OF THE SHOW. The sparkling, almost overwhelming, popcorn and candy bar counter at the Opheum theatre, San Francisco, managed by Al Dunne. The counter, with a rear shelving calculated to attract.



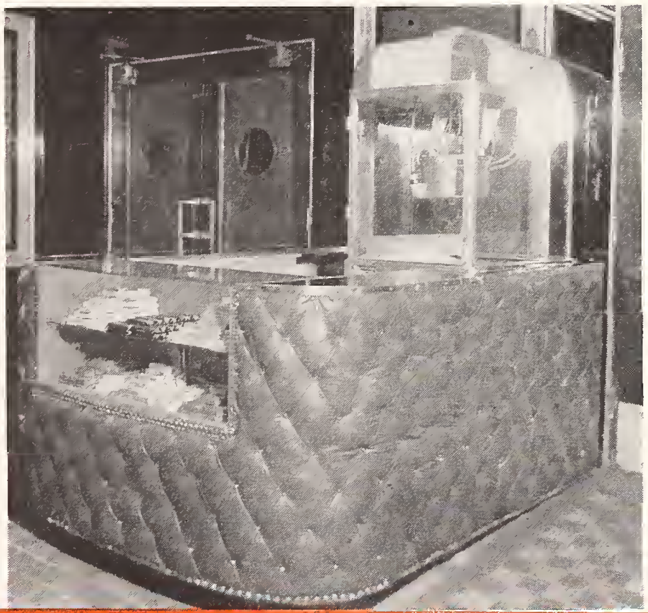
IN LINE OF VISION, as the patron enters the People's theatre, Superior, Wis. A sliding window, on the right of the counter, provides service to outside customers. Note the new Cretors popcorn machine.

IN ENGLAND, at the right, a neat and small stand, at the Ritz theatre, Barnsley, featuring, as you will notice, the ices and fruit drinks. Theatre sales are as much a theatre feature in England now as in the United States.


BRIGHTON ROCK
BRIGHTON ROCK
They are Here!
MARCH 29


Chakeres
BURLEY
BURLEY
Chakeres

BUY YOUR TICKET, and some candy, too! The ticket booth and candy counter are combined underneath the marquee of the Chakeres circuit's Burley theatre, Shelbyville, Ky. One certain advantage of this arrangement is that passersby not interested in the show at least buy candy.



THE MANAGER DESIGNED and had this stand built. The stand, with tufted leather sides and front, is at the Malco circuit's Fulton theatre, Fulton, Ky. Joe Brown is the manager.

PO

Manley Photo

PLOWING THE GROUND for planting popcorn. Five to six pounds of seed per acre.

POPCORN, right, is usually planted earlier than dent corn so it may mature normally and thoroughly.

Harry Field Photo

THE first Indian to say "How!" to the first white man in America probably was talking with his mouth full of popcorn.

That's how long popcorn has been with us. That's how American it is.

It was a curiosity once; a food, a confection, a Christmas tree decoration.

Today it's a business—a multi-million-dollar business.

Once hawked from the street corners by pushcart peddlers, popcorn today has been electrified and prettified, glassed in and chrome plated, and today is a permanent and profitable fixture in an increasing number of theatre lobbies.

Today It's Big Business

Popcorn has gone "Fifth Avenue." That's one of the reasons for its increased popularity. That's one of the reasons why the farmer, the processor and the theatre owner are all realizing more profit from that tiny "pop" of an explosion in Indian corn.

In 1945, farmers alone collected more than $16,000,000 from popcorn. They received an average price of $3.70 a hundred pounds. Processors, in turn, sold those 100-pound bags for $8.75. And each bag could be popped into $70 to $100 worth of popcorn, retailing in 5- and 10-cent sacks.

In 1946, the farmers received $8,884,000 for their crop. Present price on popcorn is running about $13.50 a hundred. That's on last year's crop. It's too early to tell on the new.

Omaha Is Popcorn Center

Where does this popcorn come from?

Well, it's grown to some extent in every part of the United States, but if you draw a circle around Omaha, catching parts of Nebraska, Iowa and Missouri, you will net most of the production. Outside the circle, Illinois produces the most.

Iowa alone has almost a third of the production. Nebraska's Valley County, Iowa's Sac County and the Trakio area in Missouri almost annually stake their claims as the popcorn capital of the U. S. A. Popcorn is the large crop in these areas and the yield averages a ton an acre.

Compared with field corn, popcorn probably is more bother to raise, harder to get a stand, more difficult to keep clean and more work to gather and deliver. That's one of the reasons why popcorn is still minor among such major crops as field corn and wheat.

Nevertheless, popcorn acreage has increased sharply. In 1931 there were 34,400 acres harvested; in 1945, 318,300 acres. Average acreage from 1936 to 1945 was 109,994. The dollar value of the U. S. crop rose from $1,225,000 in 1940 to $8,884,000 in 1946.

A few years ago, the favorite of the 50 varieties of popcorn produced were the white rice, Jap and pearl. Now have come the hybrids — popcorn with true hybrid vigor, with yield increased to well over 50 per cent over old-fashioned varieties. The popped kernel of hybrid corn is 25 to 30 times the size of the unpopped kernel. Ratio for the non-hybrid corn is one to 18 or 20. The larger kernels, of course, increase the concessionaire's profits, since less corn is required to be popped to fill your serving box.

POPCORN AND TELEVISION MAKE STRONG TEAM

Popcorn, motion pictures and television are an unbeatable combination, according to Charles Perry. Ever since he set up a television set in the lobby of his Downtown theatre in Detroit, popcorn sales have reached a record high, he said last week. Theatre patrons, entering in the middle of a feature, eat their popcorn and watch the television until the new show starts. Many buy an additional bag to take into the theatre.

Particularly popular are the large-kernel South American types. These kernels have a yellow tinge to them, adding to a well-buttered appearance.

Seed selection in popcorn is even more important than in field corn. Crop rotation with, say, clover, is vital.

Takes Four Months to Grow

Planting comes about June 1; husking about October 1. Cultivation, in general, follows the pattern of regular field corn.

In the spring, field men in Nebraska and Iowa contract with farmers to plant certain acreages of corn. While the field men are out other popcorn distributor representatives travel the U. S. contacting brokers and wholesalers who will distribute the corn in the fall.

Farmers ship their crops by truck to processing plants where it is stored in cribs. Processing consists of sorting, shelling, drying and packaging.

Hand sorters toss out bad ears of corn as

CORN FROM KERNEL TO CUSTOMER

Manley Photo

PACKED IN 100-pound double-lined moisture-proof bags at the Manley processing plants. From there to the warehouses.

they pass along on a conveyor belt that carries the corn to the crib. From the sheller the corn is elevated into dryers. Moisture content is reduced to 14 per cent.

From the dryers the popcorn passes through clipper mills that fan out foreign matter and then over a gravity table that takes out the light and chaffy kernels.

This gravity table, which sorts by weight instead of by size, was perfected by Charles T. Manley, founder of Manley, Inc., who adapted the principle of a grader used in the West's gold-rush days to separate gold ore from rock.

Sorted, Measured, Packed

After being sorted the corn is sacked or put onto an assembly line where a machine measures it out into packages.

What makes the corn pop?

It had been thought that the hull acted like a bomb cover, holding in steam. But that doesn't seem to be the answer. The hulls can be damaged and yet the corn still will pop.

Dr. J. C. Eldredge, who has developed at the Agricultural Experiment Station of Iowa State College corn that has expanded 34 times, believes the popping may be due to the structure of the millions of individual starch grains in a kernel.

His research has shown these essentials for good popping: The temperature of the popper should be between 450 and 500 degrees to do the best job of turning the corn inside out. One part of oil should be used for every five parts of corn.

Coconut oils, peanut oils, cottonseed oils and corn oils are the major types of seasonings used. Coconut oils are in the lead now, because in vending machines where corn may be reheated it is the least likely to turn rancid.

A highly refined popcorn salt was perfected by Mr. Manley which completely dissolves in the seasoning and gives the right amount of saltiness to each puff of corn.

Once the corn is grown, puffed, seasoned and salted, the showman takes over to sell it.

Popcorn Must Be "Sold"

The design of the carton, the design of the popping and storage counter, the politeness of the saleslady, the aroma of the corn, all these go into selling the corn.

The way the corn is sold and popped now borders on the scientific. One interesting discovery which theatre men have made is that although a special and attractive confection room is set aside in a lobby, if it is away from the theatre flow of traffic, popcorn profits are negligible. The action of the white corn cascading from the kettle of a sparkling bright popcorn machine invariably attracts the customers.

During the war, when sugar was not available for candies, popcorn popped high into popularity. Today it has not lost the drawing power, despite the return of post-war competition.

While popcorn has always been advertised as a confection rather than as a food-product, the corn's food value was emphasized during the war by Manley, Inc., and other distributors. Mr. Manley, for example, exploited the fact that of 1,281 edible foods listed by the U. S. Department of Agriculture, popcorn when popped in seasoning contained more food energy units than 1,123 of the foods listed. It outranked all cooked fish and meats, all vegetables and fruits, all breads and cakes, all varieties of cheeses except Swiss, and all table beverages. Its high protein content of 11.3 per cent rated above lima beans, milk, ice creams, butter and other foods.

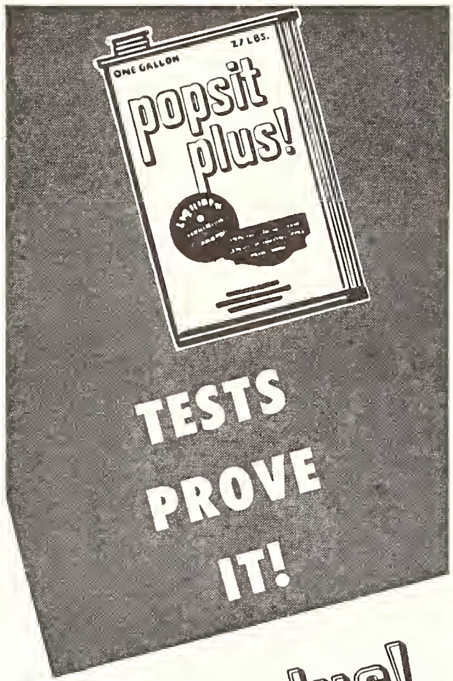
Today the popcorn business is increasing at both ends—on the farms and in the theatre lobbies.

The theatre companies issue such brochures to their managers as "How to Get Those Extra Popcorn Profits." The popcorn distributors have prepared illustrated manuals for the farmers. Manley's 32-page booklet is "How to Make More Money from Your Popcorn Crop."

The boom is on. The corn is popping. The butter and salt are at hand. Smell it. Taste it. The more you eat the more you want. The more you sell the more you make!

ALLIANCE THEATRE
POP
EAT MORE ALLIANCE THEATRE'S POP CORN
EAT MORE POP CORN

END OF THE ROAD. The finished product is finished.


ONE GALLON
7½ LBS.
popsit plus!
TESTS PROVE IT!

popsit plus!
LIQUID POPCORN SEASONING
GIVES YOU

- ★ BETTER FLAVOR
- ★ GREATER POPPING VOLUME
- ★ FEWER DUDS

Here's positive proof that Popsit Plus costs less than substitutes — judged by final results. Tests by a leading agricultural college reveal that Popsit Plus liquid seasoning (1) pops more corn by volume, (2) leaves fewer duds, (3) gives corn the flavor your customers demand.

That's why Popsit Plus costs less. It gives you more for your money than so-called cheaper substitutes. Avoid substitutes and save money.

popsit plus!
means profit plus

Simonin of Philadelphia
SEASONING SPECIALISTS TO THE NATION

Famous Players Merges Units

Hollywood Confections, Ltd., has been taken over by Theatres Confections, Ltd., a wholly owned subsidiary of Famous Players Canadian Corporation, Toronto, R. W. Bolstad, vice-president, has announced. The two confection companies have been servicing theatres.

John J. Fitzgibbons, Jr., president of Hollywood Confections, has been named president and general manager of the new organization, succeeding James Stevenson, president of Theatre Confections, who has returned to the main office, where he rejoined the theatre management department in an executive capacity.

Theatre Confections, Ltd., has been expanding its services in recent years and now has a complete warehouse and service unit in Toronto, which is the main headquarters for the company. Theatre Confections recently opened a branch in Vancouver to service British Columbia and a new branch is beng prepared in Winnipeg. Ken Wells has been named manager in Winnipeg.

EXHIBITORS are confirming the importance of brand names and quality items in sales counters.

Ads like this in LIFE and LOOK build your sales of Giant Bars!
Check your stock now!
FINEST Ziegler's CANDY
GIANT
NET WT. 1-1/10 OZ.
GEO. ZIEGLER CO., MILWAUKEE, WIS.

Want a BIG LIFT? *Try a Giant!*

Downright delicious chocolate-'n-peanut bar!

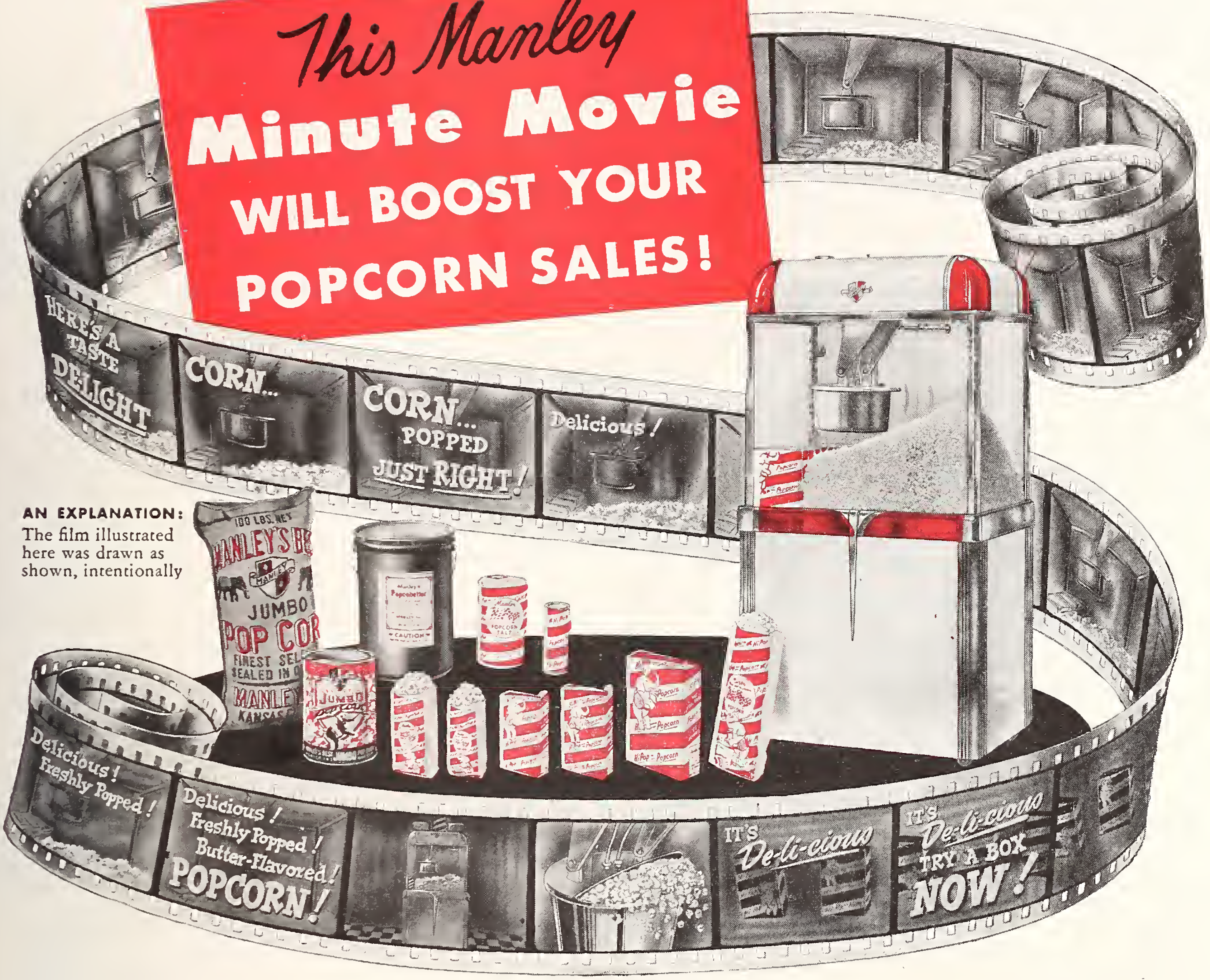
Ziegler's Candies
are delicious food.
Enjoy some every day.

Just wait 'til you bite into that sweet, mellow chocolate *(it goes all the way through)* and taste those crisp peanuts! *There's* quick energy for you — lots of it — and real candy enjoyment. . . . The Giant Bar's army of fans is growing. Join up and try one *today*. . . . Look for that bright yellow and brown wrapper at candy counters, in vending machines, and at theatres.

Geo. Ziegler Co., Milwaukee, Wisconsin

Contact your theatre confection supplier

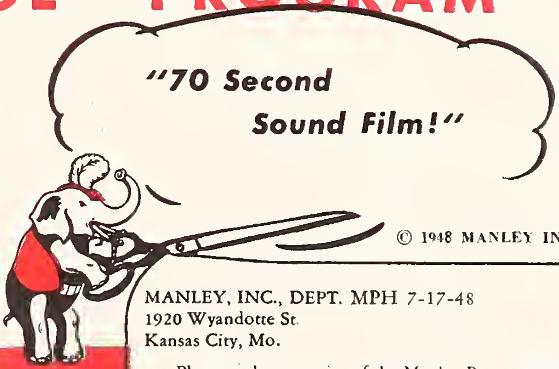
This Manley Minute Movie WILL BOOST YOUR POPCORN SALES!


HERE'S A TASTE DELIGHT
CORN...
CORN... POPPED JUST RIGHT!
Delicious!
100 LBS. NET
MANLEY'S
JUMBO POP CORN
FINEST SEL
SEALED IN
MANLEY
KANSAS
Delicious! Freshly Popped!
Delicious! Freshly Popped! Butter-Flavored! POPCORN!
IT'S De-li-cious
IT'S De-li-cious TRY A BOX NOW!

AN EXPLANATION: The film illustrated here was drawn as shown, intentionally

Another example of Manley's "COMPLETE PACKAGE" PROGRAM

● Manley's "Complete Package Program" means just that! Manley furnishes you with the best Popcorn Machine, the finest corn, Seasoning Salt, and those famous red and white candy-striped Bags and Boxes. That's a combination that has made popcorn sales history in countless theatres from coast to coast. Now, Manley offers a new Minute Movie...a trailer to help you build even bigger profits from popcorn. The public naturally buys popcorn on their way "in"...this trailer will show you that it's possible to sell them on the way out too. "Take home sales" have doubled popcorn profits in other houses ...why not yours? Send coupon for a print of this film now!


"70 Second Sound Film!"

© 1948 MANLEY INC.

MANLEY, INC., DEPT. MPH 7-17-48
1920 Wyandotte St.
Kansas City, Mo.

Please rush me a print of the Manley Popcorn trailer. I attach check for $5.00.

Name ....
Theatre ....
Address ....
City .... *State* ....

Manley, Inc. GENERAL OFFICES: 1920 Wyandotte Street, Kansas City 8, Missouri
BURCH MFG. CO.

"THE BIGGEST NAME IN POPCORN!"

SALES and SERVICE OFFICES

Atlanta, Ga.
Boston, Mass.
Buffalo, N. Y.
Charlotte, N. C.
Chicago, Ill.
Cleveland, Ohio
Dallas, Texas
Denver, Colo.
Detroit, Mich.
Des Moines, Ia.
Indianapolis, Ind.
Kansas City, Mo.
Los Angeles, Calif.
Memphis, Tenn.
Minneapolis, Minn.
New Orleans, La.
New York, N.Y.
Oklahoma City, Okla
Omaha, Nebr.
Philddelphia, Pa.
Roanoke, Va.
St. Louis, Mo.
Seattle, Wash.
Toronto, Ontario
Vancouver, B. C.
Washington, D.C.

Seazo
POPCORN SEASONING
C. P. Simon
CHOICE EDIBLE COCONUT OIL · ARTIFICIAL

. . . has that rich golden color that makes 'em buy more popcorn than ever before. Get bigger profits the easy way with SEAZO!

- *For those states where colored oil is not sold —use* **SIMKO** *brand.*

By the makers of POPSIT PLUS!

Seazo

COCONUT OIL
POPCORN
SEASONING

Simonin of Philadelphia

SEASONING SPECIALISTS TO THE NATION

***THEY KNOW** where those added profits are — in candy sales, and especially in popcorn. Caught the other day sampling HiPop are Southern exhibitors Bill Ruffin, Jr., of the Ruffin theatre circuit, Covington, Tenn.; the Elkin Brothers of Aberdeen, Miss.; R. B. Cox of Batesville, Miss., and Arthur Rush of Houston, Miss.*

Stars Sponsor Candy Products

Motion picture and radio stars will lend their names to new candy products to be manufactured by the newly organized Candy Corporation of America, Los Angeles, backed by interests representing the Music Corporation of America, Artists, Ltd., and a number of Hollywood stars.

The line of candies and chewing gum will be marketed nationally. The first confection to be sold will be named "Bergen's Better Bubble Gum." This item is already in production and ties in with Charlie McCarthy and Mortimer Snerd. Additional products planned are "Benny's Penny Pinchers," named after Jack Benny, and various Duffy's Tavern items, featuring the stars of Ed Gardiner's radio show.

Montague L. Merrick is president, Edgar Bergen, vice-president, and Howard Burrell, secretary.

Double YOUR POPCORN "PROFITS"

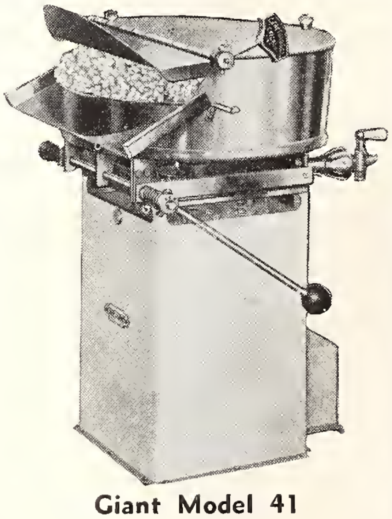
***with* CRETORS improved GIANT MODELS**

- ★ Insures Large Production
- ★ Weight Equalizing Device — Makes Pan Easy to Dump

The Gas Model 41 illustrated at right is a fast, efficient, trouble-free popper that pops corn direct in the seasoning and salt. Pan easily dumped with handle interchangeable-right or left hand operation. Patented popper pan construction keeps heat where needed . . . patented cover construction relieves the popping corn pressure, insuring maximum popping volume. Enclosed transmission. Gears run in oil. Machines operated by bottle gas or natural gas. Motor driven by electricity. Gasoline extra.

Also available in all-electric models
Model 48 — 1 lb. Cap.
Model 51 — ½ lb. Cap.

Cretors
CHICAGO, ILL.
Since 1885



Giant Model 41

Capacity

Pops two pounds of raw corn each popping. With good grade corn, pops approximately 50 lbs. raw corn per hour, giving about 13 bushels of popped corn per hour.

C. CRETORS & CO.

606 W. CERMAK RD.
CHICAGO 16, ILLINOIS

18 Pounds Per Person Was '47 Candy Intake

The average American during 1947 ate about 18 pounds of candy, of which approximately 3.3 per cent represented penny-candy types, George F. Dudik, of the food section of the Department of Commerce, told the 65th annual convention of the National Confectioners' Association in New York recently.

Mr. Dudik cited statistics to the effect that production of the penny-candy types during 1947 totaled 66,374,326 pounds with a wholesale value of $15,384,000. Total candy output during the year amounted to 2,600,000,000 pounds, representing the highest peace-time level in history.

The American public during 1947 began to show definite concern over the price it had to pay for its sweets, Mr. Dudick declared. He reported that there was only a small increase in the quantity of sales for boxed chocolates retailing at more than $1 a pound. Sales of boxes costing 50 cents to $1 were up about 30 per cent, however, he said. Sales of packaged candy costing less than 50 cents were actually doubled in 1947 over 1946.

Sidney Jones of Southern Venders, Inc., Dallas, Texas, speaking for the Venders' Association, said that the automatic merchandising machine was not in competition with over-the-counter sales but, rather, represented an aid to such sales. As an example, he cited the experience at the Army camps where, when the sales volume at the machines rose, business also increased proportionately at the Post Exchanges.

The First Popcorn Box Made Especially for Theatres!
NOW ONLY $6.75 PER THOUSAND
(F. O. B. CHICAGO)

SUPER PUFF POPCORN 10¢

A sensationally **DIFFERENT** kind of popcorn box -- fast filling, handy stacking, simple folding, noiseless -- designed to develop new **SALES**, new **PROFITS** and new **PRESTIGE** for your theatre!

supurdisplay
INCORPORATED
236 NORTH WATER STREET
MILWAUKEE-WISCONSIN

Be Prepared

Swim Suit
KIMBELL'S
Coconut
Special Cocoa Flavored
COATING
NET WT. 1-1/2 OZ.

● TO MAINTAIN YOUR

SUMMER CANDY ~~BUSINESS~~ *Profits*

The new, rich, summer coating of the delicious cool-eating Kimbell Coconut Bar, prevents your profits from melting away. You and your customers will enjoy this combination of the creamy coconut center and extra special coating for good Summer eating and good Summer business. Be prepared—write today.

Our radio, newspaper and billboard advertising reaches 20,000,000 people daily.

Kimbell CANDY COMPANY

Makers of **SMACKS**
6546 W. Belmont Ave., Chicago

FINE COCONUT CANDY SINCE 1895

SIMPLE SOFT DRINK SERVICE

INSPECTION of the Mills machine at the Astor theatre, New York. George Thiers, general manager of Automatic Beverage Corp., left center, confers with Leonard Leuer, manager. At right, Jack West, Automatic Syrup Corporation treasurer; at left, Harry MacDonald, location salesman.

George Thiers, general manager of the Automatic Beverage Corporation, and Jack West, treasurer of the Automatic Syrup Corporation, are telling the world they have the answer to the theatre owner's demand for a soft drink machine "which is simple."

The answer is the Mills 400-C automatic fountain, which, they declared the other day, is the smallest on the market, and which avoids the complexities of other machines. For one thing, it serves one drink; and that, in their belief, is what the customer wants —he merely wants a flavored drink.

As Mr. Thiers pointed out, in the New York office of Automatic Syrup, at 70 Pine Street, the machine may be had with a coin changer—"but, remember, if it goes out of order, so does the machine, in all instances. Possibly," he added, "it would increase business; but it is necessary for the theatre man to survey the situation carefully to see that in adding to gadgets he doesn't tear down all that he's built."

The Mills machine, only 21⅜ inches wide by 20⅞ inches deep by 67⅛ inches high, is, Mr. West noted, just the thing for an exhibitor to put in his auditorium, or in the lounge; brightly colored, neat, attractive, but not too large, and very quiet.

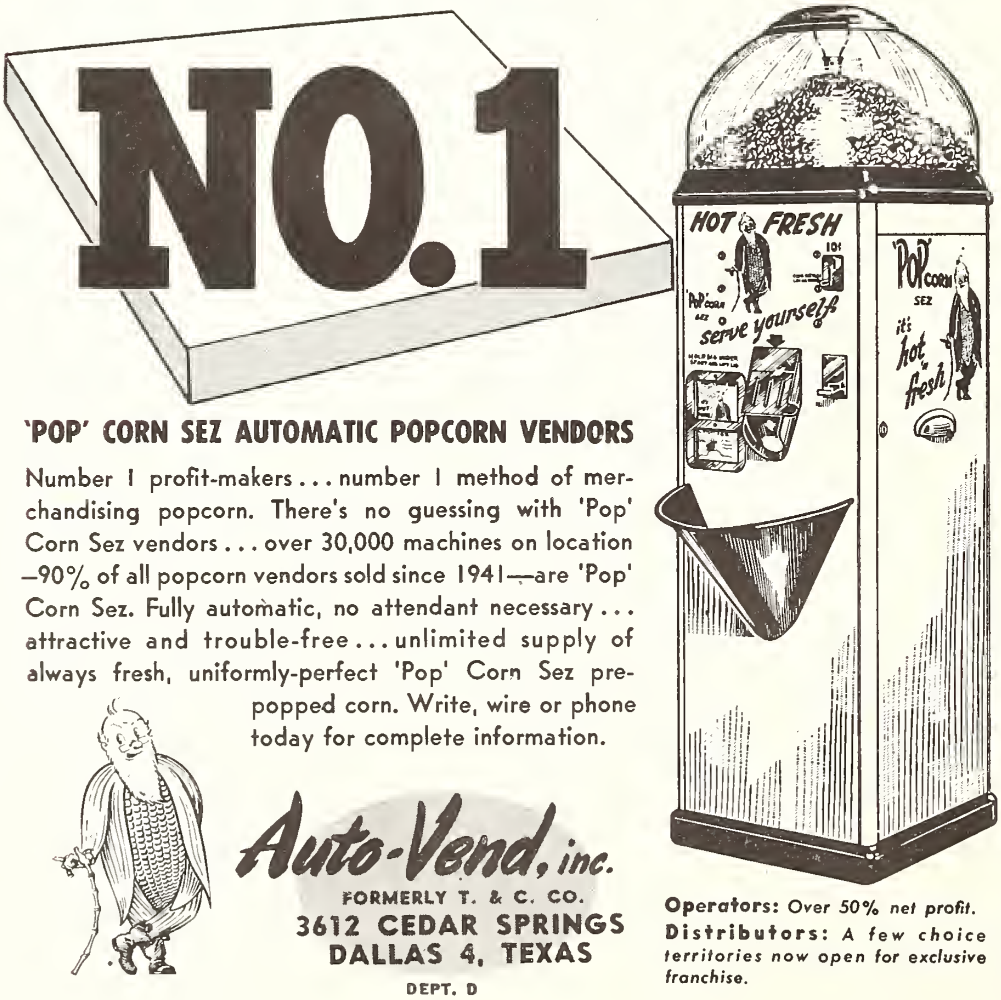
"We've just hit the market in this area, and already the RKO circuit, the Walter Reade circuit, and independent houses in Queens have taken the machine," he said.

Mr. Thiers compared the Mills machine with manual dispensation, in answering the question, why a coin dispenser? "I don't agree with the often quoted thesis about the girl with the smile behind the counter," he said. "I believe that when she operates a fountain for a while, she hasn't much smile left.

"Our machine is much faster than a manual machine. It is not necessary to make change. It is not necessary to remove old cups. It is not necessary to clean a counter. The machine doesn't waste any syrup. It doesn't become confused in a crowd. In short, it doesn't lose sales. And it is completely sanitary."

Mr. West called attention to the final show break, when, he asserted, many patrons buy drinks. Counters would be closed at such a time; the machine is always operating.

The Mills Machine is sold by Automatic Syrup, serviced by Automatic Beverage, the latter supplying to the exhibitor all necessary ingredients, syrup, carbon dioxide, cups, and giving him a dual service routine: daily, comprising cups and syrup, and nominal cleaning; and monthly, consisting of preventive maintenance, thorough cleaning, and sterilizing of syrup and water tanks.


HOT FRESH
10¢
'Pop' Corn sez serve yourself
'Pop' Corn sez it's hot 'n' fresh

NO.1

'POP' CORN SEZ AUTOMATIC POPCORN VENDORS

Number 1 profit-makers . . . number 1 method of merchandising popcorn. There's no guessing with 'Pop' Corn Sez vendors . . . over 30,000 machines on location —90% of all popcorn vendors sold since 1941—are 'Pop' Corn Sez. Fully automatic, no attendant necessary . . . attractive and trouble-free . . . unlimited supply of always fresh, uniformly-perfect 'Pop' Corn Sez prepopped corn. Write, wire or phone today for complete information.

Auto-Vend, inc.
FORMERLY T. & C. CO.
3612 CEDAR SPRINGS
DALLAS 4, TEXAS
DEPT. D

Operators: Over 50% net profit.
Distributors: *A few choice territories now open for exclusive franchise.*

READERS SERVICE from THEATRE SALES

The readers of this department have a special franchise right on special service and information on subjects pertaining to machines, methods and merchandise in this field. We seek to supply requests for facts about products, whether they are mentioned in these pages or not, and about sources from which they can be obtained. We cannot, obviously, go into questions of price, save in general terms, nor can we venture into the realm of legal issues. We endeavour, however, to render an adequate answer to every inquiry. Here is a form to make it handy.

THEATRE SALES DEPARTMENT

MOTION PICTURE HERALD

ROCKEFELLER CENTER, NEW YORK

I would appreciate full information about ....

....

....

....

(Name)

(Theatre)

(City)

See Candy Sales Of Billion in 1948 In United States

Candy manufacturers, anticipating only a slight decrease of business during the summer months and satisfied with 1948 business to date, hope to realize a sales volume of more than $1,000,000,000 for this year, according to unofficial estimates made at the recent 65th annual convention of the National Confectioners' Association at the Waldorf-Astoria, New York.

The figure, which represents wholesale value only, would be the highest in the history of the industry and, if realized, would mean a retail sales volume of close to $2,000,000,000. Wholesale value in 1947 was $930,000,000, while sales over retail counters brought in $1,750,000,000 during that year.

30% from Theatres

James F. Mulcahy, merchandising director of the NCA, had reported in June that $500,000,000 of the $1,750,000,000 sales were attributable to motion picture theatres, or approximately 30 per cent.

While some manufacturing retailers, who operate chains of candy stores, reported the first seasonal decline in candy sales in seven years, and said business was down about 10 per cent, others told of sales running well ahead of June of last year—in some instances as high as 30 per cent. Of the latter group, many attributed the gains to intensive promotions.

Those forecasting record sales for this year based their predictions on the rising sales spiral for the first four months of this year. Dollar sales in the wholesale trade were up by about 14 per cent over the same quarter last year. Conviction was expressed that, with the national income at top level and with a population increase of 15,000,000 over prewar years, the summer sales drop would be mild and that business would pick up again in the autumn.

The Association heard a report from John K. Kettlewell, director of the N.C.A. on candy, to the effect that the industry had spent $2,300,000 over the past six years in advertising and promotion to stimulate consumer interest on a year-round basis. Expenditures for this year will total $350,000. Except for chocolate, supplies of raw material are plentiful, the industry representatives were told.

See Further Cut in 1948 Sugar Quota

Leaders in the candy industry are predicting a further cut in the 1948 sugar quota of from 300,000 to 500,000 tons. This prediction follows on a statement from Department of Agriculture officials that sugar deliveries are continuing at a low rate during the current period.

Heads Confectioner Unit

Kenneth P. Miner, vice-president of Brigham's, Inc., Durant Division, was elected president of the New England Manufacturing Confectioners' Association at a recent meeting of the group.

BANG-O BRAND POPCORN

HYBRID SOUTH AMERICAN YELLOW
HYBRID WHITE HULLESS—BLACK BEAUTY

•

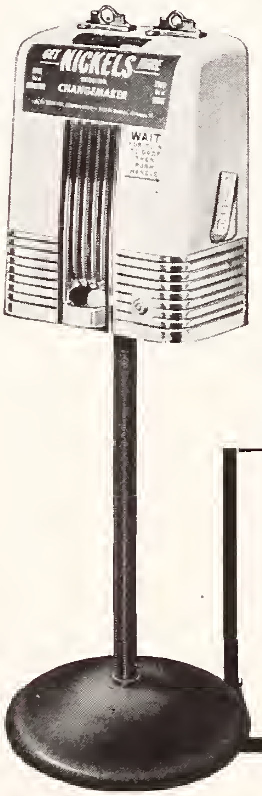
BULK AND CANNED POPCORN

•

Quality Guaranteed by 30 years experience in the Popcorn Processing business.

CENTRAL POPCORN COMPANY
SCHALLER, IOWA

PAYS FOR ITSELF



Sebring Changemaker

BUILDS GOOD WILL with your customers

- Saves Your Time
- Saves Users' Time
- Raises Efficiency
- Reduces Expense

Changes quarters into five nickels and dimes into two nickels quickly and efficiently. This manually operated self service machine holds fifty dollars' worth of nickels. Changemakers are now being used by leading department stores, drug chains, food stores, factories, bowling centers, hospitals, airports, theatres and wherever nickels are used. Available for immediate delivery. For complete information, write or wire

A. G. SEBRING CORP.

2300 W. Armitage
Chicago 47, Ill.

DEALER INQUIRIES INVITED

THEATRE SALES ADVERTISERS

In the last few issues the following companies have availed themselves of the opportunity to reach the theatre market with their advertising messages through the pages of Theatre Sales:

ARMSTRONG POPCORN COMPANY, Lake View, Iowa. (Popcorn) April 3, May 22, 1948.

AUTOMATIC SYRUP CORPORATION, 70 Pine Street, New York 5, New York. (Drink Dispensers) May 22, 1948.

AUTO-VEND, INC., Box 5998, Dallas, Texas. (Popcorn Machines) Jan. 31, Feb. 28, April 3, April 24, May 22, June 12, July 17, 1948.

BARTELDES SEED COMPANY, Lawrence, Kansas. (Popcorn) May 22, 1948.

CENTRAL POPCORN CO., Schaller, Ia. (Popcorn) July 17, 1948.

THE COCA-COLA COMPANY, 515 Madison Avenue, New York City. (Soft Drinks) Jan. 31, Feb. 28, April 3, 24, May 22, June 12, 1948.

THE COLUMBUS SHOW CASE COMPANY, 868 West Fifth Avenue, Columbus 12, Ohio. (Counters and Show Cases) Jan. 31, Feb. 28, 1948.

C. CRETORS & COMPANY, 606 W. Cermak Road, Chicago 16. (Popcorn Machines) April 24, July 17, 1948.

FERRARA CANDY COMPANY, 2200-10 W. Taylor Street, Chicago 12. Illinois. (Candy) Jan. 31, Feb. 28, April. 3, 1948.

HENRY HEIDE, INC., 313 Hudson Street, New York City. (Candy) Feb. 28, May 22, 1948.

KIMBELL CANDY COMPANY, 6546 West Belmont Avenue, Chicago. (Candy) May 22, June 12, July 17, 1948.

MANLEY, INC., 1920 Wyandotte Street, Kansas City 8, Missouri. (Popcorn Machines) Jan. 31, Feb. 28, April 3, April 24, May 22, June 12, July 17, 1948.

PRONTO POPCORN SALES INC., 702 Beacon Street Boston. (Popcorn Warmers) Jan. 31, April 3, 1948.

A. G. SEVRING CORP., 2300 W. Armitage, Chicago. (Coin Changers) July 17, 1948.

C. F. SIMONIN'S SONS, INC., 2550 E. Tioga Street, Philadelphia, Pa. (Popcorn Seasoning) Jan. 31, Feb. 28, April 3, 24, May 22, June 12, July 17, 1948.

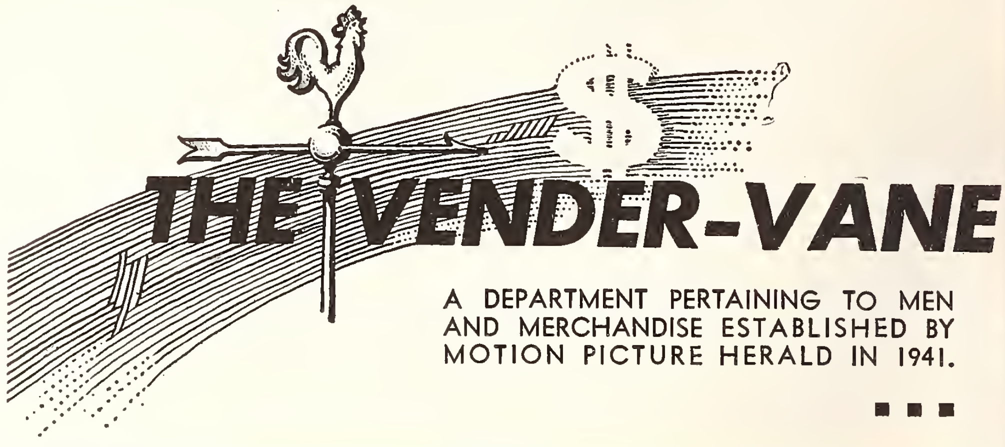
SPACARB, INC., 311-317 East 23rd Street, New York 10, New York. (Drink Dispensers) Feb. 28, 1948.

SPEED-SCOOP, 109 Thornton Avenue, San Francisco, California. (Popcorn Scoops) Jan. 31, 1948.

SUPERDISPLAY CORP., 236 N. Water St., Milwaukee. (Popcorn Boxes) July 17, 1948.

GEORGE ZIEGLER COMPANY, 301 West Florida, Milwaukee 4, Wisconsin. (Candy) Jan. 31, Feb. 28, April 3, May 22, July 17, 1948.

Their Business Is Your Business



THE VENDER-VANE

A DEPARTMENT PERTAINING TO MEN AND MERCHANDISE ESTABLISHED BY MOTION PICTURE HERALD IN 1941.

THE RICHARDSON Corporation, Rochester, N. Y., manufacturers and distributors of root beer and root beer vending equipment, are offering special sales combinations to promote the use of its equipment and supplies. Offer MD-2 includes a No. 42 metal root beer and Coca-Cola dispenser, 16 gallons of Richardson ready-to-use root beer, and a dozen combination steins for $197. This offer with 12 gallons of five-strength concentrated Richardson root beer is available at $206.80.

* * *

THE LIQUID CARBONIC CORPORATION, Chicago, manufacturers of soda fountain, luncheonette and ice cream dispensing equipment, has announced two new units added to its line. The first is a 78-inch fountain incorporating three basin sinks with two combination swing faucets. The second is an ice cream cabinet, the Viz-O-Magic, which has a device to automatically elevate the contents of the cabinet so that they remain within easy reach. Frank SeBastian is manager of the ice cream cabinet department.

* * *

YOU'LL BE able to have a cocktail, eat a meal and see a show at the new Toronto showcase for Odeon Theatres of Canada, opening in June. J. Earl Lawson, president and managing director of the circuit, has announced that the theatre, to cost $2,000,000, will house a restaurant, a tearoom and a cocktail bar. The theatre, he said, would be more palatial than any other in Canada.

* * *

ACCORDING to the American Bottlers of Carbonated Beverages, Washington, D. C., the sale of soft drinks during 1947 increased 19.6 per cent over the previous year. That organization's compilation indicated further that the 1947 volume exceeded that of 1944, previous high sales year.

Wanted:

DISTRICT MEN

To sell the most successful theatre give-aways and popcorn equipment and supplies for the following territories:

Cleveland, Ohio
Cincinnati, Ohio
Pittsburgh, Pa.
Baltimore, Md.
Washington, D. C.
Virginia
West Virginia
Chicago, Ill.

Must be experienced and well known in the motion picture industry. Live in the territory. All replies entirely confidential, but please make them complete in the first instance.

Address: Sales Manager

PRICE THEATRE PREMIUMS CO., INC.
352 W. 44th St., New York 18, N. Y.

PICTURE GROSSES

A statistical compilation and comparison of Box Office Performance in first run theatres

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Figures directly below picture title compare estimated dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending April 30, 1948.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

ON AN ISLAND WITH YOU (MGM)

Intermediate Report:

Total Gross Tabulated	$245,700
Comparative Average Gross	226,900
Over-all Performance	108.2%

ATLANTA — Loew's Grand	85.9%
BALTIMORE — Century	119.8%
BOSTON — Orpheum	98.0%
(DB) Best Man Wins (Col.)	
BOSTON — State	79.4%
(DB) Best Man Wins (Col.)	
BUFFALO — Buffalo	70.6%
(DB) Secret Service Investigator (Rep.)	
CINCINNATI — RKO Capitol	188.6%
CLEVELAND—Loew's State	99.0%
INDIANAPOLIS — Loew's	132.2%
(DB) The Fabulous Joe (UA)	
KANSAS CITY—Midland	105.7%
(DB) Here Comes Trouble (UA)	
PHILADELPHIA—Goldman, 1st week	140.0%
PHILADELPHIA—Goldman, 2nd week	105.0%
PHILADELPHIA—Goldman, 3rd week	95.0%
PITTSBURGH — Penn	129.6%

•

SILVER RIVER (WB)

Final Report:

Total Gross Tabulated	$728,300
Comparative Average Gross	745,900
Over-all Performance	97.6%

ATLANTA — Fox	80.7%
ATLANTA Roxy, MO 1st week	93.6%
BALTIMORE—Stanley, 1st week	123.1%
BALTIMORE—Stanley, 2nd week	86.9%
BOSTON — Metropolitan	103.1%
(DB) 13 Lead Soldiers (20th-Fox)	
BOSTON—Fenway, MO 1st week	169.4%
(DB) 13 Lead Soldiers (20th-Fox)	
BOSTON—Paramount, MO, 1st week	119.2%
(DB) 13 Lead Soldiers (20th-Fox)	
BUFFALO—Great Lakes	102.8%
(DB) Arthur Takes Over (20th-Fox)	
BUFFALO—Teck, MO 1st week	64.0%
(DB) Arthur Takes Over (20th-Fox)	
CHICAGO—Chicago, 1st week	83.5%
CHICAGO—Chicago, 2nd week	70.9%
CINCINNATI—RKO Albee	72.6%
CINCINNATI—RKO Lyric, MO 1st week	90.9%
CLEVELAND—Hippodrome, 1st week	99.4%
CLEVELAND—Hippodrome, 2nd week	80.1%
CLEVELAND—Warner Lake, MO 1st week	70.6%
DENVER — Denver	81.7%
(DB) Trapped by Boston Blackie (Col.)	
DENVER — Esquire	60.6%
(DB) Trapped by Boston Blackie (Col.)	
DENVER — Webber	64.5%
(DB) Trapped by Boston Blackie (Col.)	
DENVER—Aladdin, MO 1st week	55.8%
(DB) Trapped by Boston Blackie (Col.)	
DENVER—Rialto, MO 2nd week	76.9%
(DB) Trapped by Boston Blackie (Col.)	
INDIANAPOLIS — Indiana	76.8%
(DB) The Argyle Secrets (FC)	
INDIANAPOLIS—Keith's, MO 1st week	78.4%
(DB) The Argyle Secrets (FC)	
KANSAS CITY—Orpheum, 1st week	127.5%
(DB) Linda Be Good (EL)	
KANSAS CITY—Orpheum, 2nd week	91.7%
(DB) Linda Be Good (EL)	
LOS ANGELES—Warner Downtown, 1st week	159.4%
LOS ANGELES—Warner Downtown, 2nd week	116.5%
LOS ANGELES—Warner Downtown, 3rd week	61.3%
LOS ANGELES—Warner Hollywood, 1st week	173.9%
LOS ANGELES—Warner Hollywood, 2nd week	104.4%
LOS ANGELES—Warner Hollywood, 3rd week	59.7%
LOS ANGELES—Warner Wiltern, 1st week	181.8%
LOS ANGELES—Warner Wiltern, 2nd week	93.7%
LOS ANGELES—Warner Wiltern, 3rd week	54.6%
NEW YORK—Strand, 1st week	117.1%
(SA) Eddie Duchin Orchestra	
NEW YORK—Strand, 2nd week	115.1%
(SA) Eddie Duchin Orchestra	
NEW YORK—Strand, 3rd week	72.7%
(SA) Eddie Duchin Orchestra	
OMAHA—RKO Brandeis	88.3%
(DB) Trapped by Boston Blackie (Col.)	
PHILADELPHIA—Mastbaum, 1st week	109.6%
PHILADELPHIA—Mastbaum, 2nd week	72.3%
PITTSBURGH—Stanley, 1st week	111.8%
PITTSBURGH—Stanley, 2nd week	59.0%
SAN FRANCISCO — Fox	113.8%
(DB) The Checkered Coat (20th-Fox)	
ST. LOUIS — Fox	100.5%
(DB) Blondie's Reward (Col.)	
ST. LOUIS—Shubert, MO 1st week	114.7%
(DB) Blondie's Reward (Col.)	

•

THE MIRACLE OF THE BELLS (RKO)

Final Report:

Total Gross Tabulated	$718,300
Comparative Average Gross	764,300
Over-all Performance	93.9%

ATLANTA — Roxy	92.3%
BALTIMORE—Town, 1st week	89.4%
BALTIMORE—Town, 2nd week	65.0%
BUFFALO—20th Century, 1st week	122.0%
BUFFALO—20th Century, 2nd week	70.1%
CHICAGO—Palace, 1st week	131.0%
CHICAGO—Palace, 2nd week	82.9%
CINCINNATI—RKO Palace	92.2%
CINCINNATI—RKO Shubert, MO 1st week	86.2%
CLEVELAND—RKO Allen, 1st week	97.3%
CLEVELAND—RKO Allen, 2nd week	70.5%
DENVER—Orpheum	97.4%
(DB) Rose of Santa Rosa (Col.)	
INDIANAPOLIS—Indiana	86.6%
INDIANAPOLIS—Keith's, MO 1st week	58.8%
KANSAS CITY—Orpheum, 1st week	128.4%
(DB) Western Heritage (RKO)	
KANSAS CITY—Orpheum, 2nd week	91.7%
(DB) Western Heritage (RKO)	
LOS ANGELES—Hillstreet, 1st week	101.1%
(DB) Wreck of the Hesperus (Col.)	
LOS ANGELES—Hillstreet, 2nd week	61.7%
(DB) Wreck of the Hesperus (Col.)	
LOS ANGELES—Pantages, 1st week	105.8%
(DB) Wreck of the Hesperus (Col.)	
LOS ANGELES—Pantages, 2nd week	55.8%
(DB) Wreck of the Hesperus (Col.)	
MINNEAPOLIS—RKO Orpheum	106.0%
MINNEAPOLIS—RKO Pan, MO 1st week	95.5%
NEW YORK—Rivoli, 1st week	122.3%
NEW YORK—Rivoli, 2nd week	152.9%
NEW YORK—Rivoli, 3rd week	91.7%
NEW YORK—Rivoli, 4th week	50.0%
NEW YORK—Rivoli, 5th week	61.1%
NEW YORK—Rivoli, 6th week	51.9%
OMAHA—RKO Brandeis	102.6%
(DB) Adventures in Silverado (Col.)	
PHILADELPHIA—Earle, 1st week	180.8%
PHILADELPHIA—Earle, 2nd week	137.4%
PHILADELPHIA—Earle, 3rd week	101.2%
PHILADELPHIA—Earle, 4th week	90.2%
PHILADELPHIA—Earle, 5th week	79.6%
PHILADELPHIA—Earle, 6th week	57.3%
PITTSBURGH—Warner, 1st week	162.0%
PITTSBURGH—Warner, 2nd week	143.5%
PITTSBURGH—Warner, 3rd week	92.6%
SAN FRANCISCO—Golden Gate, 1st week	82.3%
SAN FRANCISCO—Golden Gate, 2nd week	50.2%
ST. LOUIS—Ambassador	85.7%
(DB) Secret Service Investigator (Rep.)	
TORONTO—Imperial	103.2%

MPEA Abandons 16mm Overseas

With the return of the Dutch market to the individual distributors and the blocking of the Hungarian territory because of political difficulties, the Motion Picture Export Association has temporarily shelved its 16mm plans for these as well as other countries, it was learned this week.

Elsewhere in Europe, and especially in France, the 16mm market is flourishing, the companies report. The French 16mm industry now has developed to the point where it occupies "almost the same status as the 35mm" industry, according to Orton Hicks of Loew's International. Loew's now is surveying the Dutch market with its 215 16mm outlets, but has not yet started operating there.

The MPEA 16mm project originally was to have taken in the larger part of the territories it services. The program was to have started with Holland and Hungary. About 15 subjects actually were shipped to Budapest, but have been held by customs authorities for several months now. Poland wanted 16mm films also, but expressed a preference for educational and instructional subjects. The 16mm distribution is flowering in Czechoslovakia, however, where there are more than 500 sub-standard theatres.

Business is brisk in France, Mr. Hicks reports, and there are no quota restrictions, but all profits, of course, are frozen. The blocked funds are used to reduce films from 35mm. The French are utilizing about 3,000 16mm projectors left behind by the Germans. Today there are more than 2,500 16mm commercial operations in France. This compares to some 4,000 regular houses. Of the 2,500, about 500 to 600 are static, the rest are mobile, he said. With from 10,000 to 11,000 communities thus served, income from 16mm in some spots is higher than the 35mm take.

Small Signs with Rank

Edward Small has signed with J. Arthur Rank to produce "Lorna Doone" in England in Technicolor, the Small offices announced in Hollywood last week. Mr. Small and his production aides were to leave for London at the weekend.

OF COURSE
you're going to book...
"TEXAS, BROOKLYN and HEAVEN"
sent from UA

CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions, for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

USED EQUIPMENT

THEATRE CHAIRS AT $1.75 UP—3,000 IN STOCK used spring cashioned, part full upholstered back and part insert panel back, with spring edge and boxspring cushions; 1,000 veneer chairs, 800 good backs, 500 spring cushions; and hinges. Immediate delivery. Advise how many you need. Write for prices and photographs. Phone Valley 2-3445. JESSE COLE, 2565 McClellan Avenue, Detroit, Michigan.

DON'T TAKE CHANCES—GET YOUR EQUIPment from reliable source. SOS has background 22 years square dealing. Typical values complete 35mm sound and picture equipment: Dual DeVry ESF with amplifier, speaker $595; Holmes $695; DeVry XDC with low intensity lamps, $1,995; with 1KW arcs $2,495; Ballantyne Royal Soundmaster soundheads $249.50 pair with motors; closing out some good Simplex heads $69.50 up; arclamps, rectifiers and generators at a sacrifice. Tell us what you want. New Address S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19

COMPLETE BOOTH EQUIPMENT SUITABLE for 1,500 seat theatre or Drive-In, used 10 days. Cost about $7,000. Will sacrifice to best immediate offer around half price. 1 pair Simplex D.B. automatic rear shutter projectors, 1 RCA sound system suitable for 1,500 seats or more, 1 pair Hi-Arc GE rectifiers, 1 pair high-intensity Brenkert lamps, 1 Globe electric rewind. 1 metal table and cabinet, 18 reels, switch boxes and etc. AIRWAYS HOTEL, Box 844 Opa Locka, Fla. Phone 89-2401.

PAIR HOLMES PORTABLE PROJECTORS, complete and rebuilt, $825; pair Strong SHI Lamphouses, rebuilt, with new rectifiers, $625; Powers mechanisms, rebuilt, $114.50; Simplex rear shutter double-bearing spiral gear mechanisms, like new, $275; complete booth equipment Simplex rear shutter, projectors, RCA sound, Peerless lamphouses, rectifiers, lenses, excellent condition, $975. STAR CINEMA SUPPLY, 459 West 46th St., New York 19.

WORRIED ABOUT COST OF CHAIRS? CHAIR up at S.O.S. Can't beat us for quality and low price, for example, 288 Andrews fully upholstered back, boxspring cushion, good as is $4.95; 350 American panel back, boxspring cushion, rebuilt, $5.25. Plenty others. get Chair Bulletin 15. New Address S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

BUSINESS BOOSTERS

GIVEAWAY TOYS, NOVELTIES, SURPRISES. for Saturday children matinees. $30 per thousand (all 10c values). UNIVERSAL TOY CO., 40 E. 23rd St., N. Y.

COMIC BOOKS AGAIN AVAILABLE AS premiums, giveaways at your kiddy shows. Large variety, latest 48-page newsstand editions. COMICS PREMIUM CO., 412½ Greenwich St., N. Y. C.

BINGO DIE-CUT CARDS, 75 OR 100 NUMBER. $3.00 per M., Screen Dial $20.00. PREMIUM PRODUCTS, 354 W. 44th St., New York 18, N. Y.

VENTILATING EQUIPMENT

BLOWERS: BEST MATERIALS AND FINEST workmanship insure absolute quiet and years of carefree operation in this outstanding blower. 5,000 cfm, $76; 7,500 cfm, $90; 10,000 cfm, $140; 20,000 cfm, $175; 30,000 cfm, $265. Prices include belts and pulleys. ZIP-AIRE MFG. CO., 638 Sinclair Ave., Grand Rapids 5, Mich.

NEW DOUBLE MAT AIRWASHERS—DON'T Wait. Quick Deliveries Now. 5,000 cfm—$138; 7,000 cfm—$168; 10,000 cfm—$204; 15,000 cfm—$240; 20.000 cfm—$276; New Blowers with motors and drives, 8,500 cfm—$172.50; 11,000 cfm—$229.90; 13,500 cfm—$276; 22,500 cfm—$348. Beat the heat, wire S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

NEW EQUIPMENT

SOS SAVES DRIVE-INS THOUSANDS—SEND US details, car capacity, etc. Our prices will delight you! Complete sound projection outfits $1,995 up; new 500 watt Western Electric booster Amplifiers, $650; new Dual In-Car Speakers with junction box and transformer, $14.95 until August 1st, then $19.95; new driveway entrance and Exit Signs, illuminated, $18.75; Burial Cable, 7½c ft.; Generators 70/140 amperes, $525; Super snaplite fl. 9 lenses increase light 25%, from $150; 40" Aircolumn Weatherproof reflex horns, heavy-duty 25 watt Alnico V driver units, $39.75. New address S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

SUMMER SLASHINGS—STUPENDOUS STOCK sacrificed. Replacement parts for Simplex 40% off; Simplex BB Movements $61.20; Universal splicers $4.25; Stereopticons $27.50; Pump type extinguishers $6.95; Carbon savers 77c; Jensen 12" PM speakers $18.95; 1,000 watt T-20 Mog. Pref. C-13D lamps $3.95; 1,500 watt $5.95; Film Cabinets $3.95 section; Soundfilm amplifiers including record player $124.75; exhaust fans 10", $10.79; 12", $13.75; 16", $18.15; 24" 3 speed pedestal fans $69.50. New Address S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

BLOWERS, 11,000 CFM, $122.50; DOUBLE-BEARing movements $65.45; 1000 watt stereopticons complete, $36.50; RCA 30 watt theatre amplifiers, $137.50; curtain controls, $120; curtain track, $1.85 ft.; Jensen 12" PM speakers, $22.50; 14" wire reels, $1.65; splicers, $4.69. STAR CINEMA SUPPLY, 459 West 46th St., New York 19.

SMOLLIN'S CONVERSION GUIDE SAVES CARbons, estimates time, footage for any length reel. $1.50. M. SMOLLIN, Easthampton, N. Y.

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Stockton Theatre Ordered Returned to Stockholders

Reversing a lower court decision, a final ruling has been handed down by the California Supreme Court ordering Emil Palmero, owner of the Star theatre property in Stockton to return the theatre to a corporation in which Japanese are the major stockholders and which had leased the property for 20 years. He sued and won the case in 1945 on the ground that the Japanese holding the lease were violating the Alien Land law. The corporation as yet has made no effort to recover profits from Mr. Palermo.

Brandt Decision Reserved

New York Supreme Court Justice James B. McNally reserved decision Friday on motions by Paramount to eliminate eight of the 163 defendants from the company's $563,265 percentage action against Brandt Theatres, et al, and to add eight new defendants.

PRODUCT DIGEST

SHOWMEN'S REVIEWS
REISSUE REVIEWS
SHORT SUBJECTS
ADVANCE SYNOPSES
THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Red River

U. A. - Monterey — Cattle, Guns and Men

Here is a rousing tale of men and the old West, of gunplay and Indian fighting, and of the grueling cattle drive which first opened the Chisholm Trail from Texas to Abilene, Kansas, in the roaring '60's. It is told with hard-bitten realism in the heroic tradition of those epics of the West which have brought credit to the screen and profits to exhibitors since "The Covered Wagon."

Howard Hawks, producer and director, adds to his already respectable stature a production which in almost every department has what the exhibitor of city, town or crossroads needs to bring praise and cash from the customers. There is a credible story, authentic characterization, action, taut suspense and a new star—Montgomery Clift—guaranteed worth the price of admission.

Its one weakness, perhaps, is in the romance department, but the fault, if it is one, is minor, since the story is principally of two men and their reaction to the dangers and hardships of driving 10,000 head of cattle and 30 tough and reckless cowboys through hundreds of miles of unknown and hazardous country.

The conflict is between John Wayne, a tough-minded, rugged individualist who single-handed builds a cattle empire in the unbroken reaches of Texas, and Clift, his foster-son, who tempers that tough ruggedness with other and greater qualities of leadership. When the post-Civil War crash ruins the market for cattle in the South Wayne decides to attempt the hazardous drive to the railhead at Kansas City. The hazards of the journey bring the two into inevitable conflict, Clift reluctantly assumes leadership by force and successfully takes the herd to the newly extended railroad at Abilene in Kansas.

The emphasis on characterization which gives the picture its tightness and unity comes partly from shrewd direction and partly from a smooth adaptation of the story—a *Saturday Evening Post* serial by Borden Chase—executed by the original author and Charles Schnee.

The photography, mostly on location in Texas, background music, production details and supporting roles all contribute to the excellence of the result. Commendable especially are the performances by John Ireland, Noah Beery, Jr., Harry Carey, Jr., and Walter Brennan. Noteworthy is the fact that the picture leans heavily for effect on violence but without a suggestion of sadism and it is adult without being sophisticated as Hollywood knows sophistication.

Experts on anachronisms may quarrel with the breed of cattle or the types of guns, but in the main the details are as authentic as the story.

Seen in New York projection room. Reviewer's Rating: Excellent.—JAMES D. IVERS.

Release date, August 27, 1948. Running time, 125 minutes. PCA No. 12398. General audience classification.

Thomas Dunson ....John Wayne
Matthew Garth ....Montgomery Clift
Tess Millay ....Joanne Dru
Groot ....Walter Brennan
Coleen Gray, John Ireland, Noah Beery, Jr., Chief Yowlatchie, Harry Carey, Sr., Harry Carey, Jr., Mickey Kuhn, Paul Fix, Hank Warden, Ivan Parry, Hal Taliaferro, Paul Fiero, Billie Self, Ray Hyke

Night Has a Thousand Eyes

Paramount— Unholy Terror

Edward G. Robinson made a living pretending he saw things. Dressed in soup and fish, he would come out on the vaudeville stage, look into a crystal ball and tell his audience what was in store for them in the future.

Then one day on stage he had a vision. It was a genuine one; not one of those crystal ball effects, and Mr. Robinson could all of a sudden really see what was going to happen a couple of weeks from now.

That didn't bother him as long as his visions concerned what horse would come in first or what stock would hit a new high, but when he started foreseeing death and destruction, then the poor guy spent his lifetime trying to run away from himself.

When this feature starts, Mr. Robinson has seen death under the stars for Gail Russell, the child of his former vaudeville partners, Jerome Cowan and Virginia Bruce. Worried about Robinson's prediction, Gail is trying to hurry matters a little. She's poised on a bridge, attempting to throw herself under a locomotive. She's saved in the nick of time by the strong arms of John Lund.

After that abortive attempt at suicide, the three of them, Miss Russell, Robinson and Lund, join forces to see if they can't cheat fate.

Well, eventually they do. But before the final clinch, there's plenty of suspense for you. Will Gail die as the clock strikes eleven? Will there be a lion mixed up in her death some way? Will Robinson be the one who saves her from death? Will the police free Robinson in time to save Gail? Who's hand was that that came out from behind the curtain and moved the clock ahead!

And there's a fair helping of humor, too, supplied by William Demarest, a detective who wouldn't believe in a ghost if he got knocked down by one.

Producer Endre Bohem and director John Farrow have seen to it that the last half of the production is taut and chilling. The show is handicapped somewhat by a slow beginning, done in flashbacks, but Robinson turns in an excellent performance and that finish on the picture puts your heart in your throat.

Previewed at the Normandie theatre, New York, where a large audience was audibly anxious about Miss Russell's fate. Reviewer's Rating: Good.—RAY LANNING.

Release date, October 22, 1948. Running time, 81 minutes. PCA No. 12609. General audience classification.

John Triton ....Edward G. Robinson
Jean Courtland ....Gail Russell
Elliot Carson ....John Lund
Virginia Bruce, Jerome Cowan, William Demarest, Richard Webb, Onslow Stevenson

That Lady in Ermine

Twentieth Century - Fox — Lubitsch and Grable

Again playing on the human foibles, the late Ernst Lubitsch's trademark has been stamped all over "That Lady in Ermine." As producer and director he has taken this story of a mythical Sixteenth and Nineteenth Century duchy, gathered together a cast which includes such exploitable names as Betty Grable, Douglas Fairbanks, Jr., Cesar Romero, Walter Abel and Reginald Gardiner, dressed it up in Technicolor, and photographed it with beautiful costuming against elaborate settings of those periods.

Since it is a story of two different centuries with Miss Grable playing the role of the Nineteenth Century countess and that of her great-great-great-grandmother who steps from the picture frame to rid the castle of invaders, there are many loose ends which even the most careful weaving has failed to bring together.

Opening with the wedding of Miss Grable and Cesar Romero as the Hungarian forces are besieging the castle, the screenplay recounts Romero's plight before the honeymoon has started; the arrival of Fairbanks and his troops who occupy the castle, and eventually, through the aid of the ancestors, his forced departure. Finally, Miss Grable, her marriage to Romero annulled, finds and marries the dashing Fairbanks.

In attempting to inject comedy into the story much of it fails to materialize. However, skilled direction of feather-light dialogue and use of the innuendo will draw many chuckles from audiences. Further, the lyrics and music by Leo Robin and Frederick Hollander, and the dances as staged by Hermes Pan, are among the highlights of the picture. The screenplay was written by Samson Raphaelson. Otto Preminger took over the production and direction after Mr. Lubitsch's death.

Reviewed at the Twentieth Century-Fox pro-

(*Continued on following page*)

(Continued from preceding page)

jection room in New York. Reviewer's Rating: Good.—George H. Spires.

Release date, August, 1948. Running time, 89 minutes. PCA No. 12813. General audience classification.
Francesca and Angelina ....Betty Grable
Colonel and the Duke ....Douglas Fairbanks, Jr.
Mario ....Cesar Romero
Horvath and Benvenuto ....Walter Abel
Reginald Gardiner Harry Davenport. Virginia Campbell, Whit Bissell, Edmund MacDonald, David Bond, Harry Cording, Belle Mitchell, Mary Bear, Jack George, John Parrish, Mayo Newhall

Texas, Brooklyn and Heaven

U.A.-Golden—Romantic Comedy

Starring Guy Madison and Diana Lynn, Golden Productions has taken the *Saturday Evening Post* story by Barry Benefield, made it into a picture, and has emerged with a story which for the most part depends upon dialogue and a few touches of slapstcik for its amusing moments. As such its plot is sometimes lost in the effort to emphasize the comedy angle.

Produced by Robert S. Golden and directed by William Castle, the picture opens with Madison and Miss Lynn leaving Texas for Brooklyn in search of their respective fortunes—he as a playwright and she as an executive in big business. Possessing an uncanny faculty for getting into trouble, Miss Lynn adopts a pickpocket mother, and then gets a job in a run-down mechanical riding academy. With Madison, she buys the place and sometime thereafter (when, the story doesn't make quite clear) they sell it at a profit and return to a Texas ranch as husband and wife.

James Dunn, as the Brooklyn bartender, is used as the device for telling the story. As he reminisces the story is flashed back.

In supporting roles are Michael Chekhov as the sleepy owner of the academy; Florence Bates, the adopted pickpocket, and Lionel Stander, the boarding house jack-of-all-trades.

Reviewed at the United Artists projection room in New York. Reviewer's Rating: Fair.
—G. H. S.

Release date, July, 1948. Running time, 89 minutes. PCA No. 13089. General audience classification.
Eddie Tayloe ....Guy Madison
Perry Dunklin ....Diana Lynn
Mike ....James Dunn
Lionel Stander, Florence Bates, Michael Chekhov, Margaret Hamilton, Moyna Magill, Irene Ryan, Colin Campbell, Rosco Karns, William Frawley

Fighting Back

20th Century-Fox—Wurtzel Melodrama

When a convict serves out his term in the army, is honorably discharged and returns home to his family, then is unjustly accused of stealing a bracelet from his employer's wife, there are sure to be complications. Produced by Sol M. Wurtzel, this is the story of "Fighting Back."

As such it is a routine story which depends upon dialogue, a more or less unknown cast, dramatics in an attempt to play on the emotions, and an ending which is obvious once the plot is introduced. However, "Daisy," one of the canine stars of films, is given ample opportunity to display her talents, thus providing dog-lovers with some moments of entertainment.

Directed by Mal St. Clair from a story and screenplay by John Stone, the cast includes Paul Langton and Jean Rogers as the returned army veteran and his wife, Gary Gray as their young son, and Joe Sawyer as the detective investigating the robbery.

Reviewed at the Twentieth Century-Fox exchange in New York. Reviewer's Rating: Fair.
—G. H. S.

Release date, August, 1948. Running time, 61 minutes. PCA No. 13098. General audience classification.
Nick Sanders ....Paul Langton
June Sanders ....Jean Rogers
Jimmy Sanders ....Gary Gray
Joe Sayer, Morris Ankrum, John Kellogg, Dorothy Christy, Tommy Ivo, Lela Tyler, Pierre Watkin

Train to Alcatraz

Republic—Melodrama of Criminals

From simple material Republic has fashioned a compact melodrama sufficiently endowed with suspense even though the ultimate outcome of the plot is never too much in doubt. While a good deal of the story is contrived and many of the incidents are lacking in conviction, the film, however, sustains interest.

A sort of "Last Mile" on rails, the action is confined primarily to a prison car hauling an assorted bunch of escape-minded criminals across the country to Alcatraz. The drama in which these men are involved is intensified by confining the area of activity and simplifying the plot structure as much as possible.

Of the men, only one, William Phipps, does not deserve his fate. He is a victim of circumstances who at the end finds justice and love with Janet Martin. The abortive escape of the convicts is pictured with plenty of excitement and blood-curdling violence.

Lou Brock was associate producer, Philip Ford applied hard-fisted direction to the Gerald Geraghty screenplay, and Donald Barry, Roy Barcroft, June Storey, Jane Darwell, Milburn Stone and Ralph Dunn are others importantly in the cast.

Reviewed in New York. Reviewer's Rating: Fair.

Release date, June 28, 1948. Running time, 60 minutes. PCA No. 13047. General audience classification.
Forbes ....Donald Barry
Beatrice ....Janet Martin
Tommy Calligan........................William Phipps
Roy Barcroft, June Storey, Jane Darwell, Milburn Stone, Chester Clute, Ralph Dunn, Richard Irving, John Alvin, Michael Carr, Marc Krah, Denver Pyle, Iron Eyes Cody, Kenneth MacDonald

The Walls of Jericho

20th Century-Fox—Triangular Drama

Love and jealousy and scandal falling on eager ears have a time of it in "The Walls of Jericho." The locale is a town of that name in Kansas, and the year is 1908.

Story threads are numerous and tend to become involved. Chief characters are Cornel Wilde, county prosecutor; Ann Dvorak, his disagreeable wife; Kirk Douglas, newspaper owner; Linda Darnell, his new and sultry bride; and Anne Baxter, long in love with Wilde and who gets him finally. Built around these principals are Wilde's political ambitions, which he thrusts aside rather than not see Miss Baxter again; Miss Darnell's resentment over failure to entice Wilde romantically which, in turn, has her plotting his downfall; Douglas' infatuation with Miss Darnell, who gets away with quite a bit before he opens his eyes; Miss Baxter's sacrifice on love's altar until circumstances make her more realistic; and Miss Dvorak's sullenness leading to a divorce and almost a murder—Wilde's—committed under the influence of liquor and Miss Darnell's equally persuasive tongue.

Crossing this and intertwined is the case of Colleen Townsend running away from Jericho when she learns she is illegitimate. In the course of flight, she resists an attack by Barton McLane and accidentally kills him. This brings about a trial in which Wilde and Miss Baxter defend the girl and find their own affairs bedraggling justice's portal, again at Miss Darnell's instigation. The big scene is Portia-like wherein Miss Baxter, as defense counsel, acknowledges her love for Wilde in order to clarify issues leading to Miss Townsend's acquittal. Thereafter, Wilde and Miss B. are free to proceed romantically. What gives with Miss Dvorak for free wheeling with a gun is never explained. In fact, she just drops out of the picture. Nothing is done about Miss Townsend's illegitimacy, either.

If this sounds involved, you get the idea. In writing the screenplay from a novel by Paul Wellman, Lamar Trotti—he also produced—apparently was reluctant about trimming available material in the interest of more simplified going. This also may explain the 106 minutes required by director John M. Stahl to cover the designated ground. A tighter story, and less of it, would have improved the result.

As it stands, however, "The Walls of Jericho" has its dramatic points and its touching moments. While Miss Baxter's courtroom scene is strictly out of the story books, it is good theatre nevertheless. She delivers an effective performance at large, although the persistently sacrificial in her characterization becomes tiresome. Wilde does a standard job, which about sums up the work of the other principals as well.

Seen at the home office. Reviewer's Rating: Good.—Red Kann.

Release date, August, 1948. Running time, 106 minutes. PCA No. 12690. Adult audience classification.
Dave ....Cornel Wilde
Algeria ....Linda Darnell
Julia ....Anne Baxter
Tucker ....Kirk Douglas
Belle ....Ann Dvorak
Marjorie Rambeau, Henry Hull, Colleen Townsend, Barton McLane, Griff Barnett, William Tracy, Art Baker, Whitford Kane, J. Farrell MacDonald, Will Wright

(Review reprinted from last week's Herald*)*

REISSUE REVIEWS

THE FOUR FEATHERS

Film Classics

Produced by London Films and originally released in the United States by United Artists, this picture "should rate . . . among the finest effort of British production." Starring John Clements, Ralph Richardson, C. Aubrey Smith and June Duprez, "The Four Feathers" is a tale of military adventure in the desert country of the Nile. When it was seen in London the reviewer said in the May 6, 1939, issue of Motion Picture Herald: "On both sides of the Atlantic showmen should find the exploitation obvious and easy. The title, of course, is an immediate asset, but the spectacle and color element plus the tried and trusted adventure flavor should assist the process." Sir Alexander Korda produced and Zoltan Korda directed. The reissue date is August, 1948.

DRUMS

Film Classics

Produced in England and originally released in this country by United Artists, "Drums" is a story of spectacle and pageantry of large scale action of the northwestern frontiers of India, in warfare and in rajah's court. According to the April 30, 1939, review in Motion Picture Herald: "It is a production of splendor and scenic brilliance, with thrills and action, intrigue and cruelty, and a polite note of romance." It was produced by Sir Alexander Korda and directed by Zoltan Korda, with Sabu Raymond Massey and Roger Livesey heading the cast. Its reissue date is July, 1948.

THE MAN WHO RECLAIMED HIS HEAD

Film Classics

Produced and distributed by Universal i 1934, this is concerned with a writer fightin for world peace but who traitorously sells ou to munitions makers and changes his views o war. Contributing factors, including fightin on the front lines, a murder and marital difficulties, again return him to his original views Starring Claude Rains, Joan Bennett and Lione Atwill, the review in the December 8, 1934, issue of The Herald said: "This is intelligent serious drama. Utilizing a unique subject, an departing radically from any current productio trend, it is gripping entertainment." Ca Laemmle, Jr., produced, and Edward Ludwi directed. Its reissue date is July, 1948.

TOWER OF LONDON

Film Classics

Going back to the 15th Century for its material, this presents a story of the connivings a man who became England's Richard III, hunchbacked, mentally warped egomaniac who murdered his own relatives to achieve the throne. Starring Basil Rathbone, Boris Karloff and Barbara O'Neill, a review in the November 25, 1939, issue of THE HERALD said: "Rowland V. Lee produced and directed this master epic of horror and cruelty and (his) effect of the barbarity, both raw and veneered, is made more striking by the portrayals of Rathbone and Karloff." It is being reissued this month, July, 1948.

SHORT SUBJECTS

SUPERMAN (Columbia)

15 Chapter Serial

Heard on the air for years, syndicated in newspapers, and published in comic books, Columbia's latest serial, "Superman," is solid entertainment of which the exploitation value is readily evident. If the formula action and excitement of the first three chapters previewed are carried out in the remaining 12, few fans are likely to want to miss a single installment. Heading the cast are Kirk Alyn, Noel Neill, Tommy Bond and Carol Forman. The story opens with Superman equipped with X-ray eyes and supersensitive ears, arriving on earth by rocket ship. The tale recounts his battles against the evils of the underworld. In the course of his exploits Superman flies through space faster than sound, rescues trapped miners, averts a train crash and frustrates bank robbers. Sam Kratzman produced; Spencer Bennet and Thomas Carr directed. The screenplay was written by Arthur Hoerl, Lewis Clay and Royal Cole.

Release date, July 15, 1948 — 15 *episodes*

CHAMPIONS IN THE MAKING (Columbia)

World of Sports (9807)

Canada's future champions, the Dominion youngsters for the Olympics, are stars of this reel, which again has Bill Stern as narrator. Heading the list is Barbara Ann Scott, who is the woman figure skating champion.

Release date, May 13, 1948 — 8½ *minutes*

THE SHEEPISH WOLF (Columbia)

All Star Comedy (9439)

When the newly-married Harry Von Zell is assigned by his boss, a radio executive, to entertain a beautiful client his wife becomes suspicious, not to mention the fact it has on the client's jealous husband. Several innocent but compromising situations bring about additional difficulties.

Release date, May 27, 1948 — 17½ *minutes*

WOODY HERMAN AND ORCHESTRA (Universal)

Name-Band Musicals (3305)

Woody Herman and orchestra play the "Blue Flame," followed by "Sabre Dance." The Modernaires vocalize "I Can't Get Offa My Horse." Other numbers include "Caledonia," "Jingle Bell Polka," "Cane Walk," and "Northwest Passage."

Release date, March 31, 1948 — 15 *minutes*

LETTER TO A REBEL (RKO Radio)

This Is America (83,109)

This latest issue in This Is America series, sponsored in this instance by the Motion Picture Association of America, visualizes a letter sent by an editor of a small town newspaper to his son, an editor of a college newspaper, which is an answer to the so-called "liberal" ideas expressed in an editorial written by his son. Here is an understandable explanation of the democratic belief in free enterprise compared with the liberalism which considers all people "as a corrupt tool of a depraved economy." It is an appeal for real unadulterated Americanism, an appeal never to sell it short, criticize it if necessary, but improve it first. There is a foreward by Eric Johnston.

Release date, June 25, 1948 — 16 *minutes*

ADVANCE SYNOPSES *and information*

BLACK EAGLE (Columbia)

PRODUCER: Robert Cohn. DIRECTOR: Robert Gordon. PLAYERS: William Bishop, Virginia Patton, Gordon Jones, James Bell, Trevor Bardette, Will Wright.

HORSE STORY: Bishop, an embittered young man, steals a ride on a freight train and finds himself in a car with a horse and a consignment of rifles, which are called for when the train stops by a young woman who offers him employment. At the ranch, it turns out that the rifles are for the use of ranchers who are being systematically robbed as result of a conspiracy between a telegraph operator and the ranch foreman. Two murders occur before circumstances bring the killer in reach of the horse (Black Eagle) which crowds him off a cliff to his death, thereby preparing the way for a happy ending.

ISN'T IT ROMANTIC? (Paramount)

PRODUCER: Daniel Dare. DIRECTOR: Norman Z. McLeod. PLAYERS: Roland Culver, Veronica Lake, Mary Hatcher, Mona Freeman, Pearl Bailey, Billy De Wolfe, Patric Knowles.

SMALL TOWN DRAMA: This is a portrait of small town life four decades back in Indiana. It concerns the problems, love affairs, pranks and parties of a family of five, headed by an old Southerner who is still fighting the Civil War.

SORRY, WRONG NUMBER (Paramount-Wallis)

CO-PRODUCERS: Hal Wallis and Anatole Litvak. DIRECTOR: Anatole Litvak. PLAYERS: Barbara Stanwyck, Burt Lancaster, Ann Richards.

MELODRAMA. Barbara Stanwyck, a wealthy young woman bed-ridden with a heart ailment, happens to overhear two men on a crossed telephone wire plotting the murder of a woman at 11:15 P.M. that night. Her husband, Burt Lancaster, wires her that he has been forced to leave town on business and the fear that she is the intended victim begins to grow. When a man phones to tell her husband that the gang leader, who was demanding $175,000 in exchange for his life, had been jailed, she knows that she is to be killed for her insurance. When her husband calls, she gives him the message. He begs her to leave her bed and escape, but it is too late. When he phones again, the murderer hangs up, saying, "Sorry, wrong number."

SEALED VERDICT (Paramount)

PRODUCER: Robert Fellows. DIRECTOR: Lewis Allen. PLAYERS: Ray Milland, Florence Marly, Broderick Crawford, John Ridgely, Ludwig Donath.

POST-WAR INTRIGUE: A brilliant young American attorney in Germany is successfully completing his case against six Nazi officers. After they have been condemned to death, he is visited by a beautiful French model who tells him that one of them is not guilty. After a series of incidents occur, the attorney is convinced that the case against the Nazi General should be reopened in the interests of justice. During the course of the investigation, however, the Nazi's aged mother suddenly reveals her true personality and burns the evidence that would condemn her son. By a ruse, the attornev forces the Nazi to confess his guilt and he goes to his just death on the gallows.

THE GIRL FROM MANHATTAN (United Artists-Bogeaus)

PRODUCER: Benedict Bogeaus. DIRECTOR: Alfred E. Green. PLAYERS: Dorothy Lamour, Charles Laughton, George Montgomery, Charles Winniger, Sara Allgood.

COMEDY. Montgomery, ex-football hero, now a minister, arrives in his home town to start his career and takes lodgings in a boarding house owned by Miss Lamour, professional model known as "Miss Manhattan," and occupied by improvident and well meaning lodgers in the zany tradition. A deal is on for the local Midas to foreclose the mortgage on the property, donate the ground for a new church, acquiring the site of the old church in the transaction and, secretly, making a tidy profit by selling the old church property to a hotel corporation. Montgomery ultimately thwarts the Midas and wins the girl.

TRAIL TO LAREDO (Columbia)

PRODUCER: Colbert Clark. DIRECTOR: Ray Nazarro. PLAYERS: Charles Starrett, Smiley Burnette.

WESTERN. The Durango Kid warns the co-owner of a freight line not to haul smuggled U. S. gold. The owner discovers gold hidden in one of his wagons and when the sheriff arrives to arrest him, he resists and flees. The Durango Kid reveals the saloon owner as the head of the smugglers and in the ensuing melee, the leader of the gang is killed. The freight line owner is reunited with his family and the Kid turns out to be a Treasury Agent.

ROPE (WB-Transatlantic)

DIRECTOR: Alfred Hitchcock. PLAYERS: James Stewart, John Dall, Farley Granger, Joan Chandler, Constance Collier.

PSYCHOLOGICAL DRAMA. Two young men strangle their friend for the thrill. They put the body in a large chest which they use as a buffet for a party they give that evening. The guests include the murdered man's fiancee, his father, several of his friends, and his former school teacher (James Stewart). The erratic behavior of one of the killers, as well as several other incidents, cause the ex-teacher to suspect the truth. He finds the victim, after the other guests leave, and fires three shots out of the window to bring the police.

THE LOVES OF CARMEN (Columbia)

ASSOCIATE PRODUCER: Ralph Nelson. DIRECTOR: Charles Vidor. PLAYERS: Rita Hayworth, Glenn Ford, Ron Randell, Victor Jory.

ROMANTIC DRAMA: A dragoon corporal, Don Jose (Glenn Ford,) stationed in Seville, Spain, falls in love with the fascinating gypsy, Carmen (Rita Hayworth). He accidentally kills his commanding officer in a duel over her. She takes him to her gypsy hide-out where he learns she is married to Garcia, (Victor Jory), leader of the gypsy outlaws. Jealousy flares between them and Jose kills Garcia in a fight. He, in turn, becomes leader of the band and later marries Carmen. Eventually, however, Carmen leaves the village to become the sweetheart of a handsome bullfighter. Jose follows her into town but is informed on by one of his own men. At the bull pen, he begs Carmen to return to him and when she refuses, he stabs her to death. Holding her lifeless body, he is shot and killed by the police.

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

For Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation, see Service Data page numbers in last column.

Short Subjects Chart with Synopsis Index can be found on pages 4216-4217, issue of June 26, 1948.

Feature product listed by Company on pages 4234-4235, issue of July 10, 1948. For complete listing of 1946-47 Features by Company, see Product Digest, pages 3808-3809, issue of August 30, 1947.

(T) before a date in the list below is the tradeshow date; release dates are given as soon as available.

(†) indicates a box office champion.

						REVIEWED			
Title	*Company*	*Prod. Number*	*Stars*	*Tradeshow or Release Date*	**Running Time**	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
ABBOTT and Costello Meet Frankenstein	Univ.	664	Abbott and Costello	July,'48	83m	July 3,'48	4225	4219	....
Adventures in Silverado	Col.	902	William Bishop-Gloria Henry	Mar. 25,'48	75m	....	....	4086	....
Adventures of Casanova	EL	812	Arturo de Cordova-Lucille Bremer	Feb. 7,'48	83m	Feb. 28,'48	4079	4039	4175
Adventures of Robin Hood (color) (Reissue)	WB	718	Errol Flynn-Olivia de Havilland	Mar. 13,'48	102m	Jan. 17,'48	4019	....	....
Albuquerque (color)	Para.	4709	Randolph Scott-Barbara Britton	Feb. 20,'48	90m	Jan. 24,'48	4030	3956	4190
Alias a Gentleman	MGM	818	Wallace Beery-Tom Drake	Mar.,'48	76m	Feb. 7,'48	4050	3717	....
All My Sons	Univ.	657	Edw. G. Robinson-Arlene Francis	May,'48	94m	Feb. 21,'48	4065	4010	....
Always Together	WB	713	Joyce Reynolds-Robt. Hutton	Jan. 10,'48	78m	Dec. 20,'47	3982	3956	4042
Angels Alley	Mono.	4708	Leo Gorcey-Geneva Gray	Mar. 21,'48	67m	Jan. 24,'48	4030	....	....
An Innocent Affair	UA	....	Fred MacMurray-Madeleine Carroll	Sept. 17,'48	....	....	....	4226	....
Anna Karenina (Brit.)	20th-Fox	820	Vivien Leigh-Ralph Richardson	May,'48	111m	May 1,'48	4145	4127	4207
Another Part of the Forest	Univ.	660	Fredric March-Ann Blyth	June,'48	107m	Apr. 17,'48	4125	4038	4190
An Ideal Husband (color) (Brit.)	20th-Fox	809	Paulette Goddard-Michael Wilding	Mar.,'48	96m	Jan. 17,'48	4017	4000	4042
April Showers	WB	719	Jack Carson-Ann Sothern	Mar. 27,'48	94m	Mar. 13,'48	4094	4051	4175
Arch of Triumph (Special)	UA	....	Ingrid Bergman-Charles Boyer	Mar.,'48	120m	Feb. 21,'48	4065	3487	....
Are You With It?	Univ.	656	Donald O'Connor-Olga San Juan	May,'48	90m	Mar. 13,'48	4095	4039	4207
Argyle Secrets, The	FC	....	William Gargan-Marjorie Lord	May 7,'48	63m	Apr. 24,'48	4137	4069	4207
Arizona Ranger	RKO	814	Tim Holt-Nan Leslie	May,'48	63m	Apr. 3,'48	4110	4103	4207
Arkansas Swing, The	Col.	....	Hoosier Hot Shots-Gloria Henry	July 29,'48	....	....	....	4219	....
Arthur Takes Over	20th-Fox	817	Lois Collier-Jerome Cowan	May,'48	63m	Apr. 10,'48	4117	4111	....
Assigned to Danger	EL	821	Gene Raymond-Noreen Nash	May 19,'48	66m	May 1,'48	4145	4139	4207
BACK Trail	Mono.	4757	Johnny Mack Brown-Mildred Coles	July 18,'48	....	....	....	4235	....
Bad Sister (Brit.)	Univ.	663	Margaret Lockwood-Ian Hunter	July,'48	90m	June 12,'48	4199	....	....
Bambi (Reissue) (color)	RKO	892	Disney Feature Cartoon	Feb. 2,'48	70m	Dec. 6,'47	3966	....	4042
Bandits of Dark Canyon	Rep.	752	Allan Lane-Bob Steele	Dec. 15,'47	59m	Dec. 20,'47	3982	3956	4071
Belle Starr (R.)	20th-Fox	830	Randolph Scott-Gene Tierney	June,'48	87m	June 26,'48	4214	....	....
Berlin Express	RKO	815	Robert Ryan-Merle Oberon	May,'48	86m	Apr. 10,'48	4118	....	....
Best Man Wins	Col.	901	Edgar Buchanan-Anna Lee	May 6,'48	75m	....	....	4146	....
† Best Years of Our Lives	RKO	751	Myrna Loy-Fredric March	July,'48	172m	Nov. 30,'48	3335	3312	3819
Betrayal, The	Astor	....	Martin Eden-Myra Stanton	June,'48	195m	July 10,'48	4233	....	....
Beyond Glory	Para.	4726	Alan Ladd-Donna Reed	Sept. 3,'48	82m	June 19,'48	4205	4039	....
B. F.'s Daughter	MGM	820	Barbara Stanwyck-Van Heflin	Apr.,'48	108m	Feb. 21,'48	4066	4059	4175
† Big Clock, The	Para.	4713	Ray Milland-Maureen O'Sullivan	Apr. 9,'48	95m	Feb. 21,'48	4065	4051	4207
Big City	MGM	827	Margaret O'Brien-Robert Preston	June 3,'48	103m	Apr. 3,'48	4111	4103	4207
Big Punch, The	WB	727	Wayne Morris-Lois Maxwell	June 26,'48	80m	May 29,'48	4182	4155	....
Big Town After Dark	Para.	4706	Phillip Reed-Hillary Brooke	Dec. 12,'47	69m	Nov. 22,'47	3941	3931	4011
Big Town Scandal	Para.	4722	Philip Reed-Hillary Brooke	July 30,'48	62m	May 29,'48	4183	4146	....
Bill and Coo (color)	Rep.	728	Bird Picture	Mar. 28,'48	61m	Dec. 27,'47	4000	....	4207
† Bishop's Wife, The	RKO	852	Cary Grant-Loretta Young	(T) Feb. 16,'48	110m	Nov. 22,'47	3941	3702	4175
Black Arrow, The	Col.	....	Louis Hayward-Janet Blair	Not Set	76m	July 3,'48	4225	4069	....
Black Bart (color)	Univ.	653	Yvonne de Carlo-Dan Duryea	Apr.,'48	80m	Feb. 7,'48	4051	4000	4190
Black Eagle	Col.	....	William Bishop-Virginia Patton	Aug. 26,'48	....	....	....	4243	....
Black Narcissus (Brit.) (color)	Univ.	629	Deborah Kerr-Sabu-David Farrar	Dec.,'47	90m	July 12,'47	3725	....	....
Blazing Across the Pecos	Col.	....	Charles Starrett-Smiley Burnette	July 1,'48	55m	....	....	4226	....
Blonde Ice	FC	....	Leslie Brooks-Robert Paige	May 20,'48	72m	May 22,'48	4174	4103	....
Blonde Savage	EL	807	Leif Erickson-Gale Sherwood	Nov. 22,'47	62m	Oct. 11,'47	3874	....	3933
Blondie's Anniversary	Col.	913	Penny Singleton-Arthur Lake	Dec. 18,'47	67m	....	.	3919	
Blondie's Reward	Col.	....	Penny Singleton-Arthur Lake	June 3,'48	....	....	....	4165	....
† Body and Soul	UA	....	John Garfield-Lilli Palmer	Nov.,'47	104m	Aug. 16,'47	3781	....	4011
Bold Frontiersman, The	Rep.	754	Allan "Rocky" Lane-Eddie Waller	Apr. 15,'48	60m	May 1,'48	4146	4069	....
Bride Goes Wild, The	MGM	819	Van Johnson-June Allyson	Mar.,'48	98m	Feb. 28,'48	4077	4021	4207
Bring 'Em Back Alive (R.)	RKO	819	Animal Picture	June,'48	70m	Apr. 17,'48	4126	....	...
Brothers, The (British)	Univ.	677	Patricia Roc-Will Fyffe	May 6,'48	90m	May 8,'48	4154	....	....
Bush Christmas	Univ.	635	Chips Rafferty-Helen Grieve	Dec.,'47	76m	Nov. 29,'47	3953	....	4011
CAGED Fury	Para.	4711	Richard Denning-Sheila Ryan	Mar. 5,'48	60m	Feb. 14,'48	4057	....	....
California Firebrand (color)	Rep.	654	Monte Hale-Adrian Booth	Apr. 1,'48	63m	Apr. 24,'48	4137	4051	4207
† Call Northside 777	20th-Fox	805	James Stewart-Helen Walker	Feb.,'48	111m	Jan. 24,'48	4029	....	4207
Campus Honeymoon	Rep.	703	Lyn & Lee Wilde-Adele Mara	Feb. 1,'48	61m	Jan. 31,'48	4037	4031	....
Campus Sleuth	Mono.	4713	Freddie Stewart-June Preisser	Apr. 18,'48	58m	May 15,'48	4162	4127	....

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	— REVIEWED —		Advance Synopsis Page	Service Data Page
						M. P. Herald Issue	Product Digest Page		
Canon City	EL	826	Scott Brady-Charles Russell	July 6,'48	82m	June 26,'48	4213	4165	....
Captain Boycott (Brit.)	Univ.	652	Stewart Granger-Kathleen Ryan	Jan. '48	92m	Nov. 29,'47	3953	....	4011
† Captain from Castile (color)	20th-Fox	801	Tyrone Power-Jean Peters	Jan.,'48	140m	Nov. 29,'47	3953	3562	4071
Carson City Raiders	Rep.	...	"Rocky" Lane-Eddy Waller	May 13,'48	60m	May 29,'48	4183	4139	....
Casbah	Univ.	655	Yvonne de Carlo-Tony Martin	Apr.,'48	94m	Mar. 6,'48	4085	4010	....
† Cass Timberlane	MGM	813	Spencer Tracy-Lana Turner	Jan.,'48	120m	Nov. 15,'47	3930	3759	4175
Challenge, The	20th-Fox	807	Tom Conway-June Vincent	Mar.,'48.	68m	Feb. 28,'48	4079	....	....
Checkered Coat, The	20th-Fox	825	Tom Conway-Noreen Nash	July,'48	....	....	....	4189	....
Check Your Guns	EL	853	Eddie Dean-Roscoe Ates	Jan. 24,'48	55m	Nov. 15,'47	3930	....	....
Cheyenne Takes Over	EL	530	Al "Lash" LaRue-Al "Fuzzy" St. John	Dec. 13,'47	58m	Dec. 6,'47	3965	3876	4071
Chinese Ring, The	Mono.	626	Roland Winters-Louise Currie	Dec. 6.'47	68m	Dec. 20,'47	3982	3850	4011
Close-Up	EL	824	Alan Baxter-Virginia Gilmore	June 9,'48	76m	Apr. 17,'48	4125	....	....
Cobra Strikes, The	EL	820	Sheila Ryan-Leslie Brooks	Apr. 24,'48	62m	....	....	4086	....
Coroner Creek (color)	Col.	....	Randolph Scott-Marguerite Chapman	July,'48	90m	June 12,'48	4197	4190	....
Corvette K-225 (R.)	Realart	....	Randolph Scott-Ella Raines	June,'48	99m	June 19,'48	4206	....	....
Counterfeiters, The	20th-Fox	819	John Sutton-Doris Merrick	June,'48	73m	....	....	4127	....
Crossed Trails	Mono.	4755	Johnny Mack Brown-Lynne Carver	Apr. 11,'48	53m	May 1,'48	4145	4127	....
Crusades, The (R.)	Para.	7-3508	Loretta Young-Henry Wilcoxon	July 9,'48	125m	May 1,'48	4146	....	....
† DAISY Kenyon	20th-Fox	731	Joan Crawford-Dana Andrews	Dec.,'47	99m	Nov. 29,'47	3953	3876	4131
Dangerous Years (Wurtzel)	20th-Fox	804	William Halop-Ann E. Todd	Feb.,'48	62m	Dec. 20,'47	3981	....	4011
Daredevils of the Clouds (formerly Daredevils of the Sky)	Rep.	....	Rob't Livingstone-Mae Clarke	July 26,'48	....	....	....	4175	....
Date With Judy, A (color)	MGM	818	Wallace Beery-Jane Powell	July 29,'48	113m	June 19,'48	4206	4139	....
Dead Don't Dream, The	UA	....	William Boyd-Andy Clyde	Apr. 30,'48	68m	....	....	4165	....
Dear Murderer (British)	Univ.	658	Eric Portman-Greta Gynt	May,'48	90m	May 15,'48	4161	4139	....
Deep Waters	20th-Fox	821	Dana Andrews-Jean Peters	July,'48	85m	July 3,'48	4225	4039	....
Design for Death	RKO	871	Documentary	Mar.,'48	48m	Feb. 28,'48	4077	....	....
Devil Ship	Col.	923	Richard Lane-Louise Campbell	Dec. 11,'47	62m	Jan. 17,'48	4019	3943	4042
Devil's Cargo	FC	....	John Calvert-Rochelle Hudson	Apr. 1,'48	61m	Mar. 20,'48	4101	4031	....
Dick Tracy Meets Gruesome (Bl. 2)	RKO	809	Boris Karloff-Ralph Byrd	Dec. 6,'47	65m	Oct. 4,'47	3861	....	....
Docks of New Orleans	Mono.	4712	Roland Winters-Victor Sen Young	Apr. 4,'48	64m	Mar. 20,'48	4101	4086	....
† Double Life, A	Univ.	650	Ronald Colman-Signe Hasso	Mar.,'48	103m	Jan. 3,'48	4001	3956	4131
Dream Girl	Para.	4721	Betty Hutton-Macdonald Carey	July 23,'48	85m	May 15,'48	4163	4146	4207
Drums (Brit.) (R.) (color)	FC	....	Raymond Massey-Sabu	July,'48	96m	July 17,'48	4242	....	....
Dude Goes West, The (AA)	Mono.	AA8	Eddie Albert-Gale Storm	Aug. 30,'48	86m	May 1,'48	4145	4038	....
† Duel in the Sun (color)	Selznick	....	Jennifer Jones-Joseph Cotten	Apr.,'48	135m	Jan. 11,'47	3409	3363	3933
Duke of West Point (R.)	SG	....	Louis Hayward-Joan Fontaine	June 10,'48	108m	June 19,'48	4207	....	....
EASTER Parade (color)	MGM	....	Fred Astaire-Judy Garland	July 8,'48	103m	May 29,'48	4181	4127	....
Embraceable You	WB	....	Dane Clark-Geraldine Brooks	Aug. 21,'48	....	....	....	4175	....
Emperor Waltz, The (color)	Para.	4720	Bing Crosby-Joan Fontaine	July 2,'48	106m	May 8,'48	4153	3611	4207
Enchanted Valley, The (color)	EL	817	Alan Curtis-Anne Gwynne	Mar. 27,'48	77m	Apr. 3,'48	4111	4086	....
End of the River, The (Brit.)	U-I	....	Sabu-Raymond Lovell	July,'48	80m	June 26,'48	4214	....	....
Escape (Brit.)	20th-Fox	822	Rex Harrison-Peggy Cummins	Not Set	78m	May 29,'48	4183	....	....
Eyes of Texas	Rep.	732	Roy Rogers-Lynne Roberts	July 15,'48	....	....	....	4219	....
FABULOUS Texan	Rep.	624	William Elliott-John Carroll	Nov. 9,'47	95m	Nov. 15,'47	3930	3907	3983
Feudin', Fussin' and A-Fightin'	Univ.	665	Donald O'Connor-Marjorie Main	July,'48	78m	June 12,'48	4199	....	....
Fighting Back	20th-Fox	828	Paul Langton-Jean Rogers	Aug.,'48	61m	July 17,'48	4242	4189	....
Fighting Father Dunne	RKO	816	Pat O'Brien-Myrna Dell	June,'48	93m	May 15,'48	4161	4139	4190
Fighting 69th, The (R.)	WB	723	James Cagney-Pat O'Brien	May 8,'48	79m	Apr. 17,'48	4126	....	....
Flirting with Fate (R.)	SG	...	Joe E. Brown-Beverly Roberts	May 28,'48	70m	May 22,'48	4174	....	....
Flowing Gold (R.)	WB	730	J. Garfield-Pat O'Brien-Frances Farmer	July 17,'48	82m	June 19,'48	4206	....	....
Foreign Affair, A	Para.		Jean Arthur-John Lund	Aug. 20,'48	116m	June 19,'48	4206	4139	....
† Forever Amber (color)	20th-Fox	733	Linda Darnell-Cornel Wilde	Sept. 15,'48	140m	Oct. 18,'47	3885	3475	3933
For You I Die	FC	....	Cathy Downs-Paul Langton-Mischa Auer	Jan.,'48	76m	Dec. 20,'47	3982	3972	....
† Fort Apache	RKO	870	H. Fonda-J. Wayne-Shirley Temple	Apr.,'48	127m	Mar. 13,'48	4094	....	4207
Four Faces West	UA	....	Joel McCrea-Frances Dee	July 9,'48	90m	May 15,'48	4162	....	....
Four Feathers (Brit.) (R.) (color)	FC	....	John Clements-June Duprez	Aug.,'48	115m	July 17,'48	4242	....	....
French Leave	Mono.	4714	Jackie Cooper-Jackie Coogan	Apr. 25,'48	63m	Apr. 24,'48	4138	4127	....
Frontier Marshal (R.)	20th-Fox	831	Randolph Scott-Nancy Kelly	June,'48	71m	June 26,'48	4214	....	....
Frontier Agent	Mono.	4756	Johnny Mack Brown-Raymond Hatton	May 16,'48	56m	....	....	4175	....
† Fuller Brush Man	Col.	....	Red Skelton-Janet Blair	June,'48	93m	May 8,'48	4154	4139	...
Fury at Furnace Creek	20th-Fox	815	Victor Mature-Colleen Gray	May,'48	88m	Apr. 10,'48	4117	4039	4190
GALLANT Legion, The	Rep.	715	Wm. Elliott-Jos. Schildkraut	July 25,'48	88m	May 29,'48	4182	....	....
Gay Intruders, The	20th-Fox	....	John Emery-Tamara Geva	Not Set	68m	June 19,'48	4206	....	....
Gay Ranchero (color)	Rep.	644	Roy Rogers-Jane Frazee	Jan. 10,'48	72m	Jan. 17,'48	4018	3931	4042
Gentleman's Agreement	20th-Fox	806	Gregory Peck-Dorothy McGuire	Mar.,'48	118m	Nov. 15,'47	3929	3818	4175
Girl from Manhattan, The	UA	....	D. Lamour-C. Laughton-G. Montgomery	Oct. 15,'48	....	....	....	4243	....
Give My Regards to Broadway (color)	20th-Fox	827	Dan Dailey-Nancy Guild	June,'48	92m	May 29,'48	4181	4165	....
Glamour Girl	Col.	907	Gene Krupa Orch.-J. Leonard	Jan. 16,'48	68m	....	....	3992	....
God's Country and the Woman (R.)	WB	729	George Brent-Beverly Roberts	July 17,'48	71m	June 19,'48	4206	....	....
Good News (color)	MGM	810	June Allyson-Peter Lawford	Dec.,'47	93m	Dec. 6,'47	3965	3850	4131
Good Sam	RKO		Gary Cooper-Ann Sheridan	Sept.,'48	....	....	....	4146	....
† Green Dolphin Street	MGM	811	Lana Turner-Van Heflin	Nov. 5,'47	141m	Oct. 25,'47	3894	3587	4042
† Green Grass of Wyoming (color)	20th-Fox	818	Peggy Cummins-Chas. Coburn	June,'48	89m	Apr. 24,'48	4137	4038	4207
Guns of Hate	RKO	....	Tim Holt-Nan Leslie	June 18,'48	62m	May 15,'48	4162	4155	....
Gun Talk	Mono.	674	Johnny Mack Brown-Raymond Hatton	Dec. 20.'47	58m	Jan. 17,'48	4019	3919	4071
HALF Past Midnight (Wurtzel)	20th-Fox	808	Kent Taylor-Peggy Knudsen	Mar.,'48	69m	Feb. 14,'48	4059	4039	....
Hamlet (Brit.)	U-I	Spcl.	Laurence Olivier-Jean Simmons	Not Set	153m	July 3,'48	....	....	....
Hatter's Castle (Brit.)	Para.	....	R. Newton-Jas. Mason-D. Kerr	June 18,'48	99m	Apr. 10,'48	4118	4111	....
Hawk of Powder River, The	EL	856	Eddie Dean-Jennifer Holt	Apr. 10,'48	54m	Mar. 6,'48	4086	....	....
Hazard	Para.	4716	Paulette Goddard-Macdonald Carey	May 28,'48	95m	Mar. 20,'48	4101	4069	4190
Heading for Heaven	EL	810	Stuart Erwin-Glenda Farrell	Jan. 17,'48	71m	Dec. 20,'47	3982	....	4042

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Heart of Virginia	Rep.	707	Janet Martin-Robert Lowery	Apr. 25,'48	60m	May 8,'48	4154	4117	....
Her Husband's Affairs	Col.	929	Franchot Tone-Lucille Ball	Nov. 12,'47	86m	July 26,'47	3745	3735	4190
Here Comes Trouble (color)	UA	.	Wm. Tracy-Beverly Lloyd	Apr.,'48	55m	Apr. 17,'48	4125	4039	
High Wall	MGM	815	Robert Taylor-Audrey Totter	Feb.,'48	99m	Dec. 20,'47	3981	3972	4131
Hills of Home (color)	MGM	....	Edmund Gwenn-Janet Leigh	Sept.,'48	....	....	....	4235	....
Holiday Camp (Brit.)	Univ.	679	Jack Warner-Hazel Court-Flora Robson	Jan.,'48	97m	Jan. 31,'48	4037	....	4190
† Homecoming	MGM	....	Clark Gable-Lana Turner	May 27,'48	113m	Apr. 3,'48	4109	4079	4207
Hungry Hill (British)	Univ.	....	Margaret Lockwood-Dennis Prince	Not Set	92m	Oct. 18,'47	3885	....	....
Hunted, The (Allied Artists)	Mono.	AA5	Belita-Preston Foster	Apr. 7,'48	85m	Feb. 7,'48	4050	4039	4071
I BECAME a Criminal (Brit.)	WB	717	Sally Gray-Trevor Howard	Mar. 6,'48	78m	Feb. 14,'48	4057	4031	4131
I Love Trouble	Col.	934	Franchot Tone-Janet Blair	Jan.,'48	94m	Jan. 17,'48	4018	3980	4042
If You Knew Susie	RKO	811	Eddie Cantor-Joan Davis	Feb. 7,'48	90m	Feb. 7,'48	4049	3575	4131
If Winter Comes	MGM	814	Walter Pidgeon-Deborah Kerr	Jan.,'48	99m	Dec. 27,'47	3993	3972	4071
I, Jane Doe	Rep.	710	Ruth Hussey-John Carroll	May 25,'48	85m	May 22,'48	4173	4155	....
Indian Summer	RKO	....	Alexander Knox-Ann Sothern	Not Set		....	....	3865	....
Inside Story, The	Rep.	705	Marsha Hunt-W. Lundigan-C. Winninger	Mar. 14,'48	87m	Apr. 3,'48	4110	4059	....
Intrigue	UA	...	George Raft-June Havoc	Dec.,'47	90m	Dec. 27,'47	3994	3907	4011
† I Remember Mama	RKO	86B	Irene Dunne-Barbara Bel Geddes (T)	Mar. 17,'48	134m	Mar. 13,'48	4093	4079	4207
† Iron Curtain, The	20th-Fox	816	Dana Andrews-Gene Tierney	May,'48	87m	May 15,'48	4163	4127	4190
Isn't It Romantic	Para.	....	Roland Culver-Veronica Lake	Oct. 8,'48	....	....	....	4243	....
It Had To Be You	Col.	931	Ginger Rogers-Cornel Wilde	Dec. '47	98m	Oct. 25,'47	3893	..	4131
I Walk Alone	Para.	4708	Lizabeth Scott-Burt Lancaster	Jan. 16,'48	98m	Dec. 20,'47	3981	3919	4190
I Wouldn't Be in Your Shoes	Mono.	4716	Don Castle-Elyse Knox	May 23,'48	70m	May 8,'48	4154	4127	...
JASSY (Brit.) (color)	Univ.	654	Margaret Lockwood-Basil Sydney	Mar.,'48	96m	Feb. 14,'48	4059	....	....
Jiggs and Maggie in Society	Mono.	4704	Joe Yule-Renie Riano	Jan. 10,'48	66m	Feb. 21,'48	4066	3895	...
Jinx Money	Mono.	4717	Leo Gorcey-Huntz Hall	June 27,'48	68m	May 22,'48	4174	4155	....
Joe Palooka in Fighting Mad	Mono.	4709	Joe Kirkwood, Jr.-Elyse Knox	Feb. 7,'48	75m	Jan. 31,'48	4037	4001	....
Julia Misbehaves	MGM	..	Greer Garson-Walter Pidgeon	Sept.,'48	....	....	....	4165	....
KEY Largo	WB	731	H. Bogart-E. Robinson-Lauren Bacall	July 31,'48	101m	July 10,'48	4233	4226	....
† Killer McCoy	MGM	809	Mickey Rooney-Brian Donlevy	Dec.,'47	104m	Nov. 1,'47	3907	....	4190
King of the Bandits	Mono.	624	Gilbert Roland-Angela Green	Nov. 8,'47	66m	Nov. 29,'47	3954	3809	....
King of the Gamblers	Rep.	709	Janet Martin-William Wright	May 10,'48	60m	May 29,'48	4183	4117	....
King of the Turf (R.)	SG	....	Adolphe Menjou-Dolores Costello	May 21,'48	88m	May 29,'48	4183	....	....
LADY from Shanghai, The	Col	938	Rita Hayworth-Orson Welles	May,'48	87m	Apr. 17,'48	4125	4069	4207
Last Days of Boot Hill	Col.	964	Charles Starrett-Smiley Burnette	Nov. 20,'47	56m	Dec. 13,'47	3973	3895	....
Last Round-Up, The	Col.	981	Gene Autry-Jean Heather	Nov. 5,'47	77m	Oct. 11,'47	3874	3850	....
Law of the Pampas (R.)	SG	....	William Boyd-Russell Hayden	June 3,'48	79m	June 19,'48	4207	....	....
Le Silence est D'Or (formerly Man About Town)	RKO	864	Maurice Chevalier-Francois Perier	Special	89m	Oct. 25,'47	3893	....	....
Let's Live Again	20th-Fox	813	John Emery-Hillary Brooke	Apr.,'48	67m	Mar. 6,'48	4086	....	4131
Letter from an Unknown Woman, A	Univ.	659	Joan Fontaine-Louis Jourdan	June,'48	90m	Apr. 10,'48	4117	3943	4190
† Life With Father (color)	WB	702	Irene Dunne-William Powell	Aug. 14,'48	118m	Aug. 16,'47	3781	3475	3909
Linda, Be Good	EL	808	Elyse Knox-Marie Wilson	Jan. 3,'48	66m	Nov. 1,'47	3906	3895	....
Lightnin' in the Forest	Rep.	706	Lynn Roberts-Warren Douglas	Mar 25,'48	58m	Apr. 24,'48	4138	4069	4207
Lost Moment, The	Univ.	626	Robert Cummings-Susan Hayward	Dec.,'47	89m	Oct. 25,'47	3894	..	4071
Lost One, The (La Traviata)	Col.	....	Nelly Corradi-Cino Mattera	Not Set	84m	Apr. 17,'48	4125	...	...
Loves of Carmen, The	Col.	....	Rita Hayworth-Glenn Ford	Not Set	....	....	....	4243	....
Lulu Belle	Col.	....	Dorothy Lamour-George Montgomery	Aug.,'48	87m	June 19,'48	4205	....	....
MADONNA of the Desert	Rep.	704	Lynne Roberts-Donald Barry	Feb. 23,'48	60m	Mar. 13,'48	4095	4051	....
Main Street Kid, The	Rep.	701	Al Pearce-Arlene Harris	Jan. 1,'48	64m	Jan. 24,'48	4030	3972	4071
Man-Eater of Kumaon	Univ.	666	Sabu-Wendell Corey-Joanne Page	July,'48	79m	June 26,'48	4213	....	....
Man from Texas	EL	815	James Craig-Johnnie Johnston	Mar 6,'48	71m	Apr. 3,'48	4109	3895	....
Man of Evil (Brit.)	UA	....	James Mason-Phyllis Calvert	Jan.,'48	90m	Feb. 7,'48	4050	3992	4131
Man Who Reclaimed His Head (R.)	FC	....	Claude Rains-Joan Bennett	July,'48	83m	July 17,'48	4242	....	....
Mary Lou	Col.	906	Frankie Carle Orch.-R. Lowery	Jan. 23,'48	66m	Mar. 13,'48	4095	3992	4131
Mating of Millie, The	Col.	940	Glenn Ford-Evelyn Keyes	Apr.,'48	87m	Mar. 13,'48	4094	4067	4131
Meet Me at Dawn (British)	20th-Fox	812	William Eythe-Stanley Holloway	Apr.,'48	89m	Mar. 20,'48	4101	.	4131
Melody Time (color)	RKO	893	Disney Feature	Aug.,'48	75m	May 22,'48	4173	4155	....
Michael O'Halloran	Mono.	....	Scotty Beckett-Allene Roberts	Not Set	76m	June 19,'48	4205	....	....
Mickey (color)	EL	825	Irene Hervey-Bill Goodwin	June 23,'48	87m	June 19,'48	4205	4155	....
Mine Own Executioner (Brit.)	20th-Fox	824	Burgess Meredith-Dulcie Gray	July 7,'48	105m	June 12,'48	4197	4190	....
Miracle in Harlem	SG	X-3	Stepin Fetchit	Mar. 27,'48	71m	....	....	3919	....
Miracle of the Bells, The	RKO	869	Fred MacMurray-Valli-Frank Sinatra (T)	Mar. 1,'48	120m	Mar. 6,'48	4085	4079	4175
Miraculous Journey (color)	FC	....	Rory Calhoun-Audrey Long	Aug.,'48	....	....	....	4219	....
Miss Annie Rooney (R.)	SG	....	Shirley Temple-William Gargan	June 17,'48	88m	June 19,'48	4207	....	....
Money Madness	FC	....	Hugh Beaumont-Frances Rafferty	Apr. 15,'48	73m	Apr. 3,'48	4110	4069	....
Moonrise	Rep.	714	D. Clark-G. Russell-E. Barrymore	July 11,'48	90m	....	....	4219	....
Mourning Becomes Electra	RKO	865	Rosalind Russell-Michael Redgrave	Not Set	170m	Nov. 22,'47	3941	3919	4131
Mr. Blandings Builds His Dream House	Selznick	206	Cary Grant-Myrna Loy	June,'48	94m	Apr. 3,'48	4110	4010	4175
Mr. Peabody and the Mermaid	U-I	...	William Powell-Ann Blyth	Aug.,'48	89m	July 10,'48	4233	....	....
Mr. Reckless	Para.	4712	William Eythe-Barbara Britton	Mar. 26,'48	66m	Feb. 21,'48	4067	4059	....
My Dog Rusty	Col.	914	T. Donaldson-Ann Doran-John Litel	Apr. 8,'48	67m	....	....	4095	....
My Girl Tisa	WB	715	Lilli Palmer-Sam Wanamaker	Feb. 7,'48	95m	Jan. 24,'48	4029	4010	4071
Mystery in Mexico	RKO	822	Wm. Lundigan-J. White-R. Cortez	July 1,'48	66m	June 26,'48	4214	....	.
† My Wild Irish Rose (color)	WB	711	Dennis Morgan-Andrea King	Dec. 27,'47	101m	Dec. 13,'47	3973	3599	4071
† NAKED City, The	Univ.	651	Barry Fitzgerald-Dorothy Hart	Mar.,'48	96m	Jan. 31,'48	4038	4010	4207
Nicholas Nickleby (British)	Univ.	637	Derek Bond-Cedric Hardwicke	Dec.,'47	94m	Nov. 15,'47	3930	....	....
Night Has a Thousand Eyes	Para.	4801	Edw. G. Robinson-Gail Russell	Oct. 22,'48	81m	July 17,'48	4241	4226	....
Night Song (Block 2)	RKO	806	Dana Andrews-Merle Oberon	Jan. 17,'48	102m	Nov. 15,'47	3930	3717	4131
Night Unto Night	WB	....	Viveca Lindfors-Ronald Reagan	Not Set	...	....		3735	
Noose Hangs High, The	EL	819	Bud Abbott-Lou Costello	Apr. 17,'48	77m	Apr. 10,'48	4117	4079	4190
Northwest Stampede (color)	EL	....	Joan Leslie-James Craig	July 28,'48	79m	July 3,'48	4225	4219	....

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OCTOBER Man, The (Brit.)	EL	818	John Mills-Joan Greenwood	Mar. 20,'48	85m	Mar. 20,'48	4101	4086	....
Oklahoma Badlands	Rep.	753	Allan 'Rocky" Lane-Mildred Coles	Feb. 22,'48	59m	Mar. 6,'48	4086	4021	....
Oklahoma Blues	Mono.	4761	Jimmy Wakely-Virginia Belmont	Mar. 28,'48	56m	....	....	4095	....
Oliver Twist (Brit.)	EL	828	John H. Davies-Rob't Newton	July 14,'48	....	....	....	4219	....
Old Los Angeles	Rep.	708	Wm. Elliott-J. Carroll-C. McLeod	Apr. 25,'48	88m	July 10,'48	4233	4127	....
On An Island With You (color)	MGM	828	Esther Williams-Peter Lawford	June 24,'48	107m	May 1,'48	4145	4139	4190
On Our Merry Way (formerly Miracle Can Happen)	UA	...	Paulette Goddard-J. Stewart-H. Fonda	June 15,'48	107m	Feb. 7,'48	4049	4038	4131
Open Secret	EL	813	John Ireland-Jane Randolph	May 5,'48	70m	Jan. 17,'48	4018	....	....
Out of the Blue	EL	801	George Brent-Virginia Mayo	Oct. 11,'47	85m	Aug. 30,'47	3806	....	4042
Out of the Past (Block 2)	RKO	810	Robert Mitchum-Jane Greer	Dec. 13,'47	97m	Nov. 22,'47	3942	3875	4011
Overland Trail	Mono.	4751	Johnny Mack Brown-Virginia Belmont	Jan. 31,'48	58m	Apr. 3,'48	4110	4001	....
PANHANDLE (AA)	Mono.	AA7	Rod Cameron-Cathy Downs	Feb. 22,'48	84m	Jan. 31,'48	4037	3943	....
Paradine Case, The	Selznick		Gregory Peck-Ann Todd	Jan.,'48	115m	Jan. 3,'48	4001	3666	4042
Partners of the Sunset	Mono.	4765	Jimmy Wakely-Dub Taylor	May 6,'48	53m	July 10,'48	4235	4175	....
Pearl, The	RKO	867	Pedro Armendariz-Maria Marques	(T) Feb. 10,'48	77m	Feb. 14,'48	4057	....	4131
Perilous Waters (formerly In Self Defense)	Mono.	4707	Don Castle-Audrey Long	Feb. 14,'48	66m	Nov. 1,'47	3906	....	....
Phantom Valley	Col.	965	Charles Starrett-Virginia Hunter	Feb. 19,'48	53m	....	....	4021	....
Piccadilly Incident (Brit.)	MGM	....	Anna Neagle-Michael Wilding	Not Set	88m	Feb. 7,'48	4050	....	....
Pirate, The (color)	MGM	...	Judy Garland-Gene Kelly	June 10,'48	102m	Apr. 3,'48	4110	3865	4190
Pirates of Monterey (color)	Univ.	632	Maria Montez-Rod Cameron	Dec.,'47	77m	Nov. 22,'47	3942	3127	4011
Pitfall, The	UA	....	Dick Powell-Lizabeth Scott	Aug. 13,'48	....	....	....	4226	....
Portrait of Jenny	Selznick	....	Jennifer Jones-Joseph Cotten	Not Set	....	....	....	4139	....
Port Said	Col.	....	Gloria Henry-William Bishop	Apr. 15,'48	69m	May 22,'48	4174	4127	....
Prairie, The	SG	4705	Alan Baxter-Lenore Aubert	Apr. 10,'48	80m	....	....	3919	....
Prairie Express	Mono.	678	Johnny Mack Brown-Raymond Hattor	Oct. 25 '47	55m	Nov. 29,'47	3955	3809	....
Prairie Outlaws	EL	....	Eddie Dean-Roscoe Ates	May 12,'48	57m	....	....	4183	....
Prince of Thieves, The (color)	Col.	933	Jon Hall-Patricia Morison	Jan.,'48	72m	Nov. 1,'47	3906	3876	....
RACE Street	RKO	821	G. Raft-Wm. Bendix-M. Maxwell	(T) June 22,'48	79m	June 26,'48	4214	4207	....
Range Renegades (formerly Arizona Sunset)	Mono.	4766	Jimmy Wakely-Jennifer Holt	June 6,'48	54m	....	....	4146	....
Range War (R.)	SG	...	William Boyd-Russell Hayden	May 7,'48	66m	May 29,'48	4183	....	....
Raw Deal	EL	822	Dennis O'Keefe-Claire Trevor	May 26,'48	78m	May 22,'48	4173	....	....
Red River	UA	....	John Wayne-Montgomery Clift	Aug. 27,'48	125m	July 17,'48	4241	3575	....
Relentless (color)	Col.	937	Robert Young-Marguerite Chapman	Feb. 20,'48	93m	Jan. 17,'48	4017	....	4175
Return of Rin Tin Tin, The (col.)	EL	804	Donald Woods-Bobby Blake	Nov. 1,'47	67m	Nov. 8,'47	3918	3527	....
Return of the Badmen	RKO	917	Randolph Scott-Anne Jeffreys	July 17,'48	90m	May 15,'48	4162	4146	4207
Return of the Whistler, The	Col.	920	Michael Duane-Lenore Aubert	Mar. 18,'48	63m	Mar. 6,'48	4086	4069	4131
River Lady (color)	Univ.	661	Yvonne DeCarlo-Dan Duryea	June,'48	78m	May 8,'48	4153	4010	4190
Road to the Big House, The	SG	4706	John Shelton-Ann Doran	Dec. 27,'47	72m	Nov. 1,'47	3906	3876	....
Road to Rio	Para.	4707	Bing Crosby-Bob Hope	Dec. 25.'47	100m	Nov. 15,'47	3929	3818	4175
Rocky	Mono	4705	Roddy McDowall-Edgar Barrier	Mar. 7.'48	76m	June 5,'48	4189	3931	....
Romance on the High Seas (color)	WB	728	Jack Carson-Doris Day-Don DeFore	July 3,'48	99m	June 12,'48	4197	4190	....
Roosevelt Story, The (Special)	UA	....	Documentary	Nov.,'47	80m	July 12,'47	3725	....	..
Rope	WB	....	James Stewart-John Dall-Joan Chandler	Not Set	....	....	....	4243	....
Rose of Santa Rosa	Col	951	Eduardo Noriega-Patricia White	Dec. 25,'47	65m			3931	
Rose of the Rio Grande (R)	Mono.	4710	Movita-John Carroll-A. Moreno	Mar. 14.'48	60m	Jan. 17,'48	4019	....	....
Rose of Washington Sq. (R.)	20th-Fox	832	Tyrone Power-Alice Faye	July,'48	86m	June 26,'48	4214	....	....
Roses Are Red (Wurtzel)	20th-Fox	734	Don Castle-Peggy Knudsen	Dec.,'47	66m	Nov. 8,'47	3918	....	....
Ruthless	EL	816	Z. Scott-L. Hayward-Diana Lynn	Apr. 3,'48	102m	Apr. 3,'48	4111	4103	....
SAIGON	Para.	4710	Alan Ladd-Veronica Lake	Mar. 12,'48	94m	Feb. 7,'48	4049	3666	4175
'Sainted' Sisters, The	Para.	4714	Veronica Lake-Joan Caulfield	Apr. 30,'48	89m	Mar. 13,'48	4095	4069	4207
Scudda Hoo, Scudda Hay (color)	20th-Fox	811	June Haver-Lon McCallister	Apr.,'48	95m	Mar. 6,'48	4085	4039	4190
Sealed Verdict	Para.	....	Ray Milland-Florence Marly	Nov. 8,'48	....	....	....	4243	....
Search, The	MGM		M. Clift-A. MacMahon-Ivan Jandl	Aug.,'48	105m	Apr. 3,'48	4111		4131
Secret Beyond the Door, The	Univ.	627	Joan Bennett-Michael Redgrave	Feb. 48	99m	Jan. 10.'48	4009	3956	4042
Secret Service Investigator	Rep.	711	Lloyd Bridges-Lynne Roberts	May 31,'48	60m	June 5,'48	4189	4155	....
† Senator Was Indiscreet, The	Univ.	633	William Powell-Ella Raines	Jan.,'48	81m	Dec. 13,'47	3973	3956	4131
Seven Sinners (R)	EL	848	Marlene Dietrich-John Wayne	Mar. 27,'48	86m	Mar. 20,'48	4103	....	....
Shadow Valley	EL	852	Eddie Dean-Roscoe Ates	Nov. 29,'47	58m	Nov. 29,'47	3954	....	4071
Shaggy (color)	Para.	4717	Brenda Joyce-Robt. Shayne-Geo. Nokes	June 11,'48	72m	Apr. 17,'48	4126	4069	....
Shanghai Chest, The	Mono.	4718	Roland Winters-Mantan Moreland	July 11,'48	....	....	....	4226	....
Shed No Tears	EL	829	Wallace Ford-June Vincent	July 21,'48	70m	....	....	4155	....
Sign of the Ram, The	Col.	936	Susan Peters-Alex. Knox	Mar.,'48	84m	Feb. 7,'48	4050	....	4175
Sign of the Wolf (R)	Mono.	4711	Michael Whalen-Grace Bradley	May 2,'48	69m	Apr. 17,'48	4126	....	....
† Silver River	WB	725	Errol Flynn-Ann Sheridan	May 29,'48	110m	May 8,'48	4153	4021	4190
Silent Conflict	UA	..	William Boyd-Andy Clyde	Apr.,'48	61m	Apr. 10,'48	4118	....	....
† Sitting Pretty	20th-Fox	810	R. Young-Maureen O'Hara-C. Webb	Apr.,'48	84m	Feb. 28,'48	4077	4039	4207
Six-Gun Law	Col.	962	Chas. Starrett-Smiley Burnett	Jan. 9,'48	54m	Feb. 28,'48	4077	4000	....
Sixteen Fathoms Deep (color)	Mono.	4801	Lon Chaney-Arthur Lake	July 25,'48		....	....	4155	....
Slave Ship (R.)	20th-Fox	833	Warner Baxter-Wallace Beery	July,'48	92m	June 26,'48	4214	....	....
Sleep, My Love	UA	....	Claudette Colbert-Robert Cummings	Jan.,'48	97m	Jan. 17,'48	4017	3992	4071
Slippy McGee	Rep.	702	Donald Barry-Dale Evans	Jan. 15,'48	65m	Jan. 31,'48	4038	3943	4071
Smart Politics (formerly The Old Gray Mayor)	Mono.	627	June Preisser-Freddie Stewart	Jan. 3,'48	68m	....	....	3907	....
Smart Woman (Allied Artists)	Mono.	AA6	Constance Bennett-Brian Aherne	Apr. 30,'48	90m	Mar. 13,'48	4094	4038	....
Smugglers, The (Brit.) (color)	EL	811	Michael Redgrave-Jean Kent	Jan. 31,'48	85m	Jan. 31,'48	4037	4010	4207
Snake Pit, The	20th-Fox	....	Olivia de Havilland-Leo Genn	Not Set	....	....	....	4039	....
So Evil My Love (Brit.)	Para.	4723	Ray Milland-Ann Todd	Aug. 6,'48	109m	May 29,'48	4182	4155	....
Sofia (color)	FC	....	Gene Raymond-Sigrid Gurie	July,'48	....	....	....	4183	....
Song of Idaho	Col.	952	Kirby Grant-Ken Trietsch	Mar. 30,'48	66m	....	....	4059	....
Song of the Drifter	Mono.	686	Jimmy Wakely-"Cannonball" Taylor	Jan. 17,'48	53m	Apr. 3,'48	4110	3972	....
Song of My Heart (AA)	Mono.	AA4	Frank Sundstrom-Audrey Long	Jan. 31,'48	85m	Nov. 8,'47	3917	3717	..
Sorry, Wrong Number	Para.	....	Barbara Stanwyck-Burt Lancaster	Sept. 24,'48	....	....	....	4243	....

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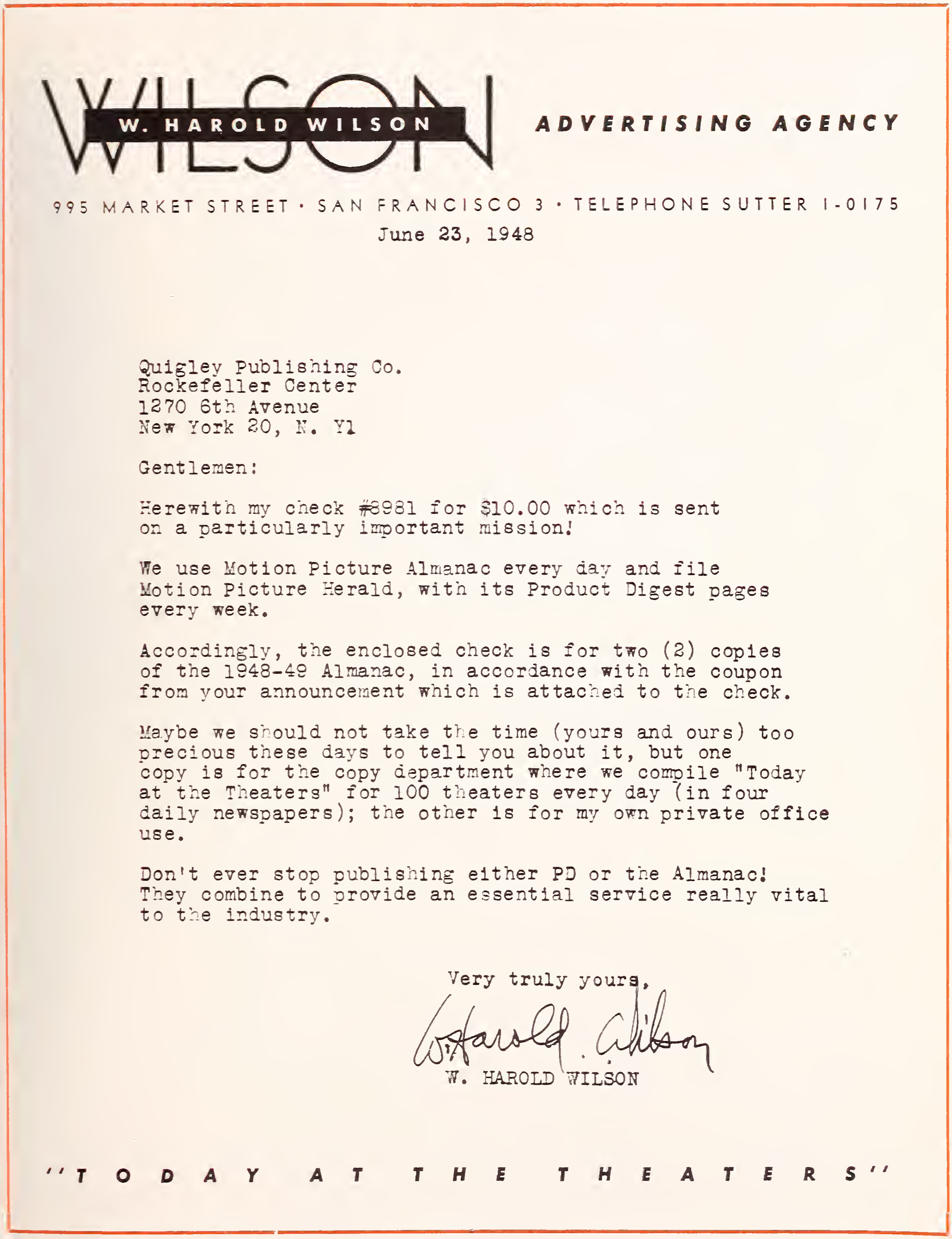
So This Is New York	UA	....	Henry Morgan-Virginia Grey	June 25,'48	79m	May 15,'48	4161	4127	....
Southern Yankee, A	MGM	....	Red Skelton-Brian Donlevy	Aug. 12,'48	....	....	....	4139	....
So Well Remembered (British) (Block 2)	RKO	807	John Mills-Martha Scott	Jan. 10,'48	114m	Nov. 1,'47	3905	3631	....
Speed to Spare	Para.	4715	Richard Arlen-Jean Rogers	May 14,'48	57m	Feb. 21,'48	4066	4059	....
Spiritualist, The	EL	827	Turhan Bey-Lynn Bari	July 7,'48	79m	....	....	4127	....
Stage Struck	Mono.	4715	K. Richmond-Audrey Long-Conrad Nagel	June 13,'48	71m	May 15,'48	4162	4155	....
Stage to Mesa City	EL	758	Al "Fuzzy" St. John-Jennifer Holt	Feb. 15,'48	52m	Jan. 24,'48	4030	....	4042
† State of the Union	MGM	824	Spencer Tracy-Katharine Hepburn	Apr. 29,'48	124m	Apr. 3,'48	4110	4039	4207
Strawberry Roan, The (color)	Col.	....	Gene Autry-Gloria Henry	Aug.,'48	79m	Apr. 24,'48	4137	4067	....
Street With No Name, The	20th-Fox	823	Mark Stevens-Barbara Lawrence	July,'48	91m	June 26,'48	4213	4165	....
Summer Holiday (color)	MGM	821	Mickey Rooney-Gloria DeHaven	May 20,'48	92m	Mar. 13,'48	4093	3599	4207
Sutter's Gold (R)	EL	849	Edw. Arnold-L. Tracy-Binnie Barnes	Mar. 27,'48	93m	Mar. 20,'48	4103	....	....
Sword of the Avenger	EL	823	Ramon del Gado-Sigrid Gurie	June 2,'48	76m	May 15,'48	4163	....	....
Swordsman, The (color)	Col.	932	Larry Parks-Ellen Drew	Jan. 9,'48	81m	Oct. 25,'47	3894	3771	4175
TAKE My Life (Brit.)	EL	814	Greta Gynt-Hugh Williams	Feb. 28,'48	80m	Feb. 21,'48	4066	....	....
Tap Roots (color)	Univ.	....	Van Heflin-Susan Hayward	Aug.,'48	109m	July 3,'48	4226	4010	....
Tarzan and the Mermaids	RKO	..	Johnny Weissmuller-Brenda Joyce	June,'48	68m	Apr. 3,'48	4110	4103	4175
Tarzan's New York Adventure (R)	MGM	823	Johnny Weissmuller-Maureen O'Sullivan	Apr.,'48	71m	Apr. 24,'48	4138	....	....
Tarzan's Secret Treasure (R)	MGM	822	Johnny Weissmuller-Maureen O'Sullivan	Apr.,'48	80m	Apr. 24,'48	4138	....	....
Tawny Pipit (British)	Univ.	680	Bernard Miles-Rosamund John	Not Set	81m	Sept. 13,'47	3829	....	..
Tender Years, The	20th-Fox	803	Joe E. Brown-Noreen Nash	Jan.,'48	81m	Dec. 6,'47	3965	....	4011
Tenth Avenue Angel	MGM	816	Margaret O'Brien-George Murphy	Feb.,'48	74m	Jan. 17,'48	4017	3031	4042
Texas, Brooklyn and Heaven	UA	....	Guy Madison-Diana Lynn	July 16,'48	89m	July 17,'48	4242	4190	....
That Lady in Ermine (color)	20th-Fox	836	Betty Grable-Douglas Fairbanks, Jr.	Aug.,'48	89m	July 17,'48	4241	4226	....
13 Lead Soldiers	20th-Fox	814	Tom Conway-Maria Palmer	Apr.,'48	67m	May 29,'48	4182	4051	....
† This Time for Keeps (color)	MGM	808	Esther Williams-Jimmy Durante	Nov.,'47	106m	Oct. 11,'47	3873	3865	4190
† Three Daring Daughters (color)	MGM	817	Jeanette MacDonald-Jose Iturbi	Mar.,'48	115m	Feb. 14,'48	4057	3599	4131
The Three Musketeers (color)	MGM	....	Lana Turner-Gene Kelly	Sept.,'48	....	....	....	4189	....
Thunderhoof	Col.	....	Preston Foster-Mary Stuart	July 8,'48	77m	....	....	4165	....
Timber Trail (color)	Rep.	656	Monte Hale-Lynne Roberts	June 15,'48	67m	July 3,'48	4226	4069	....
Time of Your Life, The	UA	....	Jas. Cagney-W. Morris-Jeanne Cagney	July 30,'48	109½m	May 29,'48	4182	4174	....
Tioga Kid, The	EL	858	Eddie Dean-Jennifer Holt	June 17,'48	54m	Mar. 13,'48	4095	....	....
T-Men	EL	809	Dennis O'Keefe-Mary Meade	Jan. 10,'48	91m	Dec. 20,'47	3981	....	4131
To the Ends of the Earth	Col.	935	Dick Powell-Signe Hasso	Feb. 27,'48	109m	Jan. 24,'48	4030	4010	4175
To the Victor	WB	720	Dennis Morgan-Viveca Lindfors	Apr. 10,'48	99m	Apr. 3,'48	4109	4021	....
Tornado Range	EL	854	Eddie Dean-Roscoe Ates	Feb. 21,'48	56m	Feb. 21,'48	4067	4031	....
Tower of London (R.)	FC	....	Basil Rathbone-Boris Karloff	July,'48	92m	July 17,'48	4242	....	....
Trail of the Mounties	SG	4708	Russell Hayden-Jennifer Holt	Feb. 21 '48	42m	....	....	3931	....
Trail to Laredo	Col.	....	Charles Starrett-Smiley Burnette	Aug. 12,'48	54m	....	....	4243	....
Train to Alcatraz	Rep.	712	W. Phipps-D. Barry-Janet Martin	June 28,'48	60m	July 17,'48	4242	4174	....
Trapped by Boston Blackie	Col.	921	Chester Morris-Richard Lane	May 13,'48	67m	May 1,'48	4146	4239	....
† Treasure of the Sierra Madre, The	WB	714	Humphrey Bogart-Walter Hustor	Jan. 24,'48	126m	Jan. 10,'48	4009	4000	4131
Triggerman	Mono.	4752	Johnny Mack Brown-Virginia Carroll	June 20,'48	56m	....	....	4219	....
Trouble in Sundown (Reissue)	RKO	885	George O'Brien-Rosalind Keith	Mar. 2,'48	60m	Jan. 17,'48	4019	....	....
Twisted Road, The	RKO	820	Cathy O'Donnell-Farley Granger	July,'48	95m	June 26,'48	4213	....	....
Two Blondes and a Redhead	Col.	919	Jean Porter-Jimmy Lloyd	Nov. 6,'47	70m	Nov. 29,'47	3954	3895	4011
† Tycoon (color)	RKO	866	John Wayne-Laraine Day	Dec. 27,'47	126m	Dec. 6,'47	3965	3956	4190
† UNCONQUERED (color)	Para.	4725	Gary Cooper-Paulette Goddard	Apr. 2,'48	146m	Sept. 27,'47	3849	3809	4175
Under California Stars (color)	Rep.	731	Roy Rogers-Jane Frazee	May 1,'48	70m	May 15,'48	4162	4139	....
Under Colorado Skies (color)	Rep.	652	Monte Hale-Adrian Booth	Dec. 15,'47	65m	Dec. 20,'47	3982	3949	4071
Unknown Island (color)	FC	....	Virginia Grey-Barton MacLane	Sept.,'48	....	....	....	4235	....
Up in Central Park	Univ.	662	Deanna Durbin-Dick Haymes	June,'48	87m	May 29,'48	4181	4010	....
VALLEY of the Giants (col.) (R.)	WB	722	Wayne Morris-Claire Trevor	May 8,'48	78m	Apr. 17,'48	4126	.	....
Velvet Touch, The	RKO	872	Rosalind Russell-Leo Genn	Aug.,'48	....	....	....	4139	....
Vicious Circle, The	UA	....	Conrad Nagel-F. Kortner-Lyle Talbot	July 30,'48	77m	June 5,'48	4189	....	....
† Voice of the Turtle, The	WB	716	Eleanor Parker-Ronald Reagan	Feb. 21,'48	103m	Dec. 27,'47	3993	3831	4175
WALLFLOWER	WB	726	Joyce Reynolds-Robert Hutton	June 12,'48	77m	May 22,'48	4173	3876	....
Walls of Jericho	20th-Fox	826	Linda Darnell-Cornel Wilde	Aug.,'48	106m	July 17,'48	4242	4165	....
Waterfront at Midnight	Para.	4719	Wm. Gargan-Mary Beth Hughes	June 25,'48	63m	May 15,'48	4161	4069	4207
West of Sonora	Col.	966	Chas. Starrett-Smiley Burnette	Mar. 25,'48	55m	....	....	4069	....
Western Heritage	RKO	812	Tim Holt-Nan Leslie	Jan. 24,'48	61m	Feb. 7,'48	4051	....	4071
Westward Trail, The	EL	855	Eddie Dean-Phyllis Planchard	Mar. 13,'48	58m	Feb. 28,'48	4077	....	....
Where the North Begins	Para.	4704	Russell Hayden-Jennifer Holt	Dec. 13,'47	42m	....	....	3919	....
Whiplash	WB	....	Dane Clark-Alexis Smith	Not Set	....	....	....	3717	....
Whirlwind Raiders	Col.	963	Charles Starrett-Smiley Burnette	May 13,'48	54m	May 15,'48	4163	4155	....
Whispering City (British)	EL	805	Helmut Dantine-Mary Anderson	Nov. 15,'47	89m	Sept. 6,'47	3817	....	4042
Who Killed Doc' Robbin?	UA		Virginia Grey-Don Castle	Apr. 9,'48	55m	May 8,'48	4154	....	....
Wild Horse Mesa (Block 2)	RKO	808	Tim Holt-Nan Leslie	Dec. 20,'47	60m	Nov. 22,'47	3942	3931	4071
Will It Happen Again	FC	....	Documentary	April,'48	61m	....	....	4226	....
Wings Over Honolulu (R.)	Realart	....	Ray Milland-Wendy Barrie	June,'48	78m	June 19,'48	4206	....	....
Winner Take All (formerly A Joe Named Palooka)	Mono.	4719	Joe Kirkwood-Elyse Knox	Sept. 12,'48	....	....	....	4174	....
Winter Meeting	WB	721	Bette Davis-Jim Davis	Apr. 24,'48	104m	Apr. 10,'48	4118	4021	4190
Woman from Tangier, The	Col.	910	Adele Jergens-Stephen Dunne	Feb. 12,'48	66m	Feb. 7,'48	4051	4021	4071
Woman in White, The	WB	724	Alexis Smith-Sydney Greenstreet	May 15,'48	109m	Apr. 24,'48	4137	3575	4207
Woman's Vengeance, A	Univ.	634	Charles Boyer-Rachel Kempson	Feb.,'48	96m	Dec. 27,'47	3993	3972	4071
Women in the Night	FC	....	Tala Birell-William Henry	Jan. 23,'48	90m	Jan. 17,'48	4018	3992	....
Wreck of the Hesperus, The	Col.	802	Willard Parker-Patricia White	Feb. 5,'48	68m	June 12,'48	4199	4021	....
YOU Were Meant for Me	20th-Fox	802	Jeanne Crain-Dan Dailey	Feb.,'48	91m	Jan. 24,'48	4029	....	4190

FEATURE PRODUCT, LISTED BY COMPANY, IN ORDER OF RELEASE, ON PAGES 4234-35

Letter from a Customer—



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June 23, 1948

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Rockefeller Center
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Gentlemen:

Herewith my check #8981 for $10.00 which is sent on a particularly important mission!

We use Motion Picture Almanac every day and file Motion Picture Herald, with its Product Digest pages every week.

Accordingly, the enclosed check is for two (2) copies of the 1948-49 Almanac, in accordance with the coupon from your announcement which is attached to the check.

Maybe we should not take the time (yours and ours) too precious these days to tell you about it, but one copy is for the copy department where we compile "Today at the Theaters" for 100 theaters every day (in four daily newspapers); the other is for my own private office use.

Don't ever stop publishing either PD or the Almanac! They combine to provide an essential service really vital to the industry.

Very truly yours,

W. Harold Wilson

W. HAROLD WILSON

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DAVENPORT—RKO Orpheum
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DENVER—RKO Orpheum
DES MOINES—RKO Orpheum
DETROIT—Downtown
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GRAND RAPIDS—RKO Keith's
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LOS ANGELES—RKO Hillstreet
LOS ANGELES—RKO Pantages
LOWELL—RKO Keith's
MANCHESTER—Palace
MARSHALLTOWN, IA.—RKO Strand
MINNEAPOLIS—RKO Orpheum
NEW ORLEANS—RKO Orpheum
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PORTLAND, ME.—Empire
PROVIDENCE—Strand
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ROCHESTER, N. Y.—RKO Palace
ROCKFORD—State
SAN DIEGO—Tower
SAN FRANCISCO—RKO Golden Gate
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MOTION PICTURE HERALD

REVIEWS

(In Product Digest)

The Babe Ruth Story
Eyes of Texas
Lady at Midnight
The Velvet Touch
Music Man

U. S. Judge Rules ASCAP Structure Illegal; Producers Not Exhibitors Must Pay

New Chicago Anti-Trust Suit Asks Divorcement

Hacker, QP Award Winner, Becomes Music Hall Aide

TELEVISION NOW AND TOMORROW

— A Survey and Forecast by Loren Ryder

VOL. 172, NO. 4; JULY 24, 1948

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THOUGHTS IN A PROJECTION ROOM!

"Every week I get a shot of that good old Vitamin M-G-M! This 'Homecoming' is merely terrific!"

"Zowie! Capra's done it again in 'State of the Union'!"

"This Technicolor 'Easter Parade' is Irving Berlin's top!"

(continued above

"I'm nuts about this Technicolor 'On An Island With You'!"

"Another sure-fire Technicolor hit! 'Date With Judy' is great!"

"Garson in tights! Wait till they see 'Julia Misbehaves'!"

"And now Technicolorific 'Three Musketeers' tops them all!"

"Wait a minute! Just when I thought I'd seen *everything* I get this wire about Technicolor 'Hills of Home'! Let's read it!"

"Not since 'Green Years' has any preview so deeply moved an audience as did 'Hills of Home' last night in Glendale sneak screening. Here is genuine emotional beauty with exciting dramatic background in Technicolor. Superb performances by Edmund Gwenn, Donald Crisp, Tom Drake, Janet Leigh and appeal of Lassie promise big box-office rewards. Direction by Fred Wilcox and production by Robert Sisk are top M-G-M quality. It's another topper in the Vitamin M-G-M Parade of Hits!"

"Pardon my Technicolor blushes, but 'EASTER PARADE' is the sensation of the nation!"

MORE AND MORE IT'S: "M-G-M GREAT IN '48!"

SEE PAGE 15

HUMPHREY
BOGART

EDWARD G.
ROBINSON

KEY LARG

WITH
LIONEL BARRYMORE

CLA

ALL-TIME
N.Y. STRAN

AND
THOMAS GOMEZ · JOHN RODNEY

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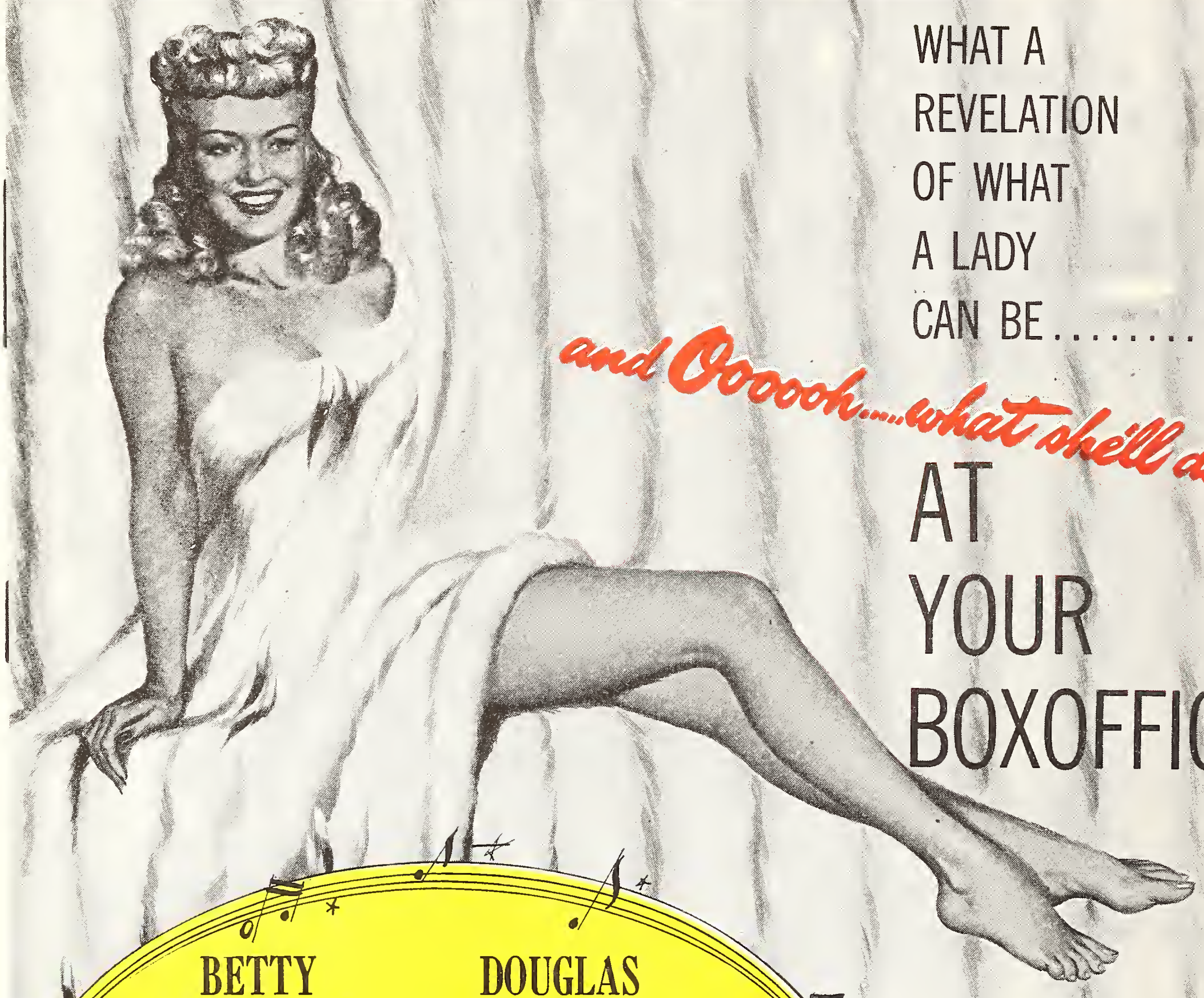

WHAT A
REVELATION
OF WHAT
A LADY
CAN BE............

and Oooooh.....what she'll do.......

AT
YOUR
BOXOFFICE!

BETTY GRABLE · DOUGLAS FAIRBANKS, Jr.

That LADY IN ERMINE

COLOR BY TECHNICOLOR

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HARRY DAVENPORT · VIRGINIA CAMPBELL · WHIT BISSELL

Produced and Directed by **ERNST LUBITSCH**

Screen Play by Samson Raphaelson · Lyrics and Music
by Leo Robin and Frederick Hollander
Dances Staged by Hermes Pan

HURRY.......
HURRY......!
FOR

DAY-&-DATE ACROSS THE COUNTRY BOOKINGS AUG. 1

20 Century-Fox

MOTION PICTURE HERALD

MARTIN QUIGLEY, *Editor-in-Chief and Publisher* TERRY RAMSAYE, *Editor*

Vol. 172, No. 4 July 24, 1948

ON MANPOWER

THE Hollywood scene has been more than usually titillated by those developments by which Mr. Dore Schary emerges from the top production post at RKO, under alterations, to swiftly appear in the upper echelon of MGM's studio organization.

The processes of change in the personnel of production are, it seems at times, slow — but they are continuous. One has but to turn back the years a decade to the roster of the top names of then and compare them with now. There are more new ones than would be hastily assumed. Mr. Schary is one of those who has been coming up the while, and with no fanfare until most recently. There are others on the way. The screen will be served.

The Schary appointment at MGM carries with it certain qualities of reminiscence. There was that long period in which the late Mr. Irving Thalberg was the crown prince of pictures on that lot. He, too, was young, creative and adroit. He was decidedly a personified expression of the policy of Mr. Louis B. Mayer. That, too, would seem to be the casting of the young and able Mr. Schary.

This is more than a conjecture, as indicated by a belated bit out of the tidings from Hollywood, of apparently official origin, which says: ". . . There is a stipulation which gives him (Schary) the right to cancel the long term agreement if for any reason someone other than Louis B. Mayer should be appointed as head of the studio."

■ ■ ■

JEWELED PROMISES

ABOUT a year ago now your editor went out quite a distance in anticipatory enthusiasm about what he called "Golden Shadows", consisting of an array of titles in one studio's product announcement. Happily enough the forecast was made good with the remarkable record of ten Box Office Champion ratings in the first six months of this year, and spread evenly over the period. That is the Twentieth Century-Fox record, as perhaps you will be knowing.

Now they come luring again, spreading before these interested eyes another array: "Walls of Jericho", "Lady in Ermine", "The Luck of the Irish", "The Law and Martin Rome", "Apartment for Peggy", "Road House", "Yellow Sky", "When My Baby Smiles at Me", "Unfaithfully Yours" and "The Snake Pit".

It is to be noted, the list runs the long gamut of diversified themes of dramatic entertainment, and no two alike. The sensation is like trickling the contents of a jewel box through exploring fingers. They are promises, now—jeweled promises.

■ ■ ■

"FOR THE SCREEN"

SO long as twenty years ago Mr. Will H. Hays and your editor began talking about something "on the screen for the screen". A lot of things got in the way, especially a lack of cohesive cooperative consciousness in the industry. It still does.

Just now, however, comes a manifestation of encouragement. It is a nine-minute release by Paramount Pictures under title of "The Magic City". It pertains to coming releases and, being under the supervision of Mr. Stanley Shuford, perhaps has some commercial implications. However, it speaks to the fans in glamoured accents about the making of movies and over the seemly shoulders of a pretty starlet who has wide-eyed interest in the make-believe world.

Importantly, this effort manages to be back-stage in a studio without invading the dramatic illusion. It shows what they do, but not so much of how. It says, in a fashion, that working life in Hollywood is early to bed and early to rise. That's a deal better than some of the tabloid and columnist reports.

■ ■ ■

"THE WAY THEY ARE"

A WHILE back we had a piece on this page about surveys and polls and other research into the alleged reactions of the customer, under the title of "Let 'Em Alone". Now it is with a certain satisfaction that one discovers an outgiving in *Holiday*, top-lofty Curtis monthly, by Mr. Al Hine, in which he finds, without too much delving, that the customers seem to like the movies as they are.

". . . Figures come out in income tax returns and stockholders' reports which prove definitely that a good many millions of us like movies well enough as they are to make their manufacture and distribution an extremely profitable business. . . .

"The only generalization on the why of movie attendance is that most people attend movies to escape. This isn't necessarily so bad or so shallow as it sounds. The man who escapes into medieval Latin lyrics is different only comparatively from the schoolgirl who escapes vicariously for a few minutes into the arms of Van Johnson. . . . "

Inevitably, however, having his pen in hand, Mr. Hine has to say something about improving the art. So he sets down: " . . . Better movies must come from collective action of both producers and their audience. . . . And the best way of doing something about it seems to lie in greater communication between the audience and the industry which serves it." He does not explain how that is to be done — but, of course, it is being done at the box office all the time.

■ ■ ■

GARDEN in Silvermine—As the long shadows stretch out and swirls of mist rise from the cool waters of the pond, the robins, catbirds and thrushes, silent in their season of moult, come out to stalk the bugs in the wake of the mower as it clucks down the vistas of lawn. While they are growing new feathers the boast and song has gone out of them. Short of wing and low in energy they are loafing and repairing in the lush of summer. They live adventurously through sunshine and storm, through wind and weather. When danger comes they fly or fight. Not so long from now, a-plume again, they will be taking off for the southland in time to meet a new season there, new loves and lives mayhap. They have some place to go.

—*Terry Ramsaye*

THIS WEEK IN THE NEWS

Paper Work

THE 20 per cent amusement tax is bad enough, but filling four pages of a report is too much. This week, Ontario exhibitors protested through their Motion Picture Theatres Association, to Provincial Treasurer L. M. Frost. The previous ten per cent tax required a monthly report of one page listing daily tax proceeds.

"Worse Than Worst"

THESE days savage criticism of American motion pictures by newspaper reviewers abroad is commonplace. It is less well known that foreign critics occasionally unleash violent attacks on native films. The other day Patrick Kavanagh of *The Standard* in Dublin, Eire, set a mark which other newspaper men around the world will have a time exceeding. Mr. Kavanagh had this to say about one of the rare native Irish features: "To say that 'My Hands Are Clay' is the worst film I have even seen is not enough; it is much worse than that." It just can't be that bad.

Spies

THERE WAS amazement and consternation at Lake Success this week following testimony in Washington Tuesday that subversives and saboteurs "in the hundreds" had entered this country in the guise of United Nations film, press and radio officers. The disclosure was made by Robert C. Alexander and R. Clyde Larkin of the visa division of the State Department in testimony before a Senate judiciary sub-committee. The two officials said foreign espionage agents come in freely with national UN delegations and are unobserved while here. Ben Cohen, assistant secretary general, struck back quickly, saying he was "very surprised," and pointing out that UN so far had not received any complaint from the State Department. American diplomats accredited to UN were as much surprised over the charges as UN officials and asked for all available facts.

On the Air

EAGLE LION, it appears, is not afraid of television. In line with its belief that television should be integrated into the promotion picture "as a leading ticket-selling force comparable to the established place of radio," the company is permitting the stars of some of its forthcoming attractions to appear on major television shows. Scott Brady and Lois Butler, stars of "Canon City" and "Mickey" respectively, appeared on four major telecasts between July 7 and July 22. Brady made his television bow over WPIX to boost the Overseas Aid for Children Appeal. "Canon City" received some attention. He also was starred on an ABC network show from Philadelphia. Miss Butler also appeared over ABC on a program called "Three About Town."

MOTION PICTURE HERALD

for July 24, 1948

FEDERAL judge rules basic Ascap structure is illegal Page 13

ASK theatre divorcement in new trust suit filed in Chicago Page 14

WILLIAM SELIG dies in Chicago — an obituary by Terry Ramsaye Page 16

HACKER, Quigley Award winner, gets post at the Music Hall Page 18

NEW season's product for 20th-Fox is announced at meeting Page 20

BRITISH exhibitors assured of 35% quota by Harold Wilson Page 22

A SCIENTIST reviews "Magic Shadows", book by Martin Quigley, Jr. Page 24

TELEVISION — Now and Tomorrow, an evaluation by Loren Ryder Page 26

NATIONAL SPOTLIGHT—Notes on industry personnel across country Page 34

STATEN ISLANDERS have fun with new Edward Golden comedy Page 38

MARTIN STARR talks screen on the plus side—by Red Kann Page 40

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IN PRODUCT DIGEST SECTION

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Short Subjects Chart Page 4250

The Release Chart Page 4252

Wedding

ROBERT J. "BOB" O'DONNELL, vice-president and general manager of the Interstate circuit, last week married a girl he met in Mexico City three years ago. He and Mrs. Vinnie Pearson Decasasus, of Spooner, Wis., and Mexico City, were wed in a double-ring ceremoney at the Roosevelt Hotel, New Orleans, July 15. Seymour Weiss, operator of that hotel, was best man. The couple are honeymooning in Beverly Hills, California.

Arbiter

London Bureau

THE BOARD of Trade Wednesday, with the approval of the joint Anglo-British control committee administering the tax agreement, appointed John F. Warren, London accountant, to "determine an equitable basis for the distribution of dollars available under the agreement to qualified American claimants and to calculate the amounts each claimant is entitled to." In the event the claimant considers Mr. Warren's decision inequitable he may appeal to the control committee. Claims will be addressable to Mr. Warren only, since the committee will distribute funds only on his advice. Mr. Warren was for a number of years an auditor for various American companies in London.

Portable Lab

WARNER BROTHERS has acquired one of those trailer laboratories used during the war to develop at night film brought in by the Air Corps during the day. The company has it on location near a granite quarry 55 miles from Fresno, Calif., where "The Fountainhead" is being filmed. Because the laboratory is dust tight and can be kept at a constant temperature, spot tests can be made in developing the film under exactly the same conditions as in the studio laboratory.

Seance Scene

IF YOU TOOK a look into the crystal ball on the Eagle Lion set for "The Spiritualist" you wouldn't see the future. All you'd see is a built-in camera lens. This crystal ball is being used in the filming of a seance scene. An extreme wide-angle lens has been built into the crystal so that the shot to be made will encompass the entire room in which the sequence will be filmed. That scene's going to be a little distorted, but then few crystal-ball gazings ever show you the straight of it.

$789,319 for Charity

Hollywood Bureau

WITH aid provided for 7,924 cases during 1947 and a total expense of $789,319, the Motion Picture Relief Fund, established for the benefit of workers in the industry, has behind it another unprecedented year of service, Jean Hersholt, reelected to the presidency of the fund for the 12th year, reported to the membership Wednesday. With few exceptions, other incumbent officers and members of the board of trustees were appointed to serve for another term. The growth of the Relief Fund, now in its 25th year of incorporation and its 29th year of service, was traced by Mr. Hersholt. Fund facilities now include the Motion Picture Country House and a 40-room hospital at Woodland Hills. The hospital handled more than 5,600 cases during 1947. The Fund's welfare department aided about 660 cases a month. The Fund's contributors now total 28,647 and, despite the largest case load in the organization's history, the Fund's expenses during the year were met by additional income. At Wednesday's meeting, Ewell D. Moore, legal counsel for the Fund since 1919, became the fourth recipient of the organization's special Award of Honor.

Warning

LET US EXPECT hereafter to get our profits from this country alone. Let us therefore make our pictures on this basis; let us make them commercially safe. The foreign market will probably grow even smaller in the near future. That was the message delivered by Eric A. Johnston, president of the Motion Picture Association of America, to the meeting in Hollywood Tuesday night of the committee planning to form a motion picture industry council. Present were representatives of producers, guilds and unions.

Prediction

THEATRE television undoubtedly represents an important box office stimulant and the current difficulties between the theatre men and the networks will be ironed out once the exhibitors get together and, acting in unison, arrange with the telecasters to sponsor their own programs, Frank Marx, vice-president in charge of engineering for the American Broadcasting Company, said this week. Exhibitors could use such presentations to best advantage by embellishing them with trailers and announcements of forthcoming attractions and this would also eliminate the problem of commercial sponsor advertising on the screen, he said. Mr. Marx also said that the whole problem of theatre television hinged not so much on the reluctance of the networks, but on the question of sponsor rights. "After all," he said, "a sponsor pays a network to disseminate a program and not to have someone else make money on the broadcast." Likening theatre television today to the position of radio in its early development, Mr. Marx said he was certain the future would see television and the motion picture industry on a common meeting ground. ABC now is creating a department to deal with these and other problems of policy, he disclosed. WJZ-TV, the network's New York television outlet, will go on the air August 10, using temporary studio facilities.

Video Standards

IN DRAFTING a voluntary code for the television industry, the television broadcasters in all probability will follow the pattern established by the film industry's Production Code Administration, Lawrence W. Lowman, CBS vice-president and head of a code committee designated last week by the Television Broadcasters Association, said in New York this week. The National Television Film Council also is drafting a code of standards. The first meeting of the committee probably will be held before August 1 and a proposed draft will be submitted to the annual meeting of TBA in December. Mr. Lowman also plans to consult the radio industry self-regulatory code as a guide to the establishment of television standards.

Poor Pictures

HERE WE ARE in the U. S. worrying about whether our features can entertain the millions and over there in Russia they're worried about the ideological content. There isn't any, according to the latest count. *Culture and Life,* the propaganda magazine of the Communist Party, spilt some ink and ire recently over Russia's films—said the producers were turning them out with "inadequate ideological content" and of "poor artistic quality."

Family Affair

THE HOLLYWOOD Hustons may team up for a family affair production. The family comprises Walter Huston and Nan Sunderland, actors, and parents of John Huston, the director, and Evelyn Keyes, wife of John. John is on the lookout for a script right now in which mother and dad and the wife could all appear. He'd do the directing, of course.

PEOPLE

HAL HODE, executive assistant to Jack Cohen, Columbia vice-president, was married Wednesday to Mrs. Dorothy Plehn of Chicago, at the home of Mr. and Mrs. Leon Frank of Forest Hills, L. I. The couple are honeymooning in Washington.

MILTON E. COHEN, former RKO Radio district manager in Cleveland and now Eagle Lion division manager, was guest of honor at an industry dinner at the Hotel Statler, Cleveland, last Thursday evening.

ELMER HOLLANDER, formerly sales manager for PRC Pictures, will head the Eastern Pennsylvania Allied booking and buying service, which will be established in September.

ARCHIE BERISH of the Warner home office in New York, will join the Trenton-New Brunswick Theatres, Inc., RKO-Walter Reade operation, early in September as head booker.

DONALD R. DUFF has been named general sales manager of Popular Pictures Company in Cincinnati.

HAROLD SLITER has been promoted to Schine Circuit zone manager with headquarters in Lexington, Ky., succeeding LOU HENSLER, resigned.

ROY V. STARLING, Grand Prairie, Tex., theatre owner, has been elected president of the local Chamber of Commerce.

MAJOR BARNEY OLDFIELD, assistant to MAJOR GENERAL FLOYD L. PARKS, chief of the Army's public information division in Washington, has been assigned to the Command and General Staff School at Fort Leavenworth, Kan.

JOHN P. MASTERS, Crescent Amusement Company manager at Bowling Green, Ky., has been named to the board of regents of Western Kentucky State Teachers College.

MORRIS APPLEBAUM, formerly with Warner Brothers in Toronto, has been appointed business agent for the Film Exchange Employees Union there.

HOWARD STRICKLING, MGM coast studio publicity head, will sail from Southampton on the *Queen Mary* August 7, returning to New York and California after a visit abroad.

MYER S. FINE of Associated Theatres in Columbus, Ohio, has been elected a director of the Independent Theatre Owners of Ohio, succeeding the late JOHN B. KALAFAT.

WILLARD MATTHEWS of Scranton, Pa., has been named assistant to EDWARD M. FAY, general manager of the C. and F. Theatre Corporation, Providence.

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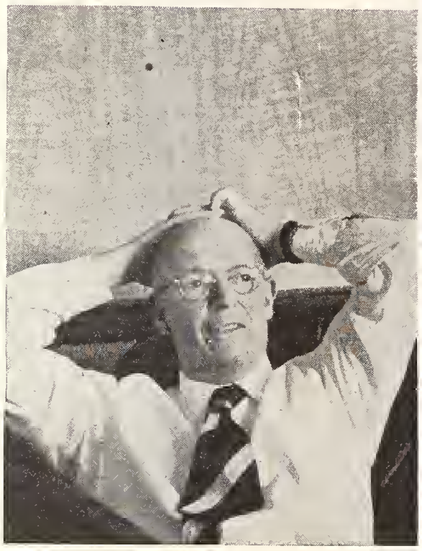
THIS WEEK the Camera reports:

THE NEW MANAGEMENT at the MGM studio: Dore Schary, seated, signing a seven-year contract as production vice-president, and Louis B. Mayer, studio chief. Mr. Schary comes from RKO where changes are in progress.

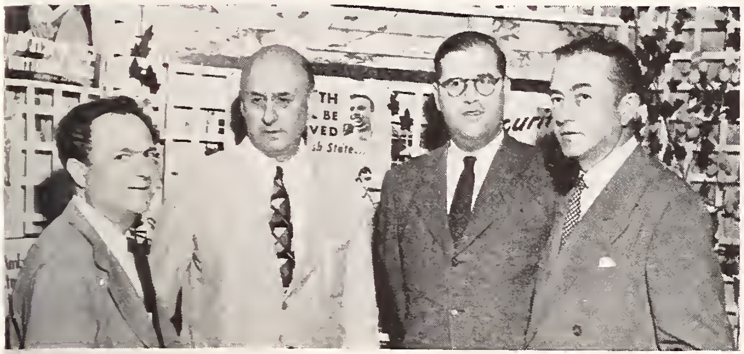
WEDDING, above. Sir Alexander King, Scottish circuit owner, and his daughter, Eleanore, leaving their home at Whitecraigs, Glasgow, for her marriage, recently, to Ian Somerville.

AUSTRALIAN, right. Douglas Lotherington, RKO general sales manager for Australasia, in the New York home office this week for conferences on circuit deals.



By the Herald

ELECTION COUNT. Mrs. Nell Borden tabulates results of the recent election of the Kentucky Association of Theatre Owners. Watching her in Louisville are Col. Henry J. Stites, C. R. Mitchell, Col. Guthrie Crowe, C. Kenneth Arnold, J. Van Snook, E. L. Ornstein, E. S. Huber, John T. Edmunds and Johnson Mussellman. All officers were reelected and 12 directors were named for two-year terms.

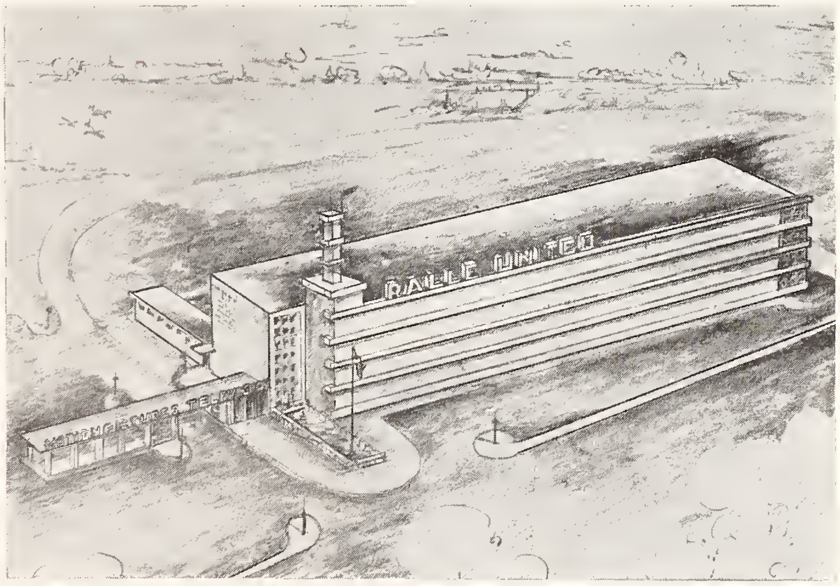


NEW YORK PREMIERE of the exodus-to-Palestine story on film, "The Illegals". Left to right are Meyer Levin, producer; Henry Morgenthau, Jr., head of the United Jewish Appeal; Major Aubrey Eban, chief of Israel's delegation to the United Nations, and Bartley C. Crum, publisher of the New York *Star*.

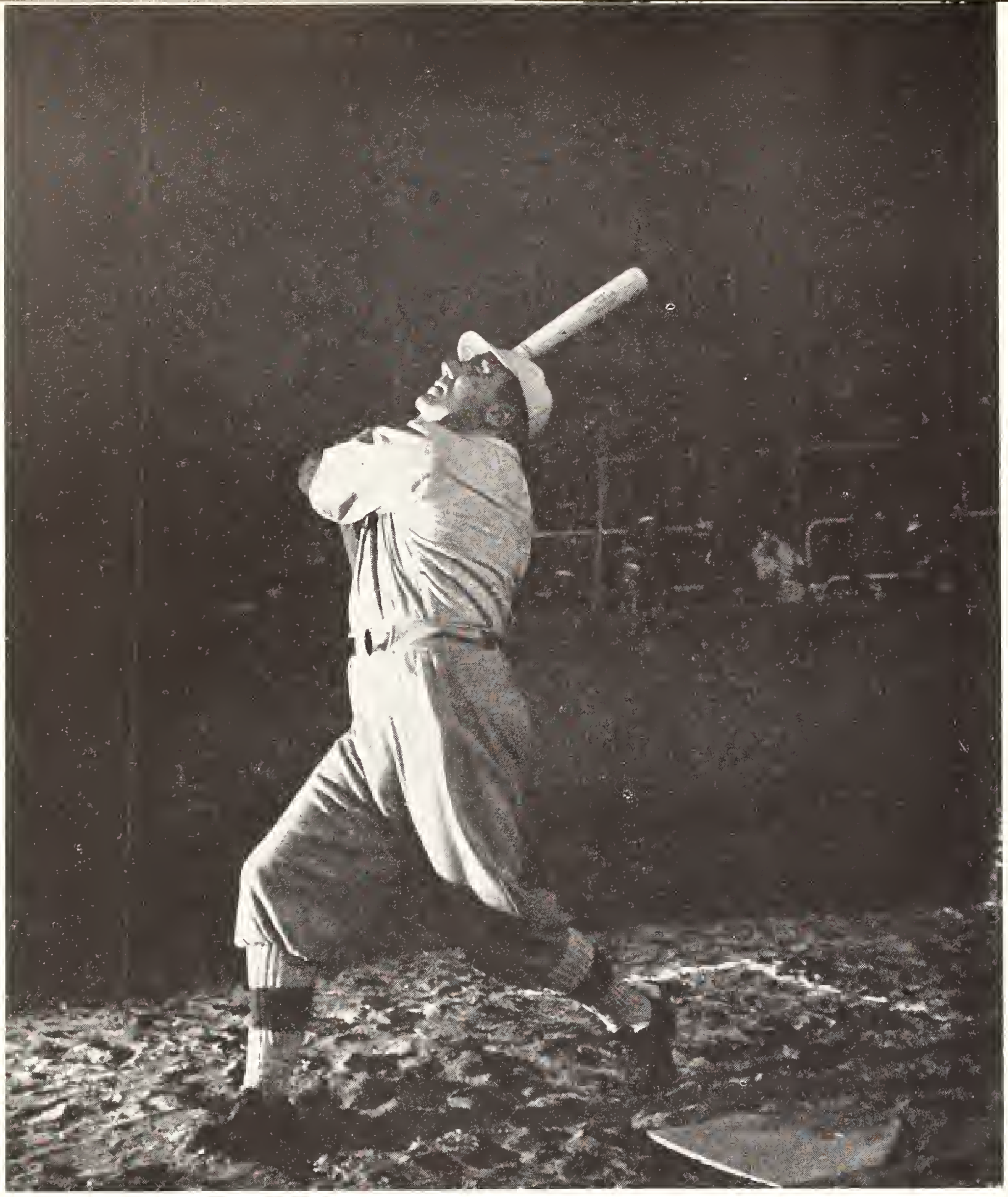
HONEYMOONING, Tracy Barham, left, and his bride visit star Beatrice Pearson on the set of Enterprise Studio's "The Numbers Racket". Mr. Barham is vice-president and general manager of Fox Intermountain Theatres at Salt Lake City.

MAGIC CITY GIRL — Miss Margaret Field of Paramount's bevy of sparkling starlets who provide the shimmering thread on which that promotional release, "The Magic City", all about Paramount's pictures, is strung. In sequel, she now has parts in four features. You will be seeing more of her.

SIGNING for Republic product. Robert J. Kerridge, of the Kerridge - Odeon circuit in New Zealand, watched by his head booker, Vern Clouston, left, and C. B. Newberry, Republic Far East supervisor.



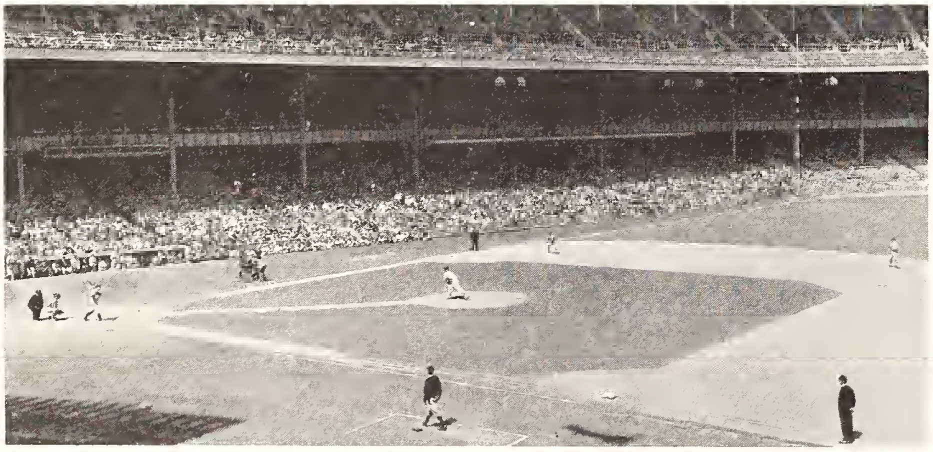
MOVIES AND TELEVISION. The proposed $2,000,000 studio to be built by Ralph A. Ralle at San Antonio. The structure will be on a 35-acre tract, part of Alamo Downs racing grounds.



BABE RUTH GOES TO HOLLYWOOD

"THE BABE RUTH STORY" will reach the public shortly, the creation, after a year's research and months of painstaking shooting, of the new high budget feature company, Allied Artists. As shown on this page, William Bendix, character actor, portrays the baseball immortal, George Herman ("Babe") Ruth. Bill was fitted for the role physically (he wore a plastic broadened nose) and psychologically (he worked for the Yankees in 1921 as bat boy and later played semi-pro). The picture is reviewed on page 4249, Product Digest Section.

***ADVICE** from the man who knows: the original, only Babe. Bill Bendix, right, listens to the finer points from the homeric hero of baseball.*



***THE YANKEE STADIUM,** above, home of the great Yankees. At the left, the girl in the story, who became the Babe's wife—played in the picture by Claire Trevor. It is the life story of the Babe, some of it common knowledge, some not.*

***TWO STRIKES** and one to go . . . a scene remembered by many a pitcher facing the great Babe. Bill Bendix holds up his hand in the famous gesture.*

COURT SAYS ASCAP ILLEGAL, RULES STUDIOS MUST PAY

U. S. Judge Leibell Grants Injunction to Exhibitors in Precedental Verdict

A Federal Court decision in New York Tuesday held that the American Society of Composers, Authors and Publishers had violated the anti-trust laws by taxing theatres playing pictures containing Ascap music and granted injunctive relief to 164 independent exhibitors in their suit against Ascap.

The decision, handed down by Judge Vincent L. Leibell in U. S. District Court, held that "almost every part of the Ascap structure, almost all of Ascap's activities in licensing motion picture theatres involve a violation of the anti-trust laws." The Judge said he was granting the injunction because the exhibitor-plaintiffs had shown that "the power which Ascap has acquired in violation of the anti-trust laws and which Ascap attempted to use in August, 1947, in a way that would have increased, many times, the license fees charged exhibitors for the right to perform publicly for profit musical compositions synchronized on films, is a constant threat which may cause loss or damage to the plaintiffs."

The original suit against Ascap was brought individually in 1942 by Alden-Rochelle, Inc., and 163 other members of Independent Theatre Owners Association headed by Harry Brandt. While Judge Leibell granted injunctive relief, he did not order Ascap to pay the $700,000 in treble damages asked by ITOA members, holding that, while Ascap was a monopoly, its formula for collecting fees was "fair and reasonable" and that he was satisfied that the plaintiffs were "not injured by Ascap's violations during the period."

Both Ascap officials and spokesmen for the plaintiffs said they would appeal. However, consideration is also being given to a withdrawal by Ascap from the theatre music-licensing field without appeal.

Demand for Blanket Rates One Basis of Decision

The text of the injunction issued by the Court clearly indicated that the decision had been brought on by Ascap's demands on the exhibitors last August when the Society demanded a switch to "blanket" rates, which would have increased Ascap rates by some 300 per cent and by the agreement between Ascap and Theatre Owners of America of last February when Ascap maintained its "per seat" taxation system, but obtained a 25 per cent to 30 per cent increase in fees.

The injunctive relief won by the independent exhibitors falls into five categories.

1. Judge Leibell ordered Ascap to divest itself "with all reasonable speed" of all public performance rights, through motion picture exhibition, of compositions which have been synchronized with films and to "assign these rights to the owner of the original copyrights on the songs."

2. He restrained Ascap in the future "from obtaining public performance rights of any musical composition synchronized with films, when such musical composition is performed publicly for profit in conjunction with exhibition of such a film."

2. He further restrained the Society's members from refusing to "grant film producers the right to perform publicly for profit through film exhibition all musical compositions which they allow film producers to synchronize in their product."

4. Ascap members also were restrained from licensing, "except to film producers, the public performance rights for profit through exhibition" of any of their compositions.

5. And the Judge restrained Ascap and its members from "conspiring with producers for the purpose of including a clause, in contracts issued by producers to exhibitors, directly or indirectly requiring exhibitors to obtain an Ascap license as a condition to the exhibition of pictures."

The judge went into great detail on Ascap's history and analyzed the Ascap practices which led him to condemn the Society as a monopoly. "The combination of the members of Ascap in transferring all their non-dramatic performing rights to Ascap is a combination in restraint of interstate trade and commerce," he declared. "It restrains competition among members of Ascap in marketing the performing rights to the motion picture producer at the same time that the recording right is assigned, the channel in which the films may be marketed is narrowed to those exhibitors who have a license from Ascap covering the performing rights of the Ascap music synchronized on the film."

Sees Trust Violation in Producer Agreement

Judge Leibell further held that, although each member of Ascap is granted by the copyright law a monopoly in the copyrighted work, "it is unlawful for the owners of a number of copyrighted works to combine their copyrights by any agreement or arrangement, even if it is for the purpose of thereby better preserving their property rights." And he further wrote that evidence in the case had shown that Ascap, in the course of 34 years, "has built up a monopoly of the music that is used in the production of motion pictures" and that in doing so it had violated the anti-trust laws.

Ascap was also held in violation of the anti-trust statutes by virtue of its agreement with the producers "which limits the public exhibition of the film for profit to theatres which have an Ascap license." Judge Leibell then suggested licensing at the source as a remedy, declaring: "Unquestionably, it would be a simpler and proper arrangement for the owner of the copyright to deal directly with the producer on both the synchronization rights and the performing rights and to have the motion picture producer acquire both rights at the same time, so that he in turn could rent the film without requiring the exhibitor to obtain the performance rights.

"But that in some way the value of the performing rights would be claimed by the copyright owner and eventually would be passed on to the exhibitor, I have no doubt at all. The ultimate result would be that the exhibitor would not be separately charged for the performance rights, as he now is through Ascap, but he would be charged for those rights in the total rental.

Original Action Filed In October, 1942

The original anti-trust action against Ascap was filed by 164 independent exhibitors in Federal Court, New York, April 9, 1942. The case lay dormant between July, 1943 and August, 1946. There was a pretrial hearing before Judge John Knox in December, 1947. The case then came to trial before Judge Leibell early in March.

EXHIBITOR LEADERS HAPPY AND CAUTIOUS

While Allied leaders were jubilant over the Ascap decision this week, the Theatre Owners of America reminded exhibitors it did not mean the end of performing rights payment.

Abram F. Myers, general counsel of Allied, said the decision represented "a complete vindication of Allied's position of last winter supporting the Lewis Bill and refusing to bargain with Ascap". He urged exhibitors not to listen to propaganda that producers will add to film rental more than Ascap charges. "Exhibitors can bargain for film rentals. They cannot bargain with Ascap," he said.

Herman Levy, TOA general counsel, said the decision, if upheld, would mean the creation of a new, involved and difficult system of doing business with individual copyright owners. He warned exhibitors that unless the Federal copyright law was altered, they could not be relieved of their statutory obligations to pay performing rights.

ASK DIVORCEMENT IN CHICAGO SUIT

Divestiture Plea Based on Supreme Court Verdict; Ask $1,050,000 Damage

Chicago Bureau

A new anti-trust suit, asking $1,050,000 treble damages and the first in this territory to ask for divestiture of distributor-owned first run theatres on the basis of the recent Supreme Court decision, was filed Tuesday in U. S. District Court here by the Milwaukee Towne Corporation, operators of the Towne theatre, Milwaukee, against six distributors, Warner Bros. Theatres and James E. Coston, division head of Warner Theatres. Thomas McConnell, noted for his victory in the Jackson Park case, is attorney for the plaintiffs.

The complaint charges that the Towne's downtown competitors, the Wisconsin, Palace and Strand theatres, operated by Fox Milwaukee Theatres, and the Warner, Alhambra and Riverside theatres, operated by Warner Theatres, have maintained a monopoly on the exhibition of first run pictures distributed by Loew's, Paramount, Columbia, 20th-Fox, Warner Bros., RKO and Universal.

Among other charges are price fixing, conspiracy and unreasonable clearance. Mr. Coston, who owns a controlling stock interest in the Standard Management Corp., which owns and operates the Riverside theatre, was charged with having induced the defendant distributors to grant the Riverside priority of run and unreasonable clearance.

Mr. McConnell said he was seeking chiefly the divestiture of the defendants' first run houses in Milwaukee. The suit also seeks to enjoin the defendants from refusing to license first run films to the Towne. The Towne has primarily been a first run outlet for United Artists product, and is jointly owned by 15 stockholders.

Defendants to Notify U. S. When Court Data Are Ready

Under an understanding with Robert L. Wright, special assistant to the United States Attorney General, a program of time extension for the submission of data on joint theatre ownership will be worked out by the "Big Five" defendants. The data had been asked by the Government under the United States Supreme Court decision in the Paramount anti-trust case. The companies have agreed to let Mr. Wright know when they expect answers to acceptable questions to be ready for submission, and the Department of Justice will be governed accordingly in the granting of additional time for filing. The "Big Five" will also state their objections.

TOA Meeting to Weigh Decision

The situation stemming from the recent Supreme Court trust decision will be high on the agenda of the national convention of Theatre Owners of America at the Drake Hotel, Chicago, September 24 and 25, according to Robert Coyne, retiring executive director of TOA.

Distribution and studio officials as well as representatives of the television-broadcasting companies have been invited. Mr. Coyne said also that nationally known figures had been invited to discuss the importance of the industry in the solution of national and international problems.

It is expected there will be three general business sessions. Committees will be assigned to such special problems as television, 16mm competition, taxation, public relations, audience expansion, campaigns and charities, distributor-exhibitor relations and budget and finance. TOA's legal advisory council will hold a special session and probably will offer recommendations concerning exhibitor conduct with reference to the Supreme Court decision.

Intra-industry conciliation and arbitration differences also will be considered and the conciliation program recently suggested at an Allied meeting in Minneapolis will be explored. The idea has received "informal approbation" from TOA officials, Mr. Coyne said, adding, however, that "its form and definition are yet so vague that it has not been presented to the board." Theatre television will be demonstrated and discussed.

Hanson Files Anti-Trust Suit in Los Angeles Court

Ivan C. Hanson, owner of the Atlantic theatre at Long Beach, Cal., has filed an anti-trust suit in the Los Angeles District Court against major distributors, Fox West Coast Theatres and the Cabart Corporation. He charges violation of anti-trust laws in maintaining excessively long clearance and charging high rentals for a subsequent run.

Lease Held Valid

The lease for the Little Carnegie theatre, New York, has been held valid for its remaining three years, despite sale of the property. The decision came this week from the Court of Appeals, Albany, upholding a previous ruling by the Appellate Division. The lease is held by Max Goldberg and Irwin Lesser, who were represented by Louis Nizer.

To Appeal Relief Rule on "Waltz" Run in Chicago

Chicago Bureau

Following the granting of a Paramount and Balaban and Katz motion last Friday for additional playing time for "The Emperor Waltz," Thomas J. McConnell, attorney for the Jackson Park theatre, said Monday he would appeal to expunge the order. It was to be entered in the Circuit Court of Appeals.

Last Friday District Court Judge Michael H. Igoe granted Paramount and B & K a motion for a maximum four-week run of Paramount's picture. This was the first major relief granted a distributor-exhibitor.

The film opened last weekend at B & K's Chicago theatre. The decree heretofore had held all Loop first runs to a two-week limitation after which the product had to be made available to subsequents.

Although Judge Igoe's new order covered only "The Emperor Waltz" at this one situation, exhibitor and distributor spokesmen of the area believe concessions of a similar nature might be had with other top product.

Mr. McConnell said that his appeal will be based on the ground that Judge Igoe has no jurisdiction to reverse the decree, confirmed by the Circuit Court of Appeals, although it was originally entered in Judge Igoe's U. S. District Court.

Mr. McConnell said that the granting of the extension could set a precedent for future films in Chicago, thus injuring the decree. He added that he hoped to get the "Waltz" issue strightened out for all.

To Appeal St. Louis Suit To U. S. Supreme Court

The anti-trust suit brought by the St. Louis Amusement Company and Fanchon and Marco Service Corporation against the American Arbitration Association and major distributors will be appealed to the Supreme Court, Harry C. Arthur, Fanchon and Marco general manager, stated last week in St. Louis. The U. S. District Court's dismissal of the suit was sustained July 8 by a ruling of Judge Harvey Johnson in the U. S. Circuit Court of Appeals in St. Louis. The appeal will claim the lower Federal courts have upheld compulsory arbitration in dismissing the suit and that the recent Supreme Court decision in the U. S. vs. Paramount, et al, anti-trust suit, validated only voluntary arbitration.

Columbia Dividend $1.06¼

The directors of Columbia Pictures Corporation at a meeting held Tuesday declared a quarterly dividend of $1.06¼ per share on the $4.25 cumulative preferred stock, payable August 16, 1948, to stockholders of record August 2.

"Have you seen the figures on
Easter Parade in its first 60 dates?"

"'EASTER PARADE' IS THE BIGGEST M-G-M HIT IN YEARS!"

"Does it beat 'Green Dolphin Street'?" **YES!**

"Does it beat 'Cass Timberlane'?" **YES!**

"Does it beat 'Homecoming'?" **YES!**

"Is it M-G-M policy to give showmen the Big Ones when they need them most?" **YES!**

★

M-G-M presents IRVING BERLIN'S "EASTER PARADE" Starring JUDY GARLAND • FRED ASTAIRE • Peter Lawford • Ann Miller Color by TECHNICOLOR • Screen Play by Sidney Sheldon, Frances Goodrich and Albert Hackett • Original Story by Frances Goodrich and Albert Hackett • Lyrics and Music by Irving Berlin • Musical numbers directed by Robert Alton • Directed by CHARLES WALTERS Produced by ARTHUR FREED • A Metro-Goldwyn-Mayer Picture

COL. SELIG PASSES IN HIS 84th YEAR

Pioneer Started Career with Industry in Early Days in Chicago

by TERRY RAMSAYE

William N. Selig, 84 and of the first flight of motion picture pioneers died Friday, July 16, at his home in Los Angeles, ending the longest career of the industry. He is survived by his widow, Mrs. Mary H. Selig. The funeral was held last Monday. He has left a still sizeable library of literary properties and motion picture rights. There is also the manuscript of an autobiography, probably incomplete in its closing, contemplative and critical chapters.

This summer and up to his short illness Colonel Selig was devoting many of his days to researches among the archives of the Academy of Motion Picture Arts and Sciences, refreshing his memories and adding to his historical dossiers.

Had Adventurous Career

The Colonel rose to considerable fame and once considerable fortune in the industry of the motion picture by a long and often picaresque adventure trail. His title of "Colonel," so long attached to his name in the annals of the screen, was acquired, like some other attributes of his career, by sheer exercise of eminent domain, and was without military significance.

Mr. Selig was born in Chicago March 14 in the remote year of 1864, when that town was the "belle of the prairies."

Coincidentally his long career in showmanship started in the California where he was to end his days. In his youth he went to the coast for his health, which he so obviously and robustly recovered. He drifted a bit, had some carnival and strolling player experience of sorts and presently emerged a minstrel showman with his own company.

Opened Photography Studio

Trending eastward through Texas the Colonel came upon a peepshow display of the Edison Kinetoscope, and took certain notions about it with him back to Chicago. Many showmen were in that day talking about projection. In Chicago the Colonel, somewhat footloose, set up a shop in dingy Peck Court and engaged in commercial photography specializing in large scale prints for the railroad trade.

The show urge was still upon him and a little complex of destiny brought him into contact with what was to be his career. That contact was with Andrew Shustek, a mechanician extraordinary, at the Chicago Model Works. Mr. Shustek had just executed a curious commission. A mysterious and anonymous person of French characteristics had brought to the shop bits of a fire damaged machine. Each piece was to be duplicated, as delivered, one at a time, and the original returned with the new part. Mr. Shustek did not know what the machine was but cannily he made an extra copy of each part and put it away in his own drawer. When the job was over he assembled. the gadget and presently discovered that he had duplicated the Lumiere *Cinematographe,* then on roadshow tours in the United States.

Put Selig in Film Business

That machine and evolved versions of it went to Mr. Selig and became his famed Selig Polyscope, a projector, and there was a camera of like movement, too, later to be known as the Sustek camera.

Thereupon the Colonel was in the movies, pursuing the rather common and frequent pattern of the days, making trivialities of this and that for the black tent shows and vaudeville interlewds.

There came, naturally enough, the time when the law, consisting of the Edison law department closed in on this infraction of the basic American patents and Colonel Selig was confronted by legal facts. At this juncture, with melodramatic coincidence, fate and facts outside of his control intervened for his salvation. This was in 1906 when Upton Sinclair published his "The Jungle," an expose of the stinking conditions of the packing industry in Chicago.

All of a sudden Phillip Armour wanted a lot of prints of an industrial whitewash picture that Selig had made, to meet the indictment of "The Jungle." However, reported the Colonel, he was about to be put out of business by an Edison injunction. There was really no debate about the infringement. Old Phillip Armour wanted the prints, so his entire law department went into delaying actions to permit Selig to work. The delays so generated lasted so long that Colonel Selig was one of those several infringers taken into the peace-with-the-pirates which became the Motion Picture Patents Company—which was better legalistically than Lumiere ever did, with the same machine.

Joined Kleine and Spoor

With the Patents Company Col. Selig progressed into power with the developments including General Film Company. He was also a member of the Chicago block which included the puissant George Kleine and George K. Spoor, of Essanay. The three of them set up a combine to own all of the promising motion picture literary properties in the world, and did pretty well.

Just about as General Film was sliding into its senility in 1912 the Colonel fell under the impact and influences of the late Moses M. Koenigsberg, spectacular wonder-editor for Hearst papers in Chicago. Out of that came that great film-properties-library idea, also the Hearst Selig Weekly, a newsreel to compete with Pathe Weekly. The astute Mr. Koenigsberg foresaw wonders of relation for the arts of journalism and the screen. But Hearst politics got in the way. About the time Mr. Koenigsberg and Col. Selig were to launch a serial on-the-screen and in-the-paper, Richard Farrelly of the International News Service got in the way and Col. Selig went off in a huff to see *The Chicago Tribune.* The result was the first serial, made for circulation purposes, under *Tribune* auspices, entitled "The Adventures of Kathlyn." General Film in its obtuseness did not understand and gave distribution, only in *Tribune* territory, for ten prints only. The *Tribune* put on 50,000 circulation and Col. Selig made no money. It did, however, found the remarkable feature era.

"Spoilers" Opened Strand

As General Film and the old Patents Company group were falling apart, Colonel Selig was pulling himself together with the new trend of the art and the rise of the feature era. So it came that the first great motion picture theatre on Broadway, The Strand, opened with his famous feature, "The Spoilers," from the Rex Beach novel.

A Selig interlude of far reaching influence in its era was the disagreement between the Colonel and Theodore Roosevelt. The ex-President was taking off for Africa for his famous hunt. He either was or was not to take Selig cameraman along—and he agreed that, if not Selig's, no camera man. Certain foreign influences intervened, for political reasons, and a British cameraman did go. The Colonel got hot. He bought out a slightly second hand circus zoo, moved it to Chicago and made a picture entitled "African Hunt." It included an actor with such teeth that he looked like Teddy. The picture was a hit, and Roosevelt, in Roosevelt fashion, boiled over, then cooled down when he got the whole story. Meanwhile the famed Selig Zoo was so founded, with a long sequence of animal pictures. In time it was moved to Mission Road, Los Angeles, with new studios. It was there that Louis B. Mayer, starting with First National, made his first productions.

Had First California Studios

It is incidentally true that an expeditionary force under Tom Persons made some sequences for Selig's "The Count of Monte Cristo" on the shore at Venice, California. as certainly the first cinema effort in that territory, and that he first had what passed for studio facilities in the region.

The Colonel made many successes, some millions, won and lost and came up smiling. He was always ahead of where he came in, and he knew it. He never took anything too hard. When he felt especially victorious and successful he went out to get a new haircut, a shave and a massage and plenty of eau de lilac.

Undoubtedly he died happy.

REGARDING GOVERNMENT POSITION ON TRADE SHOWS!

The Federal Court does not make it mandatory for a Distributor to provide extra buttons at Trade Shows for those who laugh till their vests pop. Nevertheless M-G-M will fulfill its entire obligation in that direction! We urge all exhibitors to attend the Trade Shows listed below of Red Skelton's new comedy "A Southern Yankee", one of the most riotously funny films in years. We know you will bust right out laughing, so come in full confidence that all popped buttons will be replaced with our compliments. Here's a picture that will turn Screening Rooms into Screaming Rooms!

TRADE SHOWS OF M-G-M's "A SOUTHERN YANKEE"

ALBANY—THURS. 8/5—8 P.M.
20th-Fox SCREAMING Room, 1052 Broadway

ATLANTA—THURS. 8/5—10 A.M.
20th-Fox SCREAMING Room, 197 Walton St., N.W.

BOSTON—THURS. 8/5—2 P.M.
M-G-M SCREAMING Room, 46 Church Street

BUFFALO—THURS. 8/5—2 P.M.
20th-Fox SCREAMING Room, 290 Franklin Street

CHARLOTTE—THURS. 8/5—1:30 P.M.
20th-Fox SCREAMING Room, 308 South Church Street

CHICAGO—THURS. 8/5—2 P.M.
H. C. Igel's SCREAMING Room, 1301 South Wabash Ave.

CINCINNATI—THURS. 8/5—8 P.M.
RKO SCREAMING Room, 16 East Sixth Street

CLEVELAND—THURS. 8/5—1 P.M.
20th-Fox SCREAMING Room, 2219 Payne Avenue

DALLAS—THURS. 8/5—2:30 P.M.
20th-Fox SCREAMING Room, 1803 Wood Street

DENVER—THURS. 8/5—2 P.M.
Paramount SCREAMING Room, 2100 Stout Street

DES MOINES—THURS. 8/5—1 P.M.
20th-Fox SCREAMING Room, 1300 High Street

DETROIT—THURS. 8/5—1:30 P.M.
Max Blumenthal's SCREAMING Room, 2310 Cass Ave.

INDIANAPOLIS—THURS. 8/5—2 P.M.
20th-Fox SCREAMING Room, 326 North Illinois Street

KANSAS CITY—THURS. 8/5—1:30 P.M.
Paramount SCREAMING Room, 1802 Wyandotte St.

LOS ANGELES—THURS. 8/5—2 P.M.
20th-Fox SCREAMING Room, 2019 So. Vermont Ave.

MEMPHIS—THURS. 8/5—10 A.M.
20th-Fox SCREAMING Room, 151 Vance Avenue

MILWAUKEE—THURS. 8/5—1:30 P.M.
Warner SCREAMING Room, 212 W. Wisconsin Ave.

MINNEAPOLIS—THURS. 8/5—2 P.M.
20th-Fox SCREAMING Room, 1015 Currie Avenue

NEW HAVEN—THURS. 8/5—2 P.M.
20th-Fox SCREAMING Room, 40 Whiting Street

NEW ORLEANS—THURS. 8/5—1:30 P.M.
20th-Fox SCREAMING Room, 200 South Liberty St.

NEW YORK-NEW JERSEY—THURS. 8/5—1:30 P.M.
M-G-M SCREAMING Room, 630 Ninth Avenue

OKLAHOMA CITY—THURS. 8/5—1 P.M.
20th-Fox SCREAMING Room, 10 North Lee Street

OMAHA—THURS. 8/5—1:30 P.M.
20th-Fox SCREAMING Room, 1502 Davenport St.

PHILADELPHIA—THURS. 8/5—11 A.M.
M-G-M SCREAMING Room, 1233 Summer Street

PITTSBURGH—THURS. 8/5—2 P.M.
M-G-M SCREAMING Room, 1623 Blvd. of Allies

PORTLAND—THURS. 8/5—2 P.M.
B. F. Shearer SCREAMING Room, 1947 N.W. Kearney St.

ST. LOUIS—THURS. 8/5—1 P.M.
S'Renco Art Theatre, 3143 Olive Street

SALT LAKE CITY—THURS. 8/5—1 P.M.
20th-Fox SCREAMING Room, 216 East First Street, So.

SAN FRANCISCO—THURS. 8/5—1:30 P.M.
20th-Fox SCREAMING Room, 245 Hyde Street

SEATTLE—THURS. 8/5—1 P.M.
Jewel Box Preview Theatre, 2318 Second Avenue

WASHINGTON—THURS. 8/5—1 P.M.
20th-Fox SCREAMING Room, 932 New Jersey, N.W.

SKELTON IS IN THE BOX-OFFICE HEADLINES!

His current comedy is a nation-wide sensation, to be followed by another smash hit:

M-G-M presents RED SKELTON • BRIAN DONLEVY in "A SOUTHERN YANKEE" • Arlene Dahl • George Coulouris • Lloyd Gough
John Ireland • Minor Watson • Screen Play by Harry Tugend • From an Original Story by Melvin Frank and Norman Panama
Directed by EDWARD SEDGWICK • Produced by PAUL JONES • A Metro-Goldwyn-Mayer Picture

QUIGLEY WINNER TO MUSIC HALL

Eyssell Names C. R. Hacker, Silver Award Winner, to Administrative Post

"Charles R. Hacker . . . this year's winner of the Quigley Silver Award for showmanship, today was appointed administrative assistant of the Radio City Music Hall. . . ."

With this announcement July 23 from G. S. Eyssell, executive manager of Rockefeller Center and president of the Radio City Music Hall Corporation, Mr. Hacker became the twelfth Quigley Award winner since 1934 to climb to a higher executive position in the industry. At the time of his appointment he was district manager of Standard Theatres Management, Milwaukee.

Assumes Dailey's Duties

He will assume the duties of Jack F. Dailey, who has been promoted to the newly-created post of manager of operations for the Music Hall and the Center theatre. The appointments are effective August 1.

CHARLES R. HACKER

Born in Milwaukee 27 years ago, Mr. Hacker attended Washington High School there and the School of Commerce at the University of Wisconsin, during which time he worked for Fox Wisconsin Amusement in various part-time theatre jobs "such as changing the canopy, ushering, acting as doorman and whatever else came up."

Upon completion of his schooling in 1940 he became a full-time manager for Fox, and managed several neighborhood theatres until he enlisted in the Army in 1942.

After 35 combat missions over Germany as a B-17 navigator in the 8th Air Force during the war, Mr. Hacker was released from active duty in September, 1945, as a first lieutenant. He immediately rejoined Fox Wisconsin as a theatre manager and spent the next two years managing theatres in downtown Milwaukee. Most of this time was spent at the first run Palace theatre, but in accordance with the Fox policy to transfer managers to give them greater experience, Mr. Hacker also operated "smaller neighborhood houses, deluxe theatres, 'grind' houses, and moveover and first run theatres in downtown Milwaukee."

Joined Gran in 1947

Seeking new opportunity, Mr. Hacker resigned from Fox Wisconsin in September, 1947, to join L. F. Gran of Standard Theatres Management Corporation on special assignments. Seven months later he was promoted to district manager supervising the circuit's four neighborhood theatres in Milwaukee and three houses in nearby Waukeesha. Two of the Waukeesha theatres are deluxe first run operations which cater to tourists and Milwaukee people.

Early in 1946 Mr. Hacker sent his first theatre campaign contributions to Managers' Round Table and that year was awarded citations in the second and third quarters. In 1947 he was awarded a Scroll of Honor in the second quarter, and early this year won the Quigley Silver Award for the best theatre campaign of 1947, competing with managers the country over.

Mr. Hacker, in writing to THE HERALD this week, said: "Ever since I can remember, I have been interested in business, and my main interest has been in advertising and public relations. I believe that is why I have always been so enthused about the theatre business."

Networks Expand Television Studios and Transmitters

The American Broadcasting Company this week announced plans for an ultramodern television center in New York, while the Columbia Broadcasting System said it had purchased a new transmitter and special antenna for its New York television outlet and said construction had begun on a new building atop Mount Wilson to house the television transmitter for KTTV, the network's partly-owned station in Los Angeles.

The new ABC studio will begin operation this year, according to Robert E. Kintner, executive vice-president of ABC. It will serve both WJZ-TV, New York, and the ABC television network. There will be a specially-constructed balcony as a control room. The studio will have 16 image orthicon cameras. The ABC television network now includes five owned and operated stations and eight affiliates.

The new KTTV transmitter atop 5,700-foot Mt. Wilson will be housed in a 30,000-cubic foot, one-story structure and is being built for lease to the Los Angeles Times-Mirror Company. The new CBS transmitter for WCBS-TV, in New York, is expected to provide higher signal quality and intensity and a reduction in interference.

Salesmen Demand 50% Increase in Wages

Film salesmen, through their certified bargaining agency, the Colosseum of Motion Picture Salesmen of America, have asked distributors for increases in salaries up to 50 per cent, and for increases in automobile mileage allowances and other conditions. Company home office labor executives in New York admitted early this week receipt of the demands, but offered no comment. The Colosseum will hold a national convention in Chicago November 27-28. A. M. Van Dyke, of that city, is president.

AWARD WINNERS SUCCESS PARADE

Following is a partial list of Quigley Award Winners, the years in which they won, and the positions to which they were subsequently promoted.

WILLIAM HENDRICKS, 1934, Warner theatre, Memphis, promoted to advertising and publicity manager of Warner theatres in Los Angeles.

HARRY GOLDBERG, 1935, Warner theatre, Philadelphia, to an executive position with Warner Theatres in New York.

JULES SELTZER, 1937, Warner Theatres, Philadelphia, to director of publicity for Hal Roach Studios.

RAY BELL, 1939, Loew's Theatres, Washington, to his own advertising and publicity agency.

LIGE BRIEN, 1939, 1944, Prince theatre, Ambridge, Pa., to Eagle Lion's home office in New York.

EVERETT CALLOW, 1940, Warner Theatres, Philadelphia, to director of advertising and publicity in Philadelphia.

ARNOLD STOLTZ, 1941, Avon theatre, Utica, N. Y., to Eagle Lion director of advertising and publicity in New York, then to independent production in Hollywood.

FRANK BICKERSTAFF, 1941, Palace theatre, Athens, Ga., to circuit executive of Lucas Theatres.

JACK MATLACK, 1943, 1944, Broadway theatre, Portland, Ore., to advertising and publicity director of J. J. Parker Theatres.

P. E. McCOY, 1945, 1946, Miller theatre, Augusta, Ga., to city manager of five Augusta theatres.

HARRY BOESEL, 1945, Palace theatre, Milwaukee, to circuit executive of Fox Wisconsin Theatres.

CHARLES R. HACKER, 1947, Palace theatre, Milwaukee, to executive staff of the Radio City Music Hall.

Mr. Boesel in 1945, and Mr. Hacker in 1947, both won their Awards on entries from the Fox Palace theatre in Milwaukee.

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00% Holdovers!

Out-grossing "Canyon Passage," "The Egg And I," and all previous U-I top money-makers at Goldman Theatre, Philadelphia, and territorial day-and-date premiere. Holding over in every situation – Philadelphia, Atlantic City, Easton, Wilmington, Lancaster, Allentown, Reading, Harrisburg! Nothing like it ever hit the territory before!

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TAP ROOTS
Color by TECHNICOLOR
Starring
VAN SUSAN
EFLIN · HAYWARD
with
ORIS KARLOFF · JULIE LONDON
WARD BOND · RICHARD LONG
nd Introducing WHITFIELD CONNOR
rected by GEORGE MARSHALL
reenplay by Alan LeMay · Additional Dialogue
Lionel Wiggam · Produced by WALTER WANGER
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20TH-FOX TO HAVE 47 NEXT SEASON

Two Top Pictures Monthly, 30 "A" Films from Home Lot, Smith Tells Staff

Twentieth Century-Fox plans a minimum of 47 pictures for release during the 1948-'49 season and will release them at the rate of two top-grade productions a month. In announcing the companys' production schedule in Toronto, Canada, Thursday, Andrew W. Smith, Jr., 20th-Fox general sales manager, said that of the 47 total, 30 "A" pictures would come from the home lot.

The feature program was announced at a one-day convention of the Canadian sales organization at the Royal York Hotel. The meeting, attended by Spyros Skouras, 20th-Fox president, and other home office executives, was presided over by Mr. Smith. It was understood that the new season's releases were being announced in Canada since that is the only territory under the supervision of the domestic sales organization where it is still possible to book an entire season's product at one time.

Skouras Expresses Confidence

Mr. Skouras told the convention that 20th-Fox plans to deliver motion picture entertainment on a global scale unprecedented in past years. He said the fact that 30 "A" pictures would come from the home studio as well as the worldwide production and distribution activities of the company showed aggressive confidence in the product and the market.

According to the 20th-Fox announcement 75 per cent of the studio-produced film will be completed or be before the cameras before the end of August, 1948. Following that the studio will continue at peak operation. Eight of the 30 films cited will be in Technicolor. A minimum of 19 pictures will be from independents, and three of these are considered "A" product. Of the 30 20th-Fox productions, five have been completed and delivered, seven have been completed and are in various stages of editing, one will be pre-released, five now are before the cameras, and nine are in preparation. Three of the films will be shot abroad and will represent a continuation of 20th-Fox policy of producing "realistic" pictures, according to Mr. Skouras.

The announced 1948-49 product divides as follows:

COMPLETED AND DELIVERED

Walls of Jericho, Cornel Wilde, Linda Darnell; That Lady in Ermine, Technicolor, Betty Grable, Douglas Fairbanks, Jr.; Escape, Rex Harrison, Peggy Cummins; Forever Amber, Technicolor, Linda Darnell, Cornel Wilde (general release); The Law and Martin Rome, (tentative title), Victor Mature, Richard Conte.

COMPLETED AND EDITING

The Luck of the Irish, Tyrone Power, Anne Baxter; Apartment for Peggy, Technicolor, Jeanne Crain, William Holden; When My Baby Smiles at Me, Technicolor, Betty Grable, Dan Dailey; Unfaithfully Yours, Rex Harrison, Linda Darnell; That Wonderful Urge, Tyrone Power, Gene Tierney; Road House, Cornel Wilde, Ida Lupino; Yellow Sky, Gregory Peck, Anne Baxter.

SPECIAL PRE-RELEASE

Snakepit, Olivia de Havilland, Mark Stevens.

SHOOTING

The Fan, Jeanne Crain, Madeleine Carroll; Will James' Sand, Technicolor, Mark Stevens, Coleen Gray; Chicken Every Sunday, Dan Dailey, Celeste Holme; Three Wives, Linda Darnell, Jeanne Crain, Ann Sothern; The Prince of Foxes, in Italy, Tyrone Power, Wanda Hendrix.

IN WORK, AUG., SEPT.

Mr. Belvedere Goes to Town, Clifton Webb; The Affairs of Adelaide, in England, Maureen O'Hara, Dana Andrews; Mother Is a Freshman, Technicolor, Betty Lynn, Barbara Lawrence.

IN PREPARATION

Come to the Stable; I Was a Male War Bride, in Germany; Royal Canadian Mounted Police; Call Me Mister; Down to the Sea in Ships; The Beautiful Blonde From Bashful Bend, Technicolor, Betty Grable; Sweet Sue, Technicolor, June Haver; Beyond Five Fathoms; Cloak of Romance, Richard Widmark.

The three specials from the independents include: Nat Holt, Canadian Pacific; Edward Alperson, Rose of Cimarron; Robert Cummings, If This Be My Destiny.

Other independent product includes seven from Sol Wurtzel, two from Frank Seltzer, one or more from Sir Alexander Korda, one from Marcel Hellman, three from Edward Small, and two from Sam Baerwitz.

Among the home office personnel attending the Toronto meeting were W. C. Gehring, assistant general sales manager; Charles Schlaifer, director of advertising and publicity; Peter Levathes, short subject sales manager; Clarence A. Hill, manager of branch operations.

The Canadian contingent included Arthur Silverstone, Canadian division manager; and six branch managers.

"Forever Amber," which already has grossed $8,000,000 in 4,992 advanced-price engagements during the last quarter of 1947, will go into general release September 15, Twentieth Century-Fox announced last week. Another of the company's pictures, "Snakepit," will not be released until next year. It probably will have its New York premiere this autumn.

16 Lippert Films To Screen Guild

A deal for the release of 16 pictures from Lippert Productions, Inc., was concluded at the three-day meeting of Screen Guild Productions in Chicago last weekend. The meetings were held Saturday, Sunday and Monday and were presided over by Robert L. Lippert, new president who succeeded John J. Jones.

Two of the Lippert pictures which Screen Guild will release are already completed. They are: "Return of Wildfire" in Sepiatone, and "Jungle Goddess." A deal was also closed for the release of six Lash Larue Westerns, of which "Mark of the Lash" and "Dead Man's Gold" are completed and awaiting release.

Franchise holders from the United States and Canada attended the meetings.

House Seeks Monopoly Data From Small Businessmen

Washington Bureau

The House Small Business Committee, preparatory to holding hearings on monopoly and anti-trust law enforcements, is circulating questionaires among small businessmen in the film and other industries. The following information is sought: Outline in the order of importance the competitive problems of your industry. Indicate suggestions for remedying each of these problems. Do anti-trust laws need strengthening, and if so, how? Does any Federal law or regulation restrain fair competition in your industry? Both Allied States and the Society of Independent Motion Picture Producers have pledged their support to the committee's investigation.

Rank 16mm Concern Handling Product Throughout Canada

J. Arthur Rank 16mm Films, Ltd., has taken over the sales and distribution of educational, religious and other non-theatrical films, as well as substantial distribution of features and entertainment programs, throughout Canada for the Rank interests, Oscar M. Hanson, general manager, announced last week. Head offices of the company are in Toronto.

Schine's WPTR On Air

Radio station WPTR, Albany, owned by the Schine interests, began broadcasting activities July 16. The 10,000-watt station is the theatre circuit's first radio project. The studios are on the mezzanine of Schine's Ten Eyck Hotel, Albany.

Goldwyn Releases O'Donnell

Samuel Goldwyn this week released Cathy O'Donnell, actress, from her contract, and will replace her in "Roseanne McCoy." Miss O'Donnell, who made her debut in "The Best Years of Our Lives," was under contract four years.

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ABBOTT & COSTELLO
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FRANKENSTEIN

All-time
Record Grosses!

Smashing U-I house records in first five engagements! Topping all previous A & C's—and even way ahead of top-grossing "Naked City," "Canyon Passage" and "The Killers" at the Strand, Albany; Paramount, Syracuse; Palace, Huntington, W. Va.; Keith's, Cincinnati, and Warner Theatre, Oklahoma City!

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BUD LOU
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MEET
FRANKENSTEIN
WITH
THE WOLFMAN · DRACULA · THE MONSTER
PLAYED BY LON CHANEY · PLAYED BY BELA LUGOSI · PLAYED BY GLENN STRANGE
Lenore Aubert • Jane Randolph
Original Screenplay by ROBERT LEES
FREDERIC RINALDO • JOHN GRANT
Directed by CHARLES T. BARTON
Produced by ROBERT ARTHUR

Ride high with U-I

CEA IS ASSURED OF 35% BRITISH QUOTA

Exhibitors Advise Wilson Rank Unable to Supply Enough Good Product

by PETER BURNUP
in London

British independent exhibitors breathed easier this week following a conference of a Cinematograph Exhibitors Association delegation with Harold Wilson, president of the British Board of Trade, from which it departed content with the knowledge that the independents' quota will not exceed 35 per cent, the 45 per cent quota law notwithstanding.

The delegation handed Mr. Wilson a brief, pointing out that J. Arthur Rank would be unable to produce pictures of sufficient box office appeal to enable independent exhibitors to meet the new 45 per cent quota. The brief stressed second runs in this connection and presumably, where a 35 per cent quota will be applied to them, a 45 per cent quota will apply to the first run circuit houses.

Promises GFD Inquiry

Last week Mr. Rank had poured oil on troubled exhibition waters by telling a CEA meeting that rental terms for his features would not exceed 50 per cent and by proposing the formation of a tribunal to hear complaining exhibitors. He also said there would be a thorough overhaul of General Film Distributors releasing practices and promised to meet with the GFD staff to ensure that exhibitor complaints were handled. In addition, Mr. Rank stated before the CEA that the 45 per cent quota was necessary as a protection against a possible second withdrawal of the Americans from the British market.

During the meeting with the CEA representatives Monday, Mr. Wilson parried accusations to the effect that, under the new quota, he had actually created a "Rank monopoly" and, terming such assertions "odious," he went on to assure the delegation that he was still seeking ways and means to arrange for the financing of independent producers here.

Impressed With Arguments

At midweek, the Board of Trade president said he was still discussing details with Sir Stafford Cripps and was still uncertain when he would be able to make an announcement regarding the financing of independent production here. It is understood, however, that he was impressed with the CEA arguments, presented to him Monday, to the effect that the promotion of strong independent production was necessary to offset the Rank position, particularly in view of the inferiority of much of the current Rank output.

Meanwhile, independent exhibitors were happy over an announcement by Associated British Cinema, Mr. Rank's rival, that its showings of Herbert Wilcox's "Spring in Park Lane" broke all records on the ABC circuit. This is held to be an effective answer to the Rank organization's admission that British picture grosses fall below those of American pictures on circuit runs here.

Spokesmen for independents are applauding ABC's shrewdly-timed rebuttal of Mr. Rank's alibi and are standing by, awaiting the latter's reaction to the development.

WEIGH CONTROLLED SELLING IN BRITAIN

In New York, Monday, company presidents and foreign managers met again to explore the desirability of controlled selling in England under the Motion Picture Export Association. It had been proposed that the American companies formulate a common sales policy to strengthen their position in dealing with the British. Each company, however, would remain free to sell independently, and trading would continue on a competitive basis. The meeting left a final decision for a subsequent session, probably next month. Eric Johnston, president of the Motion Picture Association of America, left for the coast after Monday's meeting and is not expected back for at least two weeks.

Technicolor Net Put at $880,800

The net consolidated profit after taxes on income and other charges of Technicolor, Inc., for the quarter ended June 30, is estimated at $478,100, equivalent to 52 cents a share. Net for the six months ended June 30 is estimated to be $880,800, equivalent to 96 cents a share, compared to $734,200, equivalent to 80 cents a share for the corresponding six months of 1947. This was announced by Herbert T. Kalmus, president of Technicolor, Inc.

Advance KMTA Convention

The date for the annual convention of the Kansas-Missouri Theatre Association has been advanced to September 28-29 from October 5-6.

Greece to Allow $500,000 to U. S. For Next Year

The Greek Government has agreed to the remittance of $500,000 to the American companies for the period from July 1, 1948, to June 30, 1949, but, at the same time, is engaged in efforts to drop admission prices and to control percentages, Victor G. Michaelides, distributor in Greece for Warner Brothers, MGM, Universal-International, and a number of independents, said in New York last week.

The Government first had asked for a 50 per cent reduction in admission prices, but this later was lowered to 25 per cent. Greek admissions now run an average of 45 cents (official quotation) of which 48½ per cent are tax. In addition, a five per cent war tax is charged, leaving the exhibitor 23 cents net. Rental terms average 35 per cent.

The amount of dollars to be remitted this year equals the total of last year. There is the stipulation, however, that the majors must distribute on percentage with no minimum guarantee asked. All earnings are deposited with the Bank of Greece, which makes quarterly allocations in proportion to the money deposited.

Mr. Michaelides, who with his partner, Th. Damaskinos, controls more than 40 per cent of Greek bookings, said about 40 per cent of the Americans' earnings are frozen and negotiations are going on with a view to permitting the companies to use this money. He also said he was enlisting the aid of the Motion Picture Association of America and of the State Department in swaying the Greek Government from its decision to limit percentages on rentals.

The number of pictures to be sent into Greece by the majors will be cut about 20 per cent this season compared with the same period last year, he said, when 224 American films were imported. Greek business, due to the civil war and other conditions, is down about 25 per cent. The other distributor in the Greek market is the Skouras organization, which gets about 22 per cent of the business, Mr. Michaelides said. British films get about seven per cent. The Greeks themselves made and exhibited seven pictures last season.

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100 - City Statewide Premiere Set for Warners' "Key Largo"

Warner Brothers' will launch its "Key Largo" in 100 cities in Florida for a total of over 200 simultaneous playdates the week of July 22. A cooperative advertising campaign with a complete list of the state's playdates has been set up with newspapers in Tallahassee, Jacksonville, Orlando, Tampa and Miami. The city of Miami is cooperating by declaring July 22 as "Key Largo Day". The feature will play at the Miami and Beach theatres in Miami on that date.

JULY *is World Premiere month at* **U-I**

FEUDIN' FUSSIN' And A-FIGHTIN'

Hitting New Highs!

U-I predicted a great audience picture, and first engagements over the RKO and Tri-State circuits *proved* it! New U-I records everywhere...stand-up business all day long! Held over in Des Moines and Omaha! Smash business in Minneapolis and St. Paul! Almost double the record "Canyon Passage" gross in Sioux City! First 2 days in Cedar Rapids tops 3-day "The Killers" gross! Wonderful in Waterloo, Tri-Cities . . . everywhere!

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presents
ONALD O'CONNOR
•
A 'n PA KETTLE OF "THE EGG AND I"
MARJORIE MAIN
PERCY KILBRIDE
Together Again!
EUDIN,' FUSSIN'
and a-FIGHTIN'
with
ENNY EDWARDS • JOE BESSER
eenplay by D. D. BEAUCHAMP from his Collier's
gazine Story • Directed by GEORGE SHERMAN
Produced by LEONARD GOLDSTEIN

Universal International

Ride high with U-I

Scientist Reviews MAGIC SHADOWS

"Magic Shadows — The Origin of Motion Pictures", by Martin Quigley, Jr., published by the Georgetown University Press, Washington, is winning a growing recognition as the first and definitively authoritative work in the field of the pre-history of the screen. Significant among the recognitions comes a review in The Annals, *a quarterly published by the American Academy of Political and Social Science, July, 1948, issue. The attention is from the distinguished George S. Crampton, famed opthalmologist, a former president of the Illuminating Engineering Society, and member of Franklin Institute, Philadelphia. It is presented here. — T. R.*

by GEORGE S. CRAMPTON

Told by a less gifted author, the story of the origin of motion pictures might have been a bit on the dry side, as descriptive research so often is, but here one vividly senses the joy of discovery experienced by the author as he came upon each new morsel of information.

During years of intensive browsing in promising fields abroad and at home, Mr. Quigley acquired a wide and enthusiastic perspective of his beloved art-science and the telling is enhanced by generous bits of side history and anecdote that round out the story and increase the interest.

One cannot but feel that this is authentic history and that the subject has been thoroughly covered, starting as it does with prehistoric attempts to depict motion in cave pictures and citing all the adversities of its development through the ages to the final accomplishment of near-perfection.

Enthusiastically greeting each stage of development, audiences thrilled to the discoveries of optical foundation builder Roger Bacon, artist-engineer da Vinci who envisioned the camera obscura, magic-lantern discoverer Kirchner, and present-age Edison, whose vitascope terminated all primitive research when it premiered in New York City in 1896—thirty years prior to the addition of sound.

Lest we be inclined, in these days of rapid scientific advance, to take our moving pictures too much for granted, it is well to have this pleasant opportunity to glance backward through the ages. We will then realize why progress was so slow. No doubt the greatest retarding factor in the early days was the need of adequate illumination.

This struggling art-science, like science generally, was retarded too by the basic ignorance of all but a very few in the higher strata of society. In addition there was the ever present fear of being considered in league with the devil. None but the brave dared to divulge new ideas at a time when to project an image from a mirror might be considered black art.

In so fully portraying social conditions over a long period, this book is of interest beyond that of the subject and may well be considered a valuable historical document. This is especially true in view of its excellent appendix with sections covering descriptive chronology and bibliography. The book is well illustrated and carries an index.

Cities of Illinois Turn to Theatre As Tax Source

Motion picture theatre admission taxes are spreading through the cities of Illinois, the Illinois Municipal Council reported last week.

Since last October, nine cities have adopted ordinances assessing two to four per cent levies on theatre receipts when Bloomington pioneered the field. Since that time Chicago, Moline, Rock Island, Rockford, Alton, Decatur, DeKalb and Waukegan have also instituted admission levies.

The league also reported that of the 101 cities with over 5,000 population, at least another eight are currently studying admission taxes as a potential source of city revenue. These are Elgin, Freeport, Kewanee, Harrisburg, Monmouth, Paris, Pekin and Maywood. Several months ago Pekin adopted the tax but dropped it when exhibitor and public protest mounted.

The legality of admission levies has been challenged in Rock Island Circuit Court. The court test was touched off by the refusal of theatre owners to pay the tax paid in Moline, while in Decatur, petitions are being circulated to force a referendum.

Exhibitors in East St. Louis, Mo., are organizing to combat a three per cent tax on gross receipts from places of amusement. The bill was filed with the City Council last Wednesday and must remain on file for 30 days for public inspection. The campaign is headed by Vincent O'Leary, manager of the Majestic, and Tom Tobin, owner of the Esquire and Roxy.

The Crescent Amusement Co. has lost its fight against paying the state's two per cent sales tax on film rental, the Tennessee Supreme Court having affirmed a lower court decision to that effect. The court held that "rental of the films is lease of tangible personal property within the meaning of our sales tax law and the correct measure of the tax is the gross amount of rent paid." For the first year, the state sales tax netted $41,000,000, more than twice as much as government officials calculated.

Paramount Trust Decision Affects Television Licenses

The Supreme Court verdict in the New York anti-trust suit may weigh against approval of "Big Five" applications for radio stations, television stations and otherwise, the Federal Communications Commmission indicated last week.

The question came up in connection with the application by the Murphy Broadcasting Company to assign to Tri-State Meredith Broadcasting Company the license of stations KSO and KSO-FM in Des Moines. Tri-State Meredith is owned 50 per cent by Tri-State Theatres, a Paramount subsidiary. In delaying action on the request, the FCC said it was hesitant because of "certain substantial considerations."

Writing to the parties involved in the application, the FCC said that it was "predicated on a suit brought by the U. S. to restrain Paramount and others from violating the Sherman Anti-Trust Act, adjudged the defendants, including Paramount in violation of that act and formally enjoined them from pursuing the practices in restraint of trade originally complained of." The FCC asked for the submission of briefs. FCC officials stressed, however, that its statement did not mean that all applications by subsidiaries of theatre-owning defendants would be automatically turned down.

Philadelphia Exhibitors Fight Fire Guard Bill

The newly-organized Philadelphia Theatre Association is combating a proposed City Council ordinance which would require all theatres in that city to hire special fire guards for each film performance. The association, representing 171 independent and circuit operators, has termed the ordinance "discriminatory and unfair" and entirely unnecessary because theatres in the city are now governed by strict regulations enforced by the Fire Marshal's office. The organization is also preparing to protest the city's present 10 per cent amusement tax. Morris Wax, independent circuit owner, is president of the association.

Universal Sales Drive Named for Scully

September has been selected by Universal-International as "William A. Scully Month" in which the company will seek a record concentration of playing time for its pictures. Mr. Scully is a vice-president and general sales manager of the company. The pictures which will be in release during September include: "Man-Eater of Kumaon," "Feudin', Fussin' and A-Fightin'," "Tap Roots," "Abbott and Costello Meet Frankenstein," "Mr. Peabody and the Mermaid," "Larceny" and "One Touch of Venus." Rallies for the sales drive will be held in each exchange during August.

JULY *is World Premiere month at* **U-I**

MAN-EATER OF KUMAON

Top Business!

The "Exploitation Picture of the Year"... piling up "A" grosses in "A" houses. Fourth roaring week at the Winter Garden, New York! BIG at Keith's, Baltimore! Terrific in five-theatre Los Angeles premiere at the Ritz, U.A., Guild, Iris and Studio City! Everybody's holding that tiger!

MAN-EATER
OF KUMAON
starring
SABU · JOANNE PAGE
AS "NARAIN" AS "LALI"
and
WENDELL COREY
AS THE HUNTER
with **MORRIS CARNOVSKY**

A UNIVERSAL-INTERNATIONAL RELEASE • Adaptation by Richard G. Hubler and Alden Nash • Screenplay by Jeanne Bartlett and Lewis Meltzer • Based on the book "Man-Eaters of Kumaon" by Jim Corbett

Directed by **BYRON HASKIN** · Produced by **MONTY SHAFF**
in association with **FRANK P. ROSENBERG**

Ride high with U-I

TELEVISION

NOW AND TOMORROW

HEREWITH THE HERALD *presents an authoritative summation of the status and prospects of television from the viewpoint of Mr. Loren L. Ryder. He is president of the Society of Motion Picture Engineers, a charter member of the Society of Television Engineers, and is the director of recording for Paramount Pictures, Inc. In this expression the reader will find Mr. Ryder most decidedly the poised technician and at the same time entirely conscious of the problems and conditions of showmanship in dealing with the multitudes as might be expected of his considerable and intensive Hollywood experience.—T. R.*

by LOREN L. RYDER

MANY of today's accomplishments in television were considered fantastic a year ago. It is only six months since theatre television was first presented to a paying audience. On that occasion 5,000 persons saw the New Year's Rose Bowl game on an eighteen-foot screen at the Los Angeles Shrine Auditorium. During the ensuing months every important event within reach of a television transmitter has been telecast.

During June the Republican Convention and the Louis-Walcott fight were telecast by all television stations on the Atlantic Seaboard. They were also presented in theatres by television, and picture transcriptions were made for subsequent running and presentation over distant stations. Films made during the convention were telecast by the two Los Angeles stations on the day following each session.

This accelerated activity in television has resulted from a fast utilization of technical developments and an even faster creation of new developments. Most of this activity has taken place in the television broadcasting industry where a close relationship exists between technicians and the showman leaders. A similar relationship is now developing in some motion picture groups. It is the hope of the author that this article will aid the motion picture administrator to more fully understand the technical possibilities and limitations of television.

If television is to be properly understood, it must be understood from the viewpoint of the user. What is the objective of the user? What is the specific interest of the reader of this article? Some of the interests are obvious, some are in conflict. The exhibitor is interested in knowing how to use television to advantage in his theatre or how to meet the probable competition of television broadcasting. The distributor may find himself distributing entertainment to the theatre via television or distributing film advertisements and entertainment to broadcast stations.

The motion picture producer may contemplate production for television broadcasting. As the objectives of the exhibitor, distributor and producer are different, confusion may be avoided and a better understanding established by a separate consideration of television from the standpoint of each of these three users.

THE EXHIBITOR

The first question is how can television be used to advantage in the theatre. This question must be answered both technically and from a standpoint of showmanship. The immediate technical questions have been answered by the demonstrations and showings witnessed to date. More experience will be required before the show value can be evaluated, although a trend is already indicated.

As of this date television pictures can be projected on a motion picture theatre screen either by the direct instantaneous method or by the film method. The method of transmitting the television signal to the theatre will be discussed under THE DISTRIBUTOR.

The direct instantaneous method was used January 1 at the Los Angeles Shrine Auditorium, at the Hollywood Pantages showing of January 10 on a ten-foot screen, at the Warner Brothers—RCA demonstration before the SMPE on May 21, and during the week of June 21 to 25 at the Philadelphia Fox theatre showing of the Republican Convention and the Louis-Walcott fight. At each of these showings the image was reproduced on a high-intensity cathode ray tube, thence optically projected to the screen. In the case of the May and June showings, the projection equipment was located in the auditorium about thirty feet from the screen. The picture had about average illumination on a 17½ x 20 foot screen.

The film method was used at the April 14 introductory showing of theatre television in the New York Paramount theatre. Several Navy boxing matches, taking place in Brooklyn, were presented to the theatre audience. On subsequent occasions the equipment has been used for the presentation of an address, the Republican Convention highlights and the Louis-Walcott fight.

The image was received on a special television image tube, photographed by a special motion picture camera. The film on leaving the camera was fast developed, made to flow in a continuous ribbon into a regular 35mm theatre projector and was projected onto the theatre screen. The sound was recorded Movietone. The minimum time between actions and projection was 66 seconds.

A few other showings have taken place during this same period. These showings have been on smaller screens or have used 16mm film. The use of 16mm film shows some promise for medium to small screens.

The picture quality at the April, May and June showings has been judged adequate for presenting sports and special events. There is no thought that the picture quality is equal to standard 35mm motion pictures or that it is adequate for dramatic presentation in a motion picture theatre. The quality of the two systems is quite close and the ultimate selection between the two systems probably will be made on a showmanship and cost rather than a technical basis.

Important in this consideration is the fact that as of this date these systems provide an adequate means for the presentation of sports and special events in a theatre *of any size.*

The fact that these systems do not provide adequate quality for the presentation of drama may not be of immediate importance.

It is the opinion of many that the time will come when it will be very important.

Unfortunately the present 525-line picture standard may never be adequate to meet the requirements of motion picture drama. (The figure "525" refers to the number of horizontal lines giving resolution to the picture.) This standard was established for television broadcasting to the home where it has been found to be quite satisfactory on small screens.

In the opinion of the writer it is wise to determine the show possibilities of theatre television on sports and special events using the present standards and type of equipment. It would seem equally wise to determine the line structure that will be required for dramatic presentation and to further determine whether the present type of equipment will become obsolete or is capable of modification.

The danger is that theatre television may gain great acceptance, causing a rush for

“No Time to Use Borrowed Entertainment”

equipment and the expenditure of millions only to find that the equipment is obsolete, whereas a little foresight may save this money.

With respect to the show value of theatre television, the Shrine Auditorium showing of the Rose Bowl game was successful beyond question. It is equally definite that the presentation of horse racing in a Los Angeles motion picture theatre was not good entertainment. At the Shrine Auditorium the audience went to see a football game and saw a football game. At the theatre presentation of the races the audience went to see a motion picture and saw a novelty act—a poorly presented race in which there was no general audience interest.

The audiences were interested in the Louis-Walcott fight and the Convention proceedings. Just where the line exists between entertainment and lack of entertainment is something still to be determined.

If special events are put in the theatre by television, how many regular patrons will be driven away? Will the increase in box office on the few occasions of special events pay for the increase in cost and for the loss in regular patrons? The answers to these questions are not in words or opinions. It is like all questions of showmanship, it will require a preview—a test presentation before audiences.

It is not an accident that motion pictures have gained universal acceptance. This medium offers the best form of entertainment presentation and the effort of wise showmen has been directed toward universal appeal.

This universal appeal has established for motion pictures a position of supremacy, a position in which specialty amusements such as baseball, ping-pong, the races and the circus, can only draw on or compete for a limited part of the audience.

Every effort is being made by the television broadcasting people to determine and establish the best form of entertainment for their medium. Sports, which in their own right are only partially competitive to the motion picture theatre, are at this writing the greatest drawing power for television. Sports may continue to be the greatest drawing power for television and their presentation in the home may become competitive to the motion picture theatres.

One way to make sports increasingly competitive is to further promote them in the theatre, when without charge the same show can be seen as well or better in the home. The revenue from such a practice will be short-lived and the competitive effect lasting and final.

If the motion picture industry is to present sports and special events in the theatre by television, the presentation should be better than is possible in the home. It should be guided by the hand of showmen and it should be given universal appeal. From pickup to final screen it should be the product of the motion picture industry.

This industry has never used borrowed entertainment in the past and this seems to be an ill-advised time to start.

World Wide Photo

PROVING that television makes all the world a stage and the people players — James Roosevelt, once a film producer, in the hands of the make-up man preparatory to a television broadcast at the Democratic Convention in Philadelphia.

THE DISTRIBUTOR

This consideration of distributor interest in television only includes a discussion of the physical operation of distribution. Such an operation might be owned and operated by an individual theatre, a group of theatres, or it might be a separate organization—possibly the present motion picture distribution companies. Its activity might include the distribution of entertainment to the theatres via television or the distribution of film advertisements and enertainment to broadcast stations.

With respect to distribution via television, several such systems have already been established for and by the television broadcasting interests. Coaxial cables are in use between Washington, D. C., Philadelphia and New York. Television radio relay circuits are in service between New York and Boston, New York and Schenectady, South Bend and Chicago, Philadelphia and New York, and possibly others. The Telephone Company is rapidly expanding its coaxial cable network across the United States and to all principal cities.

All of the television broadcast stations have portable pickup equipment and radio link facilities with which they can pick up their programs anywhere within sight-line of their transmitter or network terminals. The radio relays and link circuits are very directional, thus all of these services are effectively private and cannot be picked up either by the public or by persons contemplating piracy of the program. The only signal available at large is the television broadcasting signal which is intended for general reception.

If the theatre is to depend upon the broadcaster for television programs, the signal can be picked up either from the broadcast station or with permission and proper equipment, the signal can be picked up from the broadcast distribution system. The picture is better and the service more reliable from the distribution system.

If, on the other hand, the theatre program is to be exclusively for theatres, it will be necessary for the theatres or distribution interests to have pickup equipment and to duplicate the broadcast networks or to depend upon the availability of broadcast networks.

The Shrine Auditorium Rose Bowl game was picked up from a broadcast. The April 14 Brooklyn Navy fight was picked up and relayed by special equipment arranged for and set up by Paramount independent of broadcast activity. The Republican Convention and the Louis-Walcott fight were taken from the broadcast networks with broadcaster knowledge and after the installation of necessary equipment.

On the basis of what has now been accomplished it is technically possible to put a 525-line picture in theatres in every city having a television broadcast station. Technically it is also possible within any city in the United States to install pickup equipment at any event of interest and without broadcasting to transmit the signal via private transmission to a local theatre or theatres. Technically it is possible to transmit a signal between any of the cities now connected by coaxial cable or radio links.

If the important sports events are not put in the theatres by motion picture people, the likelihood is that such events will be projected to audiences in other auditoriums. This type of presentation may gain favor with the broadcasters and their sponsors, as more people will see their programs and their advertisements.

With reference to picture quality all standards, frequency assignments, coaxial cable networks, radio links and equipment are being designed and built to meet only the requirements of a 525-line picture and home reception.

Thus far practically all television engineering has been done for and by the television broadcasting people whose objective is television broadcasting to the home. They are fast approaching their goal and have no reason to further develop equipment that will meet theatre requirements.

With time and money every technical requirement for high-quality theatre television

(*Continued on page* 30)

... 20th CENTURY-FOX ..The compa
industry on
and in Boxoffice Champi
presents its first boxoffice-

THE STREET WITH NO NAME

Starring

MARK STEVENS

RICHARD WIDMARK

Directed by WILLIAM KEIGHLEY

Produced by SAMUEL G. ENGEL

Original Screen Play by Harry Kleiner

Cornel WILDE · Linda DARNELL

Anne BAXTER · Kirk DOUGLAS

in

THE WALLS OF JERICHO

with ANN DVORAK

Directed by JOHN M. STAHL

Produced by LAMAR TROTTI

Screen Play by Lamar Trotti

* More Hits Than Any Other Company

that led all the
ne *VARIETY* scoreboard*
s* the first half of 1948...
-4 for the 2nd half of '48!

BETTY GRABLE
DOUGLAS FAIRBANKS, Jr.
in

THAT LADY IN ERMINE

Color by TECHNICOLOR
Produced and Directed by
ERNST LUBITSCH
Screen Play by Samson Raphaelson

TYRONE POWER
ANNE BAXTER
in

THE LUCK OF THE IRISH

with CECIL KELLAWAY
Directed by HENRY KOSTER
Produced by FRED KOHLMAR
Screen Play by Philip Dunne

* Twice As Many As Any Other Company

“Join to Get Best Technical Presentation”

(*Continued from page 27*)

can be met. The amount of time and the amount of money will depend on how early and how definitely the requirements of the motion picture industry are defined. As soon as the requirements of this industry are defined and made known to the manufacturers and common carriers, these requirements can be included in their expansion.

Meanwhile much of the equipment which is now being installed will need to be modified or replaced at the expense of this industry. The delay and expense can quite easily happen at a time when for competitive reasons it will be to the disadvantage of this industry.

With respect to the distribution of film advertising and entertainment, it is certain that such film will be distributed to the television broadcast stations in a manner similar to the distribution of motion picture film to the theatres. The present motion picture distributors may be interested in undertaking this business.

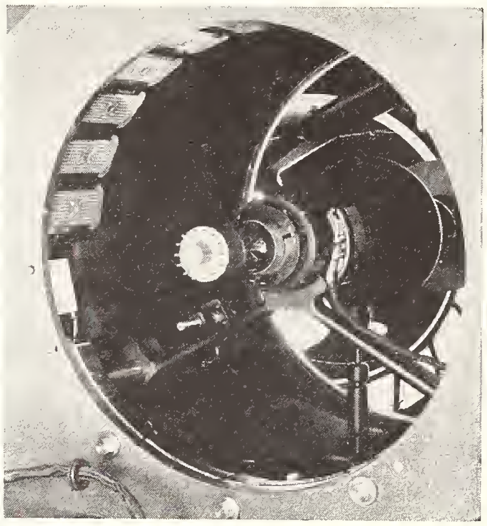
THE PRODUCER

In spite of any wishful thinking on the part of some motion picture people, television broadcasting to the home is growing in acceptance. It has gained a large following in sports. It has scooped motion picture newsreels on recent events. Foreign motion pictures have been bought and will be dubbed to English for televising. More stations will be on the air to reach more people. There will be a larger variety of programs and no doubt exceptionally good shows will be placed on a grind or repeat basis. All of this will be nationwide and may include non-motion picture theatre presentations.

The writer has stated before and will restate here, that the success of motion pictures has largely been dependent upon retaining the best technical form of entertainment presentation. No other art including the radio, the legitimate theatre and written story, even using the same writers, director or cast, has been able to gain the same remunerative return. We have practically enjoyed a monopoly on pictorial rendition of action. Television is the first contender.

It may be possible to retain this position of supremacy by the excellence and entertainment value of the motion picture product. Color offers an an advantage not enjoyed by television. Showmen may find still other improvements and the technicians may in time bring forth a satisfactory method of stereoscopy.

Other producers will turn to the production of film for television broadcasting. This may be a very remunerative field. It will also be a very competitive field and one in which the producer is no longer producing pure entertainment. The objective of television broadcasting to the home is advertising and much of the ideology that has made motion pictures so costly and so good may be lost in what the film sponsor will call a successful film for television broadcasting.



RCA large screen television projector.

One point that should be made clear is that film can now be used in any combination with television. A show can be made on film in line with standard motion picture practice. Film can be used as a background of television action. Film can be used to augment stage production in montages, in titles and advertising and in retrospect.

Film can also be used to make picture transcriptions of television programs either for immediate theatre presentation or for re-telecast over the same or other stations. The amount of film required by television broadcasting may be several times that required by the motion picture industry.

In reference to films which are to be used for television there has been considerable controversy in regard to the best density, contrast, gamma and processing. In this regard it is the opinion of the author that negatives of films which are to be telecast should be processed in the standard manner so as to be capable of giving the best picture print for normal motion picture projection.

It is further the opinion of the author that television equipment should project to best advantage those picture prints which have been made for standard motion picture projection. This applies to both 16mm and 35mm films. If this requires alteration of the television equipment, it should be so altered. If any changes seem necessary pending the alteration of television projection equipment, it should only be made in the prints as a temporary expedient.

There are two good reasons for this recommendation. One is that no matter what is done in regard to special processing for television, it will also ultimately be necessary for the television people to project, to good advantage, standard motion pictures. Thus any move toward a dual standard will make it necessary for television stations to be equipped with dual equipment.

Secondly, the film processing that has been established for best photographic rendition has been established so as to best utilize the film latitude. Any divergence from this standard will make it such that there will be an increasing number of failures as a result of the diminished latitude.

DISCUSSION AND COMMENTS

The motion picture industry is contemplating a new and large field of entertainment—theatre television. The objective is to meet a potential competitor—television broadcasting to the home.

During the last six months there have been eight major showings of theatre television to paying audiences. The majority of these showings have been extremely satisfactory to the audience. This is an index of success, but more tests and more data will be required to determine the extent to which television can and should be used in the theatre.

Thus far all of the tests have been made and presented by individual companies. Showwise, this practice will probably continue as entertainment is a very competitive business. However, from a technical standpoint and from the standpoint of meeting the competition of other industries, there is more to be gained by technical cooperation.

This industry will need standardization. It will need to determine the correct and acceptable line structure for theatre presentation.

It is urged that the theatre owner organizations, the Motion Picture Association of America, the Society of Motion Picture Engineers, the Motion Picture Research Council and all those groups active in coordinating motion picture effort join in a common effort toward gaining the best technical form of television presentation in the theatre.

The danger is that because of the money involved and because of the divided nature of the motion picture business, no thorough action will be taken until all of a sudden, when someone strikes gold, the rush will be on. Such a rush can be very expensive, much more expensive than the advent of sound. A rush at this date would be on the basis of a 525-line picture. There would then be a rush to develop new equipment and a junking of millions in obsolescence.

Another danger is that well-meaning individuals will try to use inadequate equipment and project on the screen a picture inferior to that which the customer can see at home or at the corner bar. Such a practice may react against the theatre and it might even be used as a criterion to abandon theatre television.

Production Moving Up, Reflecting Actor Guild And Director Contracts

by WILLIAM R. WEAVER
Hollywood Editor

Thirteen pictures were sent into production during the week following settlement of the contract dispute between the producers and the Screen Actors Guild, lifting the total number of films shooting to a promising 36. Apprehensions which had inhibited production theretofore were additionally allayed by the swiftly ensuing agreement between producers and the Screen Directors Guild on terms of a new eight-year contract to supersede the nine-year pact which had remained in tacit observance since its expiration several months ago, although there had been no stated threat of strike during these negotiations.

Warner Brothers started "The Fountainhead," Henry Blanke producing and King Vidor directing, with Gary Cooper, Patricia Neal, Kent Smith and others.

Paramount Starts on "Streets of Laredo"

Paramount launched the Technicolor "Streets of Laredo," produced by Robert Fellows and directed by Leslie Fenton, with William Holden, Macdonald Carey, William Bendix and Mona Freeman.

Enterprise rolled "The Luckiest Girl in the World," under production of Wolfgang Reinhardt and direction of John Berry, with Barbara Bel Geddes and Frances Rafferty.

Republic's Edmund Grainger went to work on "The Wake of the Red Witch," presenting John Wayne, Gail Russell, Gig Young and Adele Mara, directed by Edward Ludwig.

Eagle Lion turned Technicolor cameras on "The Big Cat," which William Moss is producing and Phil Karlson directing, with Lon McCallister, Peggy Ann Garner, Skip Homeier and others.

Producer Aubrey Schenck and director Ralph Murphy started "Red Stallion in the Rockies" for Eagle Lion, with Jean Heather, Arthur Franz, Jim Davis and Wallace Ford.

Two Productions Start For United Artists Release

Two contributors to the United Artists release schedule put pictures in work.

"Blondes Up" is an Alliance Artists production, directed by David Miller, starring the Marx Brothers with Marian Hutton, Ilona Massey and Vera-Ellen in support.

"The Lucky Stiff" is an Amusement Enterprises undertaking, produced by Bernard Luber and directed by Lewis Foster with Brian Donlevy, Dorothy Lamour and Claire Trevor in principal roles.

Jack Wrather commenced shooting "Strike It Rich," which he's producing independently for Allied Artists release, with Lesley Selander directing Rod Cameron, Bonita Granville, Stuart Erwin and Don Castle.

Sol M. Wurtzel placed "Miss Mink of 1949," for Twentieth Century-Fox release, on the shooting stages. Glenn Tryon is directing Jimmy Lydon, Lois Collier, Richard Lane and Paul Guilfoyle.

Columbia unleashed "Triple Threat," produced by Sam Katzman and directed by Jean Yarbrough, with Gloria Henry, Richard Crane and Mary Stuart in the professional cast, and the gridiron stars, Slinging Sammy Baugh, Bob Waterfield, Charlie Trippi and Sid Luckman, also participating in behalf of action, realism and the exhibitor's marquee.

Monogram started two pictures. "Bowery Comeback" is an item in the Jan Grippo series of Bowery Boys pictures featuring Leo Gorcey, Huntz Hall and their pals; Reginald LeBorg directing. "Sheriff of Medicine Bow" is a Johnny Mack Brown-Raymond Hatton Western directed by Lambert Hillyer.

Guild Contracts Signed on Coast

Hollywood Bureau

As the negotiating committee of the Association of Motion Picture Producers and the Society of Independent Motion Picture Producers last week approved a new eight-year contract with the Screen Directors Guild, it was announced that the Screen Actors Guild had reached agreement on a new contract with the Independent Motion Picture Producers Association.

The directors' contract replaced the nine-year pact which expired recently. It may be reopened at two-year intervals and involves no increase in wage scales. It grants the directors a 100 per cent guild shop, increased credit recognition in advertising matter and added control over cutting. In addition, the contract provides for a round-table procedure.

It is understood the Screen Actors Guild agreement with IMPP is identical in its main features with that signed a week ago by AMPP-SIMPP with SAG. However, it is said to carry over into effect special concessions granted a year ago to producers of small-budget films.

STARTED

ALLIED ARTISTS
Strike It Rich (Wrather)

COLUMBIA
Triple Threat

EAGLE LION
The Big Cat
Red Stallion in the Rockies

ENTERPRISE
The Luckiest Girl in the World

MONOGRAM
Bowery Comeback
Sheriff of Medicine Row

PARAMOUNT
Streets of Laredo

REPUBLIC
Wake of the Red Witch

20TH CENTURY-FOX
Miss Mink of 1949 (Wurtzel)

UNITED ARTISTS
Blondes Up (Artists (Alliance)
The Lucky Stiff (Amusement Enterprises)

WARNER BROTHERS
The Fountainhead

COMPLETED

COLUMBIA
Song of India (Gibraltar)

FILM CLASSICS
Inner Sanctum (M.R.S.)

M-G-M
Act of Violence.

20TH CENTURY-FOX
Yellow Sky

UNITED ARTISTS
Cover-Up (Nasser)

UNIVERSAL-INTERNATIONAL
You Gotta Stay Happy (Rampart)

WARNER BROTHERS
Night Beat
Look for the Silver Lining

SHOOTING

COLUMBIA
The Lovers

EAGLE LION
Tulsa (Wagner)

ENTERPRISE
The Numbers Racket

M-G-M
Little Women
The Bribe

PARAMOUNT
The Heiress (Wyler)

RKO RADIO
Interference
Tarzan and the Arrow of Death (Lesser)
Baltimore Escapade
Every Girl Should Be Married
Enchantment (Goldwyn) (formerly "Enchanted")

20TH CENTURY-FOX
The Fan
Chicken Every Sunday
Three Wives
Sand

UNITED ARTISTS
The Gay Amigo (Philip N. Krasne)

UNIVERSAL-INTERNATIONAL
Black Velvet
Criss-Cross
Mexican Hayride
Family Honeymoon

WARNER BROTHERS
June Bride
South of St. Louis (U. S. Pictures)
Fighter Squadron

Irwin, Early Film Leader, 67, Dies

Walter W. Irwin, 67, attorney and a leading figure in the early development of the motion picture industry, died in New York July 14. A high requiem mass was held at the Church of St. Ignatius Loyola in New York July 15.

Born in Pittsburgh, Mr. Irwin was a graduate of the University of Pennsylvania. He came into motion picture prominence when he organized the Vitagraph-Lubin-Selig-Essanay Company. Later he became vice-president of Famous Players Lasky Corporation.

He was one of the guiding spirits in the formation of the National Association of the Motion Picture Industry and served as chairman of that organization's executive committee for four years. In 1922 this group was merged with the Motion Picture Producers and Distributors of America, then headed by Will H. Hays.

About 25 years ago, Mr. Irwin contributed to a symposium conducted by *Motion Picture News* on distribution, and was awarded a prize for his suggested plan for distribution based on the use of express company facilities. Such a method is today finding some degree of acceptance in established practice.

Mr. Irwin, who during recent years had been engaged in private law practice in New York, is survived by his widow, Mrs. Anita Wilson Irwin, a sister of Mrs. William Randolph Hearst.

Brooke Wilkinson, British Censor Board Secretary

London Bureau

J. Brooke Wilkinson, 78, secretary of the British Board of Film Censors, died in London July 14. He was BBFC's first secretary and held the office continuously since the inception of the Board in 1913. He took the lead in the conversations with the Government's Home Office out of which the Board took form and it is conceded that the authority of the organization—it has no official standing but its decisions are almost always accepted by local authorities—has been due mainly to the leading of Mr. Wilkinson.

He was prominent in all industry affairs; helped found the trade's own Anima Masonic Lodge; for many years has been honorary treasurer of the Cinematograph Trade Benevolent Fund.

He had been reelected to that office on the morning of the day of his death.

Max William Bryant, 54, Theatre Supply Dealer

Max William Bryant, 54, president of the Bryant Theatre Supply Company, Charlotte, died at his home in Rock Hill, S. C., Sunday, July 18. He was a charter member of the Charlotte Variety Club.

Frederick Mercy, Sr.; Was Washington Circuit Head

Frederick Mercy, Sr., well known Washington state theatre owner and financier, died at his home in Yakima, Wash., July 15. He was 71 years of age. Death followed a long illness. Mr. Mercy had operated Yakima theatres since 1912. At the time of his death he controlled four of the city's five houses, the Capitol, Liberty, Roxy and Yakima. He had opened upwards to 20 theatres in Yakima Valley. His three sons will continue the operation of the Mercy & Sons circuit. The funeral was held July 16.

Jack Pulaski of Variety Staff

Jack Pulaski, 65, dean of *Variety* critics, and its drama editor, died July 16 in Jewish Memorial Hospital after a brief illness, victim of a stroke. His wife, Lillian; a brother and two sisters, Mimi Pulaski and Mrs. Alice Glazer, former wife of Barney Glazer, film producer-writer, survive.

A sportsman, Mr. Pulaski was at Monmouth, New Jersey, racetrack a week ago Wednesday when he suffered a dizzy spell. The next day in New York he was rushed to the hospital for brain surgery.

Mr. Pulaski, the famed "Ibee," as he signed his theatrical criticisms for over 35 years, was born Isma Berringer Pulaski in Philadelphia, the "Ibee" being coinage of the initials of his first two names, in the *Variety* tradition of a four-letter signature conceived by the late Sime Silverman, founder of *Variety*. Ibee was the inspiration for Sime's coinage of "muggs," his affectionate nomenclature for the *Variety* staffers.

Mr. Pulaski, who was a track star at the University of Pennsylvania, started with *Variety* as its Atlantic City correspondent 38 years ago. Sime brought Ibee to the home office in New York in 1914, where he became one of the best known theatrical reporters and critics. Funeral services were held July 19.

Isidore Seider, Prudential Circuit Executive

Isidore Seider, 65, treasurer of Prudential Theatres, New York, and owner of Prudential Film Distributors, died in New York Monday. Services were held Tuesday at Park West Chapel in Manhattan, followed by interment in Baron Hirsch Cemetery, Staten Island. Mr. Seider is survived by two brothers and three sons.

Dubinsky Services Are Held in Kansas City

Funeral services were held at the Louis Chapel in Kansas City Wednesday for Barney Dubinsky, 56, retired midwest circuit operator and brother of Edward R. Durwood, head of Durwood Theatres. Mr. Dubinsky died Sunday, July 18, in Tucson, Ariz. He retired from the theatre business in 1936. Survivors include his wife.

SENSATIONAL SHOWING!

LOEW'S CRITERION
CANON CITY

Paced by great campaign and terrific reviews (see below), "CANON CITY" tops Broadway in extended smash engagement at Loew's Criterion, New York!

SENSATIONAL REVIEWS!

A haymaker among hard-hitting mellers!
Walter Winchell

Crackles with real suspense!
Cecelia Ager—N. Y. Star

Swift and dynamic!
Bosley Crowther—N. Y. Times

One of most stirring pictures ever made!
Alton Cook—N. Y. World-Telegram

Fact film! Scott Brady . . . particularly good!
Howard Barnes—N. Y. Herald Tribune

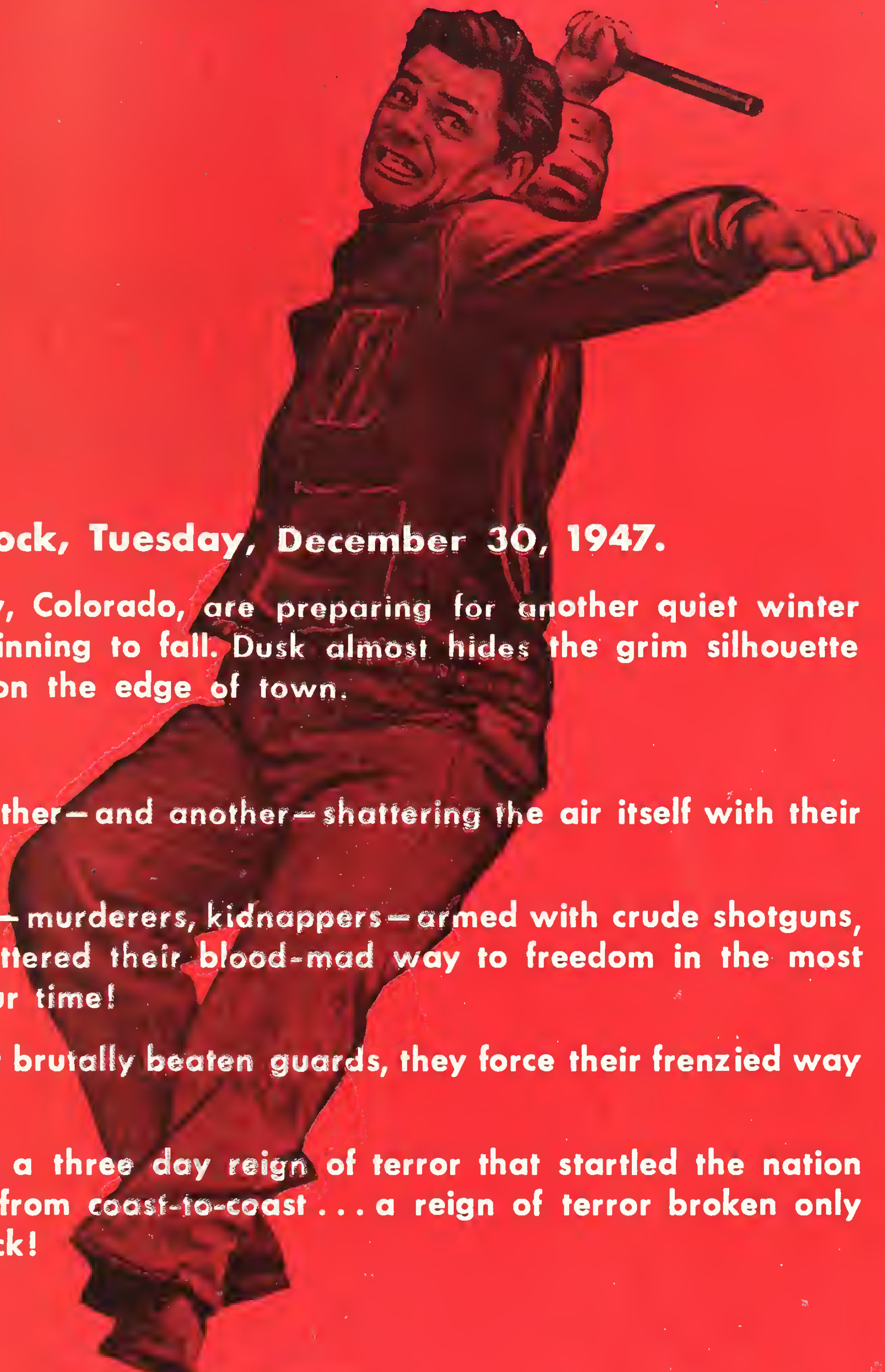
One of most exciting pictures I've seen!
Kate Cameron—N. Y. Daily News

Most exciting film to hit here in years!
Lee Mortimer—N. Y. Mirror

Exciting to see! Realistic thriller!
Eileen Creelman—N. Y. Sun

Sensational movie! Superior . . . Exciting!
Archer Winston—N. Y. Post

Grimly exciting melodrama! Tense and taut!
Rose Pelswick—N. Y. Journal-American



It's five o'clock, Tuesday, December 30, 1947.

The people of Canon City, Colorado, are preparing for another quiet winter evening. Snow is just beginning to fall. Dusk almost hides the grim silhouette of the State Penitentiary on the edge of town.

Suddenly it happens!

A siren screams—then another—and another—shattering the air itself with their terrifying wails.

Twelve desperate convicts—murderers, kidnappers—armed with crude shotguns, clubs and knives have battered their blood-mad way to freedom in the most spectacular jailbreak of our time!

Dragging as hostages four brutally beaten guards, they force their frenzied way into homes at gun point.

Thus began in Canon City a three day reign of terror that startled the nation with screaming headlines from coast-to-coast . . . a reign of terror broken only when the town fought back!

This Is Not Fiction...THIS IS THE NAKED FURY OF FACT!

Now You Can See It On The Screen...

"Canon City"

Filmed The Way It Happened!

An EAGLE LION FILMS Picture

Introducing SCOTT BRADY with Jeff Corey · Whit Bissell · Stanley Clements · Charles Russell · DeForest Kelley · Ralph Byrd · Mabel Paige and Warden Roy Best, himself · A Bryan Foy Production · Produced by Robert T. Kane · Written and Directed by Crane Wilbur

ALBANY

"The Emperor Waltz," which did good business at the Palace despite sizzling heat, was moved to the neighboring Grand for a second week. The Strand booked "Abbott and Costello Meet Frankenstein," with "Shady" as the supporting feature. The Palace presented "On an Island With You" and "The Checkered Coat." The Ritz had "Raw Deal" and "Enchanted Valley." . . . The Colonial, for its summer plan of third-run domestic pictures on a split-week schedule, cut admissions to 44 cents for adults and 25 for children. . . . A goal of $10,000 has been fixed for the Albany exchange district campaign on behalf of the Will Rogers Memorial Hospital. The drive here will consist of a big giveaway to be held in October at the Palace theatre or the State Armory. C. A. Smakwitz, acting zone manager for Warner Theatres, heads the theatre committee; Ed Wall, of Paramount, the publicity committee.

ATLANTA

On the Row booking were: Nat Williams, Thomasville; E. P. Clay, McDonough; W. R. Boswell, Madison; Gault Brown, Madisonville; Floyd K. Horton, Jeffersonville; Nat Hancock, Jefferson; Mrs. V. Edwards, Lithonia, and T. L. Burnham, Jonesboro. . . . "On An Island With You" was moved over from the Loew's to Rhodes. . . . Business in theatres has been above the average here this week. . . . The Playtime and Middletown theatres, in Oak Ridge, Tenn., have been closed. . . . In Knoxville, Tenn., another drive-in theatre will soon be built. Another one will be constructed near Oxford, Ala. A new theatre in Troy, Ala., will soon open. . . . George M. Bell, Monogram Southern Exchanges, is back at his office after an illness.

BALTIMORE

Hot and humid for week beginning July 15 with over-all picture fair. Three holdovers, including "Easter Parade," good at the Century; "Street With No Name," good at the New theatre, and "The Emperor Waltz" good for third week at the Stanley. Mayfair brought back "The Crusades," to good business. Five new pictures offered. "Assigned to Danger" very good at Hippodrome, with vaudeville, including Tex Ritter and horse in person. "Man Eater of Kumaon" okay at Keith's. "Panic" good at the Little. "Melody Time" very good at the Town. "Angel's Alley," plus "The Long Shot," good at the Times and Roslyn. Much editorial space in Baltimore newspapers about turning National theatre, Washington, D. C., into a film theatre, and what effect this will have on the subscription series of the Theatre Guild-American Theatre Society which offers legitimate shows at Ford's theatre in Baltimore each Winter season. . . . James Dixon resigned from Hippodrome staff to become manager of the new Elkridge Drive-In theatre, soon to open.

BOSTON

THE
NATIONAL
SPOTLIGHT

Only one night ball game played last week, and Boston box office receipts took a very noticeable turn for the better, with "Mr. Blandings Builds His Dream House" opening very big at the Keith Memorial, and "Easter Parade" packing them in at the State and Orpheum. "Romance on the High Seas" also opened well at the Metropolitan. Holdovers included a second week for "Deep Waters" at the Paramount and Fenway, and "Coroner Creek" in a third week at the Astor. Latter opens "San Francisco," a re-release, July 21. Astor will also put "Hamlet" tickets on advance sale August 9.

At their most recent meeting, held July 12, members of Independent Exhibitors, Inc., of New England, voted to table the matter of indorsing the Berger-Smith (20th Century-Fox) conciliation plan. However, they did vote to instruct their delegates to the next national Allied board meeting to take this matter up on a national basis. It was the unanimous decision of the meeting that this was a problem that should be dealt with nationally, rather than having each individual unit act on its own. Group further agreed to abide by any decision handed down by the national board. . . . Louis Stern's Uptown, Lynn, will close in a few days for a complete renovation. . . . Art Goldstein, well known city manager in Portland, Maine, for the Snider circuit, has resigned.

WHEN AND WHERE

July 24–25: Metropolitan Motion Picture Theatre Owners meeting at Lake Placid, N. Y.

July 26–28: Associated Theatre Owners of Indiana annual convention at the French Lick Springs Hotel, French Lick, Ind.

August 3–4: North Central Allied meetings: August 3 at Fargo, N. D., and August 4 at Devil's Lake, Minn.

August 16: International Alliance of Theatrical Stage Employees biannual convention at the Cleveland Public Auditorium, Cleveland, Ohio.

September 14–15: Independent Theatre Owners of Ohio convention at the Deshler-Wallick Hotel, Columbus, Ohio.

September 16–18: International Variety Clubs mid-year convention at the Statler Hotel, Washington, D. C.

September 24 – 25: Theatre Owners of America convention at the Drake Hotel, Chicago, Ill.

September 28–29: Kansas-Missouri Theatre Association annual convention in Kansas City, Mo.

September 28 – 30: Theatre Equipment and Supply Manufacturers Association national trade show and convention at the Jefferson Hotel, St. Louis, Mo.

October 14 – 15: Independent Theatre Owners of Wisconsin and Upper Michigan annual convention at the Schroeder Hotel, Milwaukee, Wis.

CHARLOTTE

A cut of 40 per cent in attendance at motion picture theatres and drive-ins in Charlotte and vicinity resulted during the first week of the polio ban slapped on Charlotte and Mecklenburg county July 10, restricting youngsters under 17 from public places. Theatre men forecast the cut will be heavier as the ban continues. . . . Pete Lassiter of Conway has announced the purchase of the Jean theatre at Seaboard, N. C., from Roy Champion of Weldon, N. C. . . . Kenneth Clontz, head of the Fox projection staff, has resigned from the Charlotte Civil Service Commission. . . . A community center for Negroes is being developed at East Ninth and North Caldwell streets on property purchased at cost of $60,000. The sum of $100,000 will be raised to start recreational buildings and amusements. . . . The Starlight Drive-In theatre was formally opened at Lincolnton, N. C., July 16, with the picture "Love, Honor and Goodbye." A. E. Miller, president of the Lincolnton Amusement Company, says there is parking space for 391 cars.

CHICAGO

Opening of "Emperor Waltz" Friday at the Chicago indicates a smash $70,000. . . . "Paradine Case" got off to a rousing start with a big $37,000, while "Romance on the High Seas," despite rave notices from the critics, was on the disappointing side with $19,000. . . . W. F. Rodgers, Metro's general sales manager, will attend a luncheon, along with the company's divisional, district and branch managers in the Chicago area, July 22, at the Blackstone in connection with the Will Rogers Memorial Hospital Fund. . . . The new State theatre in Freeport, Ill., operated by the Marchesi Circuit, opened last week. . . . Wayne Singer, former assistant manager of the Lido theatre, Maywood, has been named manager of the Capitol, Whiting, Ind. . . . More than 300 members of the Variety Club's Tent No. 26 turned out for the fifth annual golf tournament Friday at the Westward Ho Country Club. Charlie Lamb of the Oregon theatre, Oregon, Ill., was first prize winner in the golf tournament, while Irving Mack of Filmack won the booby prize.

CINCINNATI

The theatre attendance curve continues upward for most houses here, with some establishing a recent record. . . . Preliminary work has been started on a new 1,200-seat theatre, at Galion, Ohio, to cost an estimated $300,000, sponsored by Galion in-

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terests. Contract has been awarded to the Vogel Construction Co., of Wellsville, Ohio. . . . A new 2,000-seat theatre will be built in the business section of Glasgow, Ky., by W. D. Aspley and his son, Walter D., who now operate the Plaza and Trigg theatres in that situation. . . . The Airline Auto Theatre Co. has been incorporated at Dayton, Ohio, by James and Mike Make and D. G. Chakiris. . . . Work soon will be started on razing the Lyric theatre, one of the first houses to be built in Hamilton, Ohio, on which site a department store will be built.

CLEVELAND

After accepting the $75,000 quota challenge for the Will Rogers Memorial Hospital Fund, I. J. Schmertz, chairman for the Cleveland exchange area, named the following publicity committee Harry Weiss, Charles C. Deardourff, James Levine, Bob Haley, J. Knox Strachan, Ted Barker, Shirley Fishman. Plans for a raffle will shortly be announced. . . . Robert Richardson, former RKO salesman, has been named local Eagle Lion branch manager, succeeding Mark Goldman, resigned. . . . William S. Shartin has been appointed Film Classics branch manager in Seattle. . . . On routes 58 and 113, A. W. Jewell opened the first outdoor Dance theatre introduced in this territory. . . . Milton E. Cohen, recently named E-L division manager, was honor guest at a testimonial dinner last Monday at the Statler Hotel, attended by 135 industry men. . . . Variety Club Tournament to be held July 30 at the Pine Ridge Country Club will offer 150 prizes, including a $500 Admiral Television set.

COLUMBUS

For the second successive week, the three largest downtown first-runs were showing musicals simultaneously to good business. "Easter Parade" was the topper at Loew's Ohio, with largest crowds of the season. The Palace had "Up in Central Park," and the Broad played a second week of "The Emperor Waltz," which moved from the Ohio, where it enjoyed solid business. The Grand had the Western, "Panhandle," to fair returns. The art World had one of its best weeks of the year with "Die Fledermaus," and continued this German-made color musical for a second week.

New 1,000-seat theatre will be a part of the $1,500,000 shopping and amusement center to be built on Olentangy Rover Road opposite the proposed new White Cross Hospital unit. . . . New CCC Auto theatre on Harrisburg Road has been opened by Frank Yassenoff and Harold Schwartz, operators of the Eastside and Riverside. The drive-in's screen, largest in Ohio, faces toward the entrance rather than the usual placement. . . . Myer S. Fine, Cleveland, of Associated Theatres, has been elected a director of the Independent Theatre Owners of Ohio, succeeding the late John B. Kalafat, also of Cleveland.

DALLAS

Elm St. film fare: "Emperor Waltz" grossed high at the Majestic; "The Fuller Brush Man" went into a third big week at the Tower; "The Fugitive" was the offering at the Telenews; "Tarzan and the Mermaids" was at the Melba, and "The Best Years of Our Lives" came back to the Palace for a return engagement. . . . B. H. Haralson, exhibitor contactor for ATO of Texas, retired from that organization. . . . Karl Hoblitzelle, prexy of Interstate, vacationing in Hawaii. . . . Mark Holstein, U-I salesman for southern Texas, back to work following an appendectomy. . . . Dallas visitors: Gid Talley, Talley Enterprises; Sylvan Barry, Ritz; H. W. Kier, director, and G. B. Dunlap, Clasa-Mohme, all from the Alamo City.

DENVER

For the ninth successive time Helen Spiller, manager, and the staff of the Esquire, Denver, have been awarded the courtesy plaque given semi-annually by Frank H. Ricketson, president of Fox Intermountain Theatres. This was in the Denver district. Other winners in the division included Ted Kirkmeyer, Ogden, Utah; Harold McCormick, Trinidad, Colo., and Elmwe Haines, Sidney, Neb. Winning for the ninth time gives the Esquire permanent possession of three of the awards. . . . The Rialto, Denver, has been given a $35,000 remodeling job, including new projection, chairs, floor, etc. . . . Fred Brown, film buyer and booker for Black Hills Amusement Co., is moving his offices to Film Row. . . . Robert Hill, branch manager of Columbia, fishing on his vacation. . . . Sam Feinstein moves back to Denver after selling the Rialto, Haxtun, Colo., to Mrs. Lucille Campbell.

DES MOINES

A group of Minneapolis business men have leased the Palace theatre, Waterloo, Iowa, from the estate of the late David Cutler and will remodel the building into a modern theatre. The group has signed a 10-year lease. The 34-year-old theatre, oldest in the city, had operated continuously until last April 7, when the Cutler heirs announced it would be closed. . . . Mr. and Mrs. Bruce Hill of Earlham have bought the State, Clarence, from Mr. and Mrs. Richard Blahnik of Cedar Rapids. . . . Ruthven's new 323-seat theatre, the Palo Alto, will be completed about mid-August. . . . Robert Savereide of Waterloo has bought the Avon theatre business and building at Dysart. Savereide is the son of Harry Savereide, Waterloo theatre broker. . . . Articles of incorporation have been filed in Davenport for the Bel-Air Theatre Corp., which is soon to begin operation of an open-air theatre at the Mississippi Valley fair grounds. . . . Purchase of the Uptown, Davenport, has been made by Richard A. Moore from Julius Geertz. Mr. Moore has been manager of the Uptown for the last five years. . . . Galva's new theatre opened for business last week. . . . Dale MacFarland, Tri-States booker, has been spending his vacation in Colorado. . . . Edwin Sandblom has joined the staff at Warners as a salesman.

HARTFORD

The Zoning Board of Appeals in Bristol, Conn., has rejected an application of Albert Bernstein of that city to change a section's zoning to permit construction of a drive-in theatre. . . . Weymouth Drive-Ins Corp., of Boston, is constructing a 600-car drive-in theatre at West Springfield, Mass. . . . E. M. Loew's circuit of Boston will build a 600-car capacity drive-in theatre at Montville, Conn. . . . Edgar Lynch, manager of the Warner Sherman Theatre, New Haven, is vacationing at Virginia Beach, Va. . . . Saul Karp, assistant manager of Loew's Poli, Springfield, Mass., is on leave of absence, with Hollis Sweeney, assistant manager of Loew's Poli Strand, Waterbury, Conn., substituting.

INDIANAPOLIS

Thomas McCleaster was named branch manager for 20th-Fox here this week, succeeding George Landis, who resigned to devote full time to Amusements Enterprises, neighborhood circuit in which he is a stockholder. Herman Halberg, former head booker, has inherited McCleaster's old job as office manager. The booker berth is still vacant. . . . C. Everett Greer has applied for a zoning variance to build a $100,000 theatre on the north side. It would seat 900. . . . John Cioroianu, Jr., assistant manager of the Lyric, is recuperating from an appendectomy. . . . First run film business was nothing to shout about last week. "On Our Merry Way" did best, taking an above-average $12,000 at Loew's. It drew more of the Paulette Goddard fans than "Hazard," which grossed only $9,000 at the Circle. "The Emperor Waltz" took a fair $9,500 in its second week at the Indiana.

KANSAS CITY

Wind up to 100 miles an hour, rain, flood and hail hit several Kansas towns last week, including Ellis, Hutchinson, Lyons and Wichita; damaging roofs, breaking windows in homes and business houses. Several theatres suffered such damage particularly to marquees and signs, but in only one case so far as now known, was the show suspended. The Fox Midwest in Lyons had to close from Wednesday night, July 14, until Saturday, because of rain and surface water into theatre, and broken windows. . . . Fox Midwest shifts announced by Fred Souttar, district manager, following the resignation of B. F. Adcock, city manager at Dodge City, to join Alexander Film Company, include Ray Monzingo from city manager at Liberal to replace Adcock; Dennis Montee from Newton city post to Liberal, and Mike Lehman, who has been managing the Fox Midwest Palace at Wichita, to the city post at Newton. . . . Robert Shelton, with background of diverse duties with Commonwealth Theatres, including theatre manager, division manager, film buyer, has been elected vice-president and general manager, the positions formerly held by O. K. Mason, who recently retired. C. A. Schultz is president.

LOS ANGELES

Al Snadow has sold his Bill Robinson theatre to Jack Chazen and associates. . . . George Diamos, of the Tri Delta Amusement Company of Tucson, Arizona, has announced that his nephew, George N. Diamos, will do his booking in the future. . . . Sam Wheeler, Film Classics district manager, left for Seattle and Portland. . . . Alex Schrieber, Detroit circuit operator, has arrived in town. . . . George Sullivan is the new booker for the Champion Theatres. . . . Al Taylor, Paramount branch manager, is back at his desk from a business trip to Arizona. . . . Dell Gunning is the manager of the IOI Drive-in theatre. He formerly

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was assistant manager at the Majestic theatre in Santa Monica. . . . George Smith, Paramount district manager, has left on a tour of exchanges. . . . Leo Newberger has sold his Film Row Cafe to Max Dichter, from Pittsburgh. . . . Ben W. Jamin, SGP franchise holder in Milwaukee, and his wife, were on Film Row visiting with friends. . . . Harry Hollander, owner of the Savoy theatre, is pinch-hitting for Lou White, his manager, who is on vacation. . . . Roy Drachman of Tucson, Arizona, and his son, Manny, were seen on Film Row.

LOUISVILLE

W. H. Hahn and J. F. Burnette of Bardstown, Ky., have purchased a tract near Bardstown for a drive-in theatre, for 600 cars. . . . The Jefferson County Planning and Zoning Commission has given the go-ahead sign for a drive-in in the Southwest section of Louisville. . . . A new drive-in theatre in Glasgow, Ky., opened July 15. . . . Harry Whitefield of Morganfield, Ky., announced his new theatre is expected to open soon. . . . The opening of the William Tell Theatre Co.'s new theatre in Tell City, Ind., has been moved back to July 27. It will be called the Swiss, and will be under the supervision of Silver Raley, one of the co-owners. . . . Out-of-town exhibitors seen on the Row recently included: Gene Lutes, Chakeres Theatres, Frankfort, Ky.; George Lindsey, Lindsey Theatre, Brownsville, Ky.; Mr. and Mrs. J. T. Kennedy, Jr., Stanton theatre, Stanton, Ky.; C. O. Humston, Lyric theatre, Lawrenceburg, Ky.; C. K. Arnold, Arco & Crystal theatre, Bardstown, Ky.; E. L. Ornstein, Ornstein Theatres, Marengo, Ind.; Homer Wirth, Crane theatre, Crane, Indiana; A. N. Miles, Eminence theatre, Eminence, Ky.; Don Steinkamp, French Lick Amusement Co., French Lick, Ind.; J. Van Snook, Griffeth theatre, LaGrange, Ky.; C. R. Mitchell, Barbourville Amusement Co., Barbourville, Ky.; R. H. Robertson, Majestic theatre, Springfield, Ky.; George Peyton, LaGrange, Ky. . . . Two widely publicized pictures opened in the Louisville first run houses. "Easter Parade" was brought in to Loew's as a single attraction program, while "The Miracle of the Bells" was at the Rialto.

MEMPHIS

Hot weather and good theatre attendance in air conditioned houses continues in Memphis. Loew's State reported one of its greatest openings with "Easter Parade." Warner had a lively business with "Killers All." Loew's Palace had average business with "Letter from an Unknown Woman." Malco showed "Another Part of the Forest" to fair crowds. Ritz showed "Tenth Avenue Angel," and Strand had "Women in the Night." . . . Theatre and newspaper friends gave a fairwell dinner to Harry Martin, amusements editor of *The Commercial Appeal*, before he left for Paris to become labor advisor for the Marshall Plan. . . . Mid-South exhibitors shopping on Film Row included C. A. McAlister, Grand Junction; J. A. Owen, Amory; Cliff Peck, Covington; K. H. Kinney, Hughes; Zell Jaynes, Truman; Fitz Farris, Clarksdale; Dr. W. R. Johnson, Shelby; W. R. Tutt, Tunica; C. A. McGowen, Moorehead; Leon Roundtree, Holly Springs; Mart Mounger, Calhoun City; S. T. Freeman, Dell; Bill Malin, Augusta; J. J. Sharum, Walnut Ridge; C. W. Tipton, Manila; B. V. McDougald, Montecello, and Floyd Peek, Little Rock.

MIAMI

Charlie Whittaker of the Paramount, and Arthur Schwartz of the Beach, are on vacation. Alec George and Ryt Sues, their assistants, are carrying on. . . . In Detroit on a business trip is Nat Bernstein of Bernstein Circuit. . . . The Wometco offices are almost finished with a session of enlarging and redecorating which included the construction of a private screening room. . . . At the Flamingo, Al Brandt is planning an extensive exploitation of an Italian film, "The Great Door." The continued double feature foreign film program receives very favorable audience comment and will continue until October at least. . . . The Dead End Kids in "Jinx Money" had an initial showing at the State. . . . Paramount and Beach simultaneously ran "The Big Clock," while Florida and Sheridan had "B. F.'s Daughter." . . . "The Fuller Brush Man" moved to the Town and Miami, and Lincoln offered "The Street With No Name." . . . For the midnighters, Paramount had "Key Largo," and "Coroner Creek" entertained the patrons at the Town.

MONTREAL

"Homecoming" playing to healthy grosses held over at Loew's. . . . "Naked City" registering nicely at the Capitol, but "Voice of the Turtle" at Imperial, and James Mason Picture, "A Place of One's Own," at Palace, and reissue of "The Great Waltz" at Imperial doing only so-so. . . . The Montreal office of Theatre Confections, which was opened in June, had a $1,000 robbery recently. . . . Austin Willis, producer and actor, planning an overseas trip to try and get into British film production. . . . Movies taken from a flying rocket will be used in the newest "Canada Carries On" film produced by the National Film Board. . . . Idea of the film, which is being made at the request of the United Nations, is to further the idea that physically, at least, the world is one.

NEW ORLEANS

Heading the lineup of downtown houses last week was "The Fuller Brush Man," held over for a third week at RKO's Liberty. The Saenger presented "Hatter's Castle." Loew's State was showing "Easter Parade." The Joy featured "Another Part of the Forest." The Center offered "Are You With It?" The Orpheum showed "Return of the Badmen." The Tudor's feature was "The Big Punch," and the Globe showed "Under California Stars." The Strand double billed "Cloak and Dagger" and "The Adventures of Frank and Jesse James." . . . Robert O. Sigler and W. A. Prewitt, Jr., of Associated Theatres, have completed plans for the construction of a 1,500-seat theatre in the Hattisburg business district. Construction will begin immediately and the building should be completed before the end of the year. . . . Joy Houck, of Joy Theatres, Inc., and W. A. Prewitt, Jr., of Associated Theatres, have leased the Joy theatre in Jackson, Miss., to Charles A. McFadden and J. Virgil Posey of that town. . . . Harold Cohen, former manager of the Atlanta branch of Monogram Southern Pictures, has resigned and will assume his new duties as manager of the local Screen Guild office August 1. . . . The Marine theatre, Pascagoula, Miss., a Joy Theatres operation, has been closed. . . . Visiting the Row last week were Max Connett, Newton, Miss.; Jeff Rebstock, Golden Meadows, and Nick Lamantia, Bogalusa, La.

NEW YORK

Three new films opened on Broadway this week. They are: United Artists' "The Vicious Circle" at 11 theatres in and around the metropolitan area; Paramount's "So Evil My Love," at the Rivoli, and Twentieth Century-Fox's "Deep Waters," at the Globe. . . . Harry Nestler, Interboro Circuit theatre manager for the past 10 years, has purchased the Florence theatre building at Florence, N. J., from Martin Fischbein. . . . J. A. Maurer, executive vice-president of the Society of Motion Picture Engineers, was to address the National Television Film Council at its Thursday evening meeting at Sardi's, Melvin L. Gold, NTFC chairman, has announced. . . . Burton F. Perry, acting recording manager of Westrex, left New York at the weekend for Mexico City. . . . R. D. Goldberg, head of Goldberg Theatres, Omaha, visited Film Row last week.

OKLAHOMA CITY

R. Lewis Barton, Capital Hill theatre owner, was selected by the school board to fill the Ward Four post vacant since May 3. . . . Cecil Kelley of Plain Dealing, La., is building a new $40,000 Cil theatre in Stamps, Ark. The theatre will be the second one at Stamps. Milton F. Allums, manager of the Gay theatre here, also operated by Mr. Kelley, will manage both houses. . . . Redecorating of the Key theatre, Wewoka, Okla., was begun this week. Hollis Herod is manager of the Griffith Co. enterprise. . . . The Tower, Plaza and Capitol theatres are giving Free Comic Books to all kiddies on Thursday. They also invite the kiddies to join the Superman Club. Membership cards entitle them to prizes.

OMAHA

Tri-States Theatres has purchased the new drive-in at Sioux City from L. E. Davidson and John Kampmeyer. Vernon Carr, Iowa theatre manager, will manage the drive-in. Arthur Neilson, former Hipp manager, succeeds Carr. . . . Gerry McAuliffe is new at United Atists. . . . R. D. Goldberg, Omaha-Council Bluffs exhibitor, is in New York. . . . July 28 is set as opening date for Art Sunde's new Pappio at Pappillion, Neb. . . . Dewey Hurt, Roseland theatre manager, is in Veterans Hospital at Lincoln for removal of a piece of shrapnel. Maurice Fegal, Circle manager, will pinch-hit for him.

PHILADELPHIA

All the convention crowds finally gone, film business settled down to the usual summer sluggishness, with little activity at either the center-city or neighborhood houses. . . . Harry Herz, assistant at Warners' Forum, moved up to assistant at the key Uptown neighborhood theatre. . . . George Fishman, owner of the Vogue, is

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building a new house at 51st St. and City Line in the suburban sector. . . . Warners' Princess, in the midtown sector, after a half-year of experimenting with foreign films, returns to its former policy of Westerns and second runs following the current showing of "The Eternal Return." . . . Alan, neighborhood house in Atlantic City, N. J., installed an air conditioning system. . . . Republic film booker Jim Flynn was back on the job following his recent illness. . . . Blumberg Brothers announced that their company furnished all the sound equipment and all other equipment for the new Varbalow Garden Drive-In near Camden, N. J. . . . Ted Schlanger, zone manager for the Warner Brothers theatre circuit, was named for a one-year term to the newly-created Philadelphia Highway Traffic Board to represent the local theatres. . . . WDEL, Wilmington, Del., broadcast a quarter-hour salute last week to Edgar J. Doob on the occasion of his 10th anniversary of manager for the Loew's theatres in Wilmington. . . . The Hanson Drive-In, the second drive-in for Harvey's Lake, Pa., opened last week with a capacity for 300 cars and 300 walk-ins. . . . Harry Nestler, of New York City, has taken over the Florence, Florence, N. J., from Martin Fischbein. . . . Lebanon, Pa,. imposed taxes, effective October 1, of $10 to $50 yearly on all pinball machines, juke boxes and other mechanical amusement devices.

PITTSBURGH

Inclement weather cut deeply into the Summer Civic Opera here and naturally helped the cinemas. As was expected, "Emperor Waltz" got off to a $27,000 start in Loew's Penn and was held for a second week. Few pictures get a third week in that particular house, but it's quite possible that the musical will turn the trick. . . . "Raw Deal" didn't do so well in the Stanley and was removed in favor of "Dream Girl," while "The Street With No Name" was held for a second week in the Fulton after grossing $12,000, and "The Fuller Brush Man" embarked upon its third wek in the J. P. Harris. For a 14-day run, the latter brought better than $30,000 into the box office. . . The amazing run of "Henry V" in the Art Cinema is the talk of Film Row. The British film is now holding for a sixth week in the Liberty Avenue house. . . . The Harris will get "Forever Amber" as a reissue and the Stanley "Life With Father," which was shown at advanced prices in the Warner.

ST LOUIS

"On an Island With You" and "The Emperor Waltz" drew four weeks, and "Fort Apache" moved to the Missouri for a second week. . . . The tax picture worsens. By not mentioning repeal of the five per cent amusement tax in his special session summons to enact an earning's tax, Mayor Kaufmann dashed any hope of relief until the regular meetings of the Board of Aldermen. A repealer will be introduced at that time and, with a city election next spring, has a chance, but it will be then or never, for the city has an unconfessed hankering for all available revenue. Theoretically, the amusement tax was an emergency measure to supply funds till an earnings' tax was enacted. . . . If East St. Louis passes its proposed three per cent amusement tax, it will be harder to repeal the St. Louis levy. The Illinois-side ordinance has been introduced by the city administration and will pass if they want it. Eight theatres are affected. . . . The 1,100-seat Crest theatre (Norman Probstein-Crest Amusement Company) opens July 20th with "Canon City." First night proceeds go to the American Cancer Society. The California-style house is located in the south suburbs, and is the first large theatre completed on the Missouri side of the St. Louis area since the war. Its cost is set at $250,000.

SAN ANTONIO

The Rainbow theatre, a walk-in, which closed down last week, may reopen soon under new management. . . . Thursday openers: "The Pearl" at the Aztec, and "Easter Parade" at the Majestic. . . . The Cameo, all-Negro house, had the first Negro neighborhood showing of the Louis-Walcott fight reel for a three-day stand last week. . . . When John Calvert arrived in his plane at the Alamo Airport for appearances at the Empire, he was welcomed by a group of youngsters from the Boys Club. The actor-magician treated them to ice cream and a free performance. . . . The Cameo had the local premiere showing of the H. W. Kier production, "Girl in Room 20" July 14-15.

SAN FRANCISCO

Top interest this week is focused on the giant show to be held at the Civic Auditorium for the benefit of blind babies, sponsored by the local tent of the Variety Club. . . . Abe Blumenfeld is chief barker. The show will be held Sunday, July 25, here and at the Oakland Auditorium Arena on Sunday, August 1. . . . Sam Sobel has been appointed head of Film Classics Exchange. . . . Sam Seigel, western exploiteer for Columbia, in town for advance work on "Carmen" and arrangements for a test showing in September. . . . George Seitch, RKO salesman, was seriously burned while attempting to fix the gas pump on his car. He is at St. Luke's Hospital. . . . Following the success of Al Dunne's Midnight Spook Show at the Orpheum, both the Golden Gate and Paramount are contemplating similar deals. . . . Frank Panero has engaged the firm of Rowles and Hurley to handle the booking of his circuit. . . . J. M. Bettencourt, former executive with Paramount, is the new salesman with Favorite Films. . . . Andy Anderson is Paramount's new office manager.

SEATTLE

The big crowd drawers were "The Pirate" in week number four at the Roosevelt, "The Emperor Waltz" at the Music Hall, and "On an Island With You" at the Palomar, each in its third week. The Liberty closed for a few day during which new chairs were installed. . . . John von Herberg, Jr., resigned as manager of the Roxy theatre in Ballard, and was succeeded by Howard Segar. . . . Mel Huling, western district manager for Monogram Pictures, was here conferring with Ralph Abbett, branch manager. . . . Herbert Kaufman, western district manager for the Selznick Releasing Corp., was here from Los Angeles conferring with John Kent, new branch manager. . . . Dick Brill, exploitation representative for Eagle Lion, went to Montana to assist in the launching of "Northwest Stampede" at Great Falls. . . . Out-of-town exhibitors on Film Row included: Corbin Ball, Ephrata; Al Fernandez, Clallam Bay; Ervin Fey, Renton; Walter Graham, Shelton.

TORONTO

"The Fuller Brush Man" continued its merry way for a fourth week at Shea's theatre although the weather was humid, while another holdover was "On an Island with You" at Loew's theatre. Strongest among the new pictures was "Fort Apache" at Famous Players' Imperial and the Uptown tried a double bill for a change, the top feature being "Feudin', Fussin' and A-Fightin'." . . . The Motion Picture Theatres Association of Ontario has protested to the Ontario Government against the lengthy form of the new monthly amusement-tax report which is extremely complicated in its four tabulated pages compared with the one-page summary which was in use 10 years ago when the Province had its previous ticket levy. . . . The Ontario Board of Moving Picture Censors gave adult rating to six features in June as follows: "Road to the Big House," "Furia," "Blanch Fury," "Mark of Cain," "Hatter's Castle" and "Dear Murderer." . . . President J. Earl Lawson of Odeon Theatres of Canada has been appointed chairman of a committee of the Toronto Board of Trade to discuss the new Ontario 20 per cent amusement tax with the government.

VANCOUVER

First run business still in low gear here, a real hot spell drove the people to the outdoors. Most theatres were far below summer averages. The third week of "Green Grass of Wyoming" at the Strand the best of the crop, with "Fort Apache" at the Orpheum in the runner-up spot. The town was really loaded with reissues, no less than six playing the downtown spots. . . . Calgary played host to a record stampede gate this year and visitors from all over the country attended. . . . Andy Digney, former owner of the Oak theatre here, has hit the jackpot with his Digney Speedway at Burnaby near Vancouver, with 5,000 customers attending the opening show.

WASHINGTON

Washington theatre business was disappointing last week week after a good preceding week, but new openings were expected to have a favorable effect on the box office. They included: "Emperor Waltz," at the Warner; "The Noose Hangs High," at Warner's Metropolitan; "Easter Parade," at Loew's Palace; "Ruthless," at Loew's Capitol; and "Return of the Bad Men," at RKO Keith's. Carryover for the week was "Street with No Name" at Loew's Columbia, for a third downtown week after two weeks at the Palace. . . . Audrey Smith, MGM biller, who resigned recently, was given a farewell luncheon by Vivian Kelly, Betty Moore, Zelda Stough, Audrey Poulos and Dorothy Boggs. New biller on the MGM staff is Evelyn Cohen. . . . Variety Club members are busy buying tickets for the Ezzard Charles-Jimmy Bivins Fight at Griffith Stadium on August 2, and the Washington Redskins-Chicago Bears Football Game in Baltimore on September 19.

STATEN ISLANDERS HAD FUN WITH NEW GOLDEN COMEDY

Experienced showmen know that the one best test of a motion picture is audience reaction—the purpose for which pictures are made. The rule especially applies in the case of comedy subjects. Projection-room review of such subjects necessarily lacks the important contribution of audience reaction. The following account of an audience preview of a comedy subject is in contrast to the average projection-room reaction to the same subject.—THE EDITOR.

"Texas, Brooklyn and Heaven," a romantic comedy produced by Robert S. Golden and directed by William Castle, was previewed at the Paramount theatre, Staten Island, N. Y., Tuesday night. It is a United Artists release starring Guy Madison and Diana Lynn.

The preview had been announced in advance and the 2,700-seat house was filled with a crowd appearing to be mostly of the younger age groups. The two features on the theatre's regular bill were "Gung Ho" and "Eagle Squadron."

"Texas, Brooklyn and Heaven," although broad slapstick comedy in part, is not the kind of a picture aimed at keeping the audience in stitches through a continuous barrage of cracks and jokes. It leans heavily on situation comedy and generously exploits its complete freedom from reason or logic. The audience caught on to the spirit of things and had a very good time.

It reacted exactly where the producer had meant it to react and missed few of the funny spots. Four or five times during the picture the house was swept with gales of laughter and at other times the audience chuckled with quiet amusement over funny situations and dialogue lines. Although the majority of the patrons stayed through to the end of the triple feature bill, there were some walkouts toward the middle of the show.

Laughter and scattered applause greeted the end of the film. Lobby comment was scant. Said one elderly lady: "I thought that last scene was a riot." Male patrons were reserved. That the audience participated actively in the screen proceedings could be gathered from the groans of astonishment and disbelief at the several fantastically contrived scenes.

There were no reaction cards given out at the Paramount, Staten Island. Audience comment from a preview at the Village theatre, Dallas, Texas, runs as follows:

"The most fun I've had in a long time;" "It was a completely idiotic picture, but full of laughs;" "Hope it doesn't ruin the stars' reputation;" "We need more pictures like this one;" "That is just too silly. It was pretty far fetched, but funny in spots;" "Enjoyed it very much;" "Awful. Terrible. Would hate to have to sit through another one like this;" "Wonderful. Very Humorous;" "Fair Class B comedy;" "It's a scream. I really enjoyed it."

"Red River" to Theatres On Even-Share Terms

United Artists will offer Howard Hawks' "Red River" to exhibitors on an "even split" basis, with exhibitor and distributor also equally sharing advertising costs. The picture reportedly has a negative cost of almost $3,000,000. With costs of printing, advertising, and distribution, the cost is expected to reach $4,000,000.

Paramount Publicists Win Increases Up to $20

Wage increases ranging up to $20 have been won by the Screen Publicists Guild for Paramount home offices publicists, the SPG announced in New York Thursday. Increases are retroactive to September 27, 1947, under terms of an award handed down by the American Arbitration Association. The Paramount award follows the same pattern set at Warner Brothers, Twentieth Century-Fox and RKO Radio.

Broidy in Canada Talks On Renaissance Releases

Allied Artists' and Monogram's distribution plans for a group of Canadian films to be produced at Renaissance Studios in Montreal were to be discussed this week at Montreal by Samuel Broidy, president of Allied Artists and Monogram; Oscar R. Hanson, president and general manager of Monogram of Canada; Leonard Fields and Joseph Than, heads of the newly formed Canadian International Screen Productions, Inc., and J. A. DeSeve, president of Renaissance Films. Allied Artists and Monogram have a two-year agreement for worldwide distribution of the Canadian features.

Renaissance Films, newly formed Canadian production company, last week released figures giving its financial status as of December 31, 1947. Total assets at that time were $1,200,000, with current assets of $404,000; current liabilities were listed at $37,126, with a long term debt of $59,687 covering a balance due on real estate purchases. The company said it now has some 3,000 shareholders. It plans to offer some 100,000 Class B preferred shares.

Eagle Lion in Brazil

Eagle Lion has closed a Brazil distribution deal recently, negotiated in Rio de Janeiro by Sam Bekeris, Eagle Lion foreign sales executive, with the Uniao Cinematografica Brasileira.

Massachusetts Censors 'Hamlet' Sundays Only

Because of some frank Elizabethan passages in Shakespeare's "Hamlet," Bernard H. McLaughlin of the division of inspection, Massachusetts State Police, has ordered deletions for Sunday showings throughout the state. No eliminations were ordered for the picture's showing during the remainder of the week since the state censorship laws provide that the State Police can only censor those films which are to be shown to the public on Sundays.

The picture was made in England as a J. Arthur Rank Production produced by his Two Cities organization, and was directed by and stars Sir Laurence Olivier. Beginning in August it will be distributed in the United States by Universal-International on a roadshow policy.

Although the picture was not screened for the State Police the cuts were ordered after a reading of the shooting script, uniquely supplied in advance of the picture. The censor's action stirred up great controversy and publicity, in Boston where the picture opens August 18.

In addition to several words and phrases in the picture two passages were ordered removed for Sunday showings. The passages are those in which Hamlet lies with his head in Ophelia's lap, and in which he entreats his mother to "assume virtue if you have it not."

Following the announcement that the state had ordered the deletions Boston censors said they had not seen the film and had not read the script of it. Consequently they had no opinion about the need for censorship.

However, an editorial writer of the Boston *Herald* did have an opinion on the matter, and expressed it in last Friday's edition. He branded the censor's action "a shockingly stupid and tasteless procedure."

In New York this week it was indicated that if the censor's order still stands when the picture opens in Boston August 18, Universal may use two prints as was done with "Henry V"—one for Sundays and the other for the rest of the week.

Hamlet has been classified by the National Legion of Decency as A-II, unobjectionable for adults, and carries the Production Code Administration Number 12473.

Stanley Nyquist Dies

Stanley Nyquist, 47, manager of the Savoy theatre, Catasauqua, Pa., died at his home in that town July 9, after a long illness.

Marguerite Moreno

Marguerite Moreno, 77, noted French actress, died July 14 in her home in southern France. Until only a few months before her death, she was active on the stage and screen.

Paramount Short Explains Canada

Paramount on Tuesday in New York screened its "entertainment-documentary," "Neighbor to the North," sponsored by the Motion Picture Association.

Running 13 minutes, the short endeavors by use of live action, cartoons, scenics and industrial clips to explain the Canadian situation to the American public. This situation is summed up as a lack of dollars, which caused the Canadian Government last winter to cut imports from the United States. It is explained that Canadians hope to build their dollar reserve by less spending, resumption of European trading, aided by the Marshall Plan; that they hope to build up industry, and welcome tourists. Actor Ralph Forbes does the explaining, in dialogue with "an American," Walter Abel, and in off-screen narration. The result is somewhat pedagogical.

The short is proof of the motion picture industry's good will and a recognition of the forebearance of the Canadian Government, which might have hampered the industry as other countries have done, Francis S. Harmon, MPA vice-president, told the viewers. Oscar Morgan, Paramount short subjects manager, said he ordinarily opposed documentaries but has come to a broader view, believing that the short is a forerunner of additional explanation by the industry of events troubling the world.—F. E. S.

McCarthy Productions Plan Three Pictures a Year

Glenn McCarthy Productions, a new independent company, with headquarters at the Goldwyn studio in Hollywood, plans to produce three features annually, each budgeted at about $800,000, according to Robert Paige, co-producer. In New York last week on a talent search, Mr. Paige said the first production will be "The Green Promise," set to go before the camera August 15. "You Can't Do That" is expected to go into production November 1. Mr. McCarthy is a Houston oil man and industrialist who is president and chief stockholder of McCarthy Productions. Monty Collins is associated with Mr. McCarthy and Mr. Paige.

20th Century-Fox Seeks to Amend Television Plea

Twentieth Century-Fox last week petitioned the Federal Communications Commission in Washington to amend its San Francisco television application in order to include plans for an auxiliary studio in Oakland, Cal. Details of the proposed $45,000 studio were first discussed at FCC hearings last month, but with the understanding that final approval was yet to be determined on the question of whether the company should be permitted to alter its application at a later date.

RKO RADIO PICTURES INC. *Trade Showings* OF THREE PRODUCTIONS

	RACHEL AND THE STRANGER*	VARIETY TIME	THE PEARL
ALBANY Fox Projection Room 1052 Broadway	Mon. 8/2 10:30 A.M.	Mon. 8/2 2:30 P.M.	Tues. 8/3 10:30 A.M.
ATLANTA RKO Projection Room 195 Luckie Street N.W	Mon. 8/2 10:30 A.M.	Mon. 8/2 2:30 P.M.	Tues. 8/3 10:30 A.M.
BOSTON RKO Projection Room 122 Arlington Ave.	Mon. 8/2 10:30 A.M.	Mon. 8/2 2:30 P.M.	Tues. 8/3 10:30 A.M.
BUFFALO Motion Pic. Op. Sc. Rm. 498 Pearl Street	Mon. 8/2 10:30 A.M.	Mon. 8/2 2:30 P.M.	Tues. 8/3 10:30 A.M.
CHARLOTTE Fox Projection Room 308 So. Church St.	Mon. 8/2 2:00 P.M.	Mon. 8/2 3:30 P.M.	Tues. 8/3 2:00 P.M.
CHICAGO RKO Projection Room 1300 So. Wabash Ave.	Mon. 8/2 10:30 A.M.	Mon. 8/2 2:30 P.M.	Tues. 8/3 10:30 A.M.
CINCINNATI RKO Projection Room 12 East 6th Street	Mon. 8/2 8:00 P.M.	Mon. 8/2 9:30 P.M.	Tues. 8/3 8:00 P.M.
CLEVELAND Fox Projection Room 2219 Payne Ave.	Mon. 8/2 10:30 A.M.	Mon. 8/2 2:30 P.M.	Tues. 8/3 10:30 A.M.
DALLAS Fox Projection Room 1803 Wood St.	Mon. 8/2 10:30 A.M.	Mon. 8/2 2:30 P.M.	Tues. 8/3 10:30 A.M.
DENVER Paramount Proj. Room 2100 Stout St.	Mon. 8/2 2:00 P.M.	Mon. 8/2 3:30 P.M.	Tues. 8/3 2:00 P.M.
DES MOINES Fox Projection Room 1300 High Street	Mon. 8/2 10:30 A.M.	Mon. 8/2 2:30 P.M.	Tues. 8/3 10:30 A.M.
DETROIT Blumenthal Proj. Room 2310 Cass Ave.	Mon. 8/2 10:30 A.M.	Mon. 8/2 2:30 P.M.	Tues. 8/3 10:30 A.M.
INDIANAPOLIS Universal Proj. Room 517 North Illinois St.	Mon. 8/2 1:00 P.M.	Mon. 8/2 3:00 P.M.	Tues. 8/3 1:00 P.M.
KANSAS CITY Paramount Proj. Room 1800 Wyandote	Mon. 8/2 10:30 A.M.	Mon. 8/2 2:30 P.M.	Tues. 8/3 10:30 A.M.
LOS ANGELES RKO Projection Room 1980 S. Vermont Ave.	Mon. 8/2 2.30 P.M.	Mon. 8/2 10:30 A.M.	Tues. 8/3 2:30 P.M.
MEMPHIS Fox Projection Room 151 Vance Ave.	Mon. 8/2 10:30 A.M.	Mon. 8/2 2:30 P.M.	Tues. 8/3 10:30 A.M.
MILWAUKEE Warner Projection Room 212 W. Wisconsin Ave.	Mon. 8/2 10:30 A.M.	Mon. 8/2 2:30 P.M.	Tues. 8/3 10:30 A.M.
MINNEAPOLIS Fox Projection Room 1015 Currie Ave.	Mon. 8/2 10:30 A.M.	Mon. 8/2 2:30 P.M.	Tues. 8/3 10:30 A.M.
NEW HAVEN Fox Projection Room 40 Whiting Street	Mon. 8/2 10:30 A.M.	Mon. 8/2 2:30 P.M.	Tues. 8/3 10:30 A.M.
NEW ORLEANS Fox Projection Room 200 So. Liberty Street	Mon. 8/2 10:30 A.M.	Mon. 8/2 2:30 P.M.	Tues. 8/3 10:30 A.M.
NEW YORK Normandie Theatre 53rd St. & Park Ave.	Mon. 8/2 10:30 A.M.	——— ———	——— ———
NEW YORK RKO Projection Room 630 9th Ave.	——— ———	Mon. 8/2 2:30 P.M.	Tues. 8/3 2:30 P.M.
OKLAHOMA CITY Fox Projection Room 10 North Lee Street	Mon. 8/2 10:30 A.M.	Mon. 8/2 2:30 P.M.	Tues. 8/3 10:30 A.M.
OMAHA Fox Projection Room 1502 Davenport Street	Mon. 8/2 10:30 A.M.	Mon. 8/2 2:30 P.M.	Tues. 8/3 10:30 A.M.
PHILADELPHIA RKO Projection Room 250 N. 13th Street	Mon. 8/2 10:30 A.M.	Mon. 8/2 2:30 P.M.	Tues. 8/3 10:30 A.M.
PITTSBURGH RKO Projection Room 1809-13 Blvd. of Allies	Mon. 8/2 1:30 P.M.	Mon. 8/2 3:30 P.M.	Tues. 8/3 1:30 P.M.
PORTLAND Star Film Exchange 925 N.W. 19th Ave.	Mon. 8/2 10:30 A.M.	Mon. 8/2 2:30 P.M.	Tues. 8/3 10:30 A.M.
ST. LOUIS S'Renco Proj. Room 3143 Olive Street	Mon. 8/2 2.30 P.M.	Tues. 8/3 11:30 A.M.	Wed. 8/4 11:30 A.M.
SALT LAKE CITY Fox Projection Room 216 East 1st South Street	Mon. 8/2 1:00 P.M.	Mon. 8/2 2:30 P.M.	Tues. 8/3 1:00 P.M.
SAN FRANCISCO RKO Projection Room 251 Hyde Street	Mon. 8/2 10:30 A.M.	Mon. 8/2 2:30 P.M.	Tues. 8/3 10:30 A.M.
SEATTLE Jewel Box Proj. Room 2318 2nd Ave.	Mon. 8/2 10:30 A.M.	Mon. 8/2 2:30 P.M.	Tues. 8/3 10:30 A.M.
SIOUX FALLS Hollywood Theatre 212 No. Phillips Avenue	Mon. 8/2 10:00 A.M.	Mon. 8/2 9:00 A.M.	Tues. 8/3 10:00 A.M.
WASHINGTON Fox Projection Room 932 New Jersey Ave.	Mon. 8/2 10:30 A.M.	Mon. 8/2 2:30 P.M.	Tues. 8/3 10:30 A.M.

*Also latest "This Is America", "LETTER TO A REBEL"

STARR TALKS SCREEN ON THE PLUS SIDE

by RED KANN

Martin Starr, motion picture commentator for WINS, New York, 50,000-watt station of Crosley Broadcasting Corp., talks 9,000 words each week into the microphone and manages to have them reflect the plus side of the industry. It's policy with him.

He operates on the premise that he is reporting a worthwhile industry made up, in the main, of worthwhile individuals whose activities are news in which his estimated audience of approximately 500,000 in Metropolitan New York are interested.

That is considerably more than may be said about other commentators with network outlets and audiences far outrunning Starr's. There is another reason which enters his approach: His conviction that most radio reporting of motion pictures is bad because it is deposited in the hands of poor reporters who indulge in half-truths and editorializing based on lack of facts, in frequent instances.

"Movie Starr Dust" is what Starr calls his thrice weekly, 15-minute broadcast. On the air from 7 to 7:15 P.M. each Monday, Wednesday and Friday, this commentator with a plus outlook makes concessions to romance, drama, corn or "schmaltz" since color added to fact is what he finds his audience wants. But the distinguishing mark of his method seems to be found in his adherence to reportage drawn from the facts backed up by the required leg work tieing loose ends into detail which either makes or breaks a story.

Here is his account of what he saw and reported on the recent fuss at the Roxy over "The Iron Curtain":

"I waited for this controversial film to reach its first run. I went to the Roxy to catch it again. This time, for company, I had 6,000 paying customers. Where the big advertising splashes left off in the amusement section, the front pages picked up. The dramatic headlines thundered their way onto the front pages with the force of a Thor. Banner heads like: 'Stench Bombs in Audience', 'Fist Fights in the Streets', 'Special Police Detail Keeps Order' played themselves out like so much reverse English at the box-office. If they sold papers, they didn't sell tickets.

"I viewed the picture again, interviewed some of the police detail, hung around the lobby and found an altogether different story. There was peace. A rather gentle, orderly atmosphere pervaded the inner portals of the theatre. It reflected the condition that prevailed in the street. I incorporated all these facts in my broadcast. The air time of the review—one minute. The color, the news, the facts—another minute. As some of the theatre attaches said, 'It helped people appreciate that they weren't taking their life in their hands if they came anywhere near the Roxy'. But, I paid five hours of time for the price of a two minute news item."

MARTIN STARR

Apparently what Starr does, and some other commentators functioning in the same sector of broadcasting do not, is this:

"The backbone of your programs, is of course, the straight job of reporting. And that is not paste-pot-and-scissors job, if it is to be done right. A reporter does not have to go sentimental to say, that to cover films for radio, he's got to approach his assignment as one who loves his work and respects the industry in which he treks his beat. Although you're not expected to do a Horatius at the bridge, there are times when the industry that you cover needs the defense against those who fail in their commitment to get the facts, check their truth, do an honest job of straight reporting. Your audience is entitled to more than fiction.

"There is a school, and quite successful at that, that follows a format that deals with open letters to the public, editorials, preachments, messages. I've always felt that such operation does not fall within the realm of straight, close-to-the-news reporting. The pundits in their high-pitched staccato tempo who mount the kilocycles proclaiming to their vast audiences that they have thus been vested with power to preach, pontificate, editorialize ultimately will be fooling themselves.

"They are failing their following in their first commitment to it—to entertain. And no school teacher with a long, sharp ruler ready to whack the daylights out of a favorite of the children (the 90,000,000 admissions weekly) has ever been too popular too long. This business of playing Mother Grundy to grown-ups may sell depilatories, but it still smells to high heaven of putrid radio coverage of the most dramatic, romantic, exciting beat—Hollywood."

IN NEWSREELS

MOVIETONE NEWS—Vol. 31, No. 57—Democratic convention in Philadelphia.

MOVIETONE NEWS—Vol. 31, No. 58—Security Council forces Palestine truce. . . .Nation mourns Gen. Pershing. . . . "Dixiecrats" Convention. . . . The East-West crisis. . . . Rome: Shooting of Togliatti. . . . Baseball: Leo Durocher new manager of Giants. . . . Racing: $100,000 Gold Cup event.

NEWS OF THE DAY—Vol. 19, No. 291—Democratic convention's dramatic highlights; victory for Truman. . . . Death calls General Pershing. . . . Athletes sail for Olympics.

NEWS OF THE DAY—Vol. 19, No. 292—America's tribue to Gen. Pershing. . . . Showdown near in Berlin. . . . Togliatti shot. . . . Anti-Truman forces name on ticket. . . . Baseball sensation. . . . Football season on the way.

PARAMOUNT NEWS—No. 94—Democratic convention in Philadelphia.

PARAMOUNT NEWS—No. 95—New truce for Palestine. . . .States Rights Convention names ticket. . . . Leo Durocher. . . . Pershing goes to rest.

UNIVERSAL NEWS — No. 161 — Democrats Truman and Barkley head 1948 ticket. . . . Racing thrills; midget autos, motorcycling in Holland.

UNIVERSAL NEWS—No. 162—Dixiecrat Governor Thurmond has State's Rights slate. . . . Gen. Pershing buried at Arlington. . . . Bernadotte leaves New York for Rhodes. . . . Big blast in Bristol, Va. . . . Los Angeles dons Spring training. . . . Air show in Chattanooga.

WARNER PATHE NEWS—No. 96—U. S. Olympic team sails. . . . General Pershing dead at 87. . . . Truman and Barkley nominated by Democrats . . . Great Events: Admiral Farragut.

WARNER PATHE NEWS—No. 97—Togliatti shot. . . . U. N. wins new Palestine truce. . . . Nation mourns General Pershing. . . . Rebel Democrats name ticket. . . . People in the News: Andrei Gromyko, Mrs. Josefina Guerrero, Anthony Eden. . . . Big League surprise. . . . Log-rolling champs.

TELENEWS DIGEST—Vol. 2, No. 29—Showdown in Europe? . . . Communist leader shot in Italy. . . . Israel—between truces. . . . Philippines: second year of independence. . . .Democratic walkout. . . . Wallace gets in condition . . . The Warrens—family portrait. . . . Last rites for General Pershing . . . Jap prison camp sadist found in U. S. . . . British ready for Olympics. . . . Baseball manager shakeup.

Petrillo Invites Producer Talks

James C. Petrillo, president of the American Federation of Musicians, has invited the producers to meet in Chicago early in August to begin discussions on a new basic studio contract. The present contract, covering some 340 musicians at eight studios, expires August 31.

While the union has refused to discuss in advance what specific demands it will make, it is believed that substantial wage increases will be sought.

An AFM spokesman said in New York last week that the negotiations would be held in Chicago so that the union negotiators might more easily attend the AFM convention scheduled for Chicago next month.

Studios, IATSE Modify Existing Contracts

Contracts covering costumers, lamp operators, film editors, grips, property men and first aid workers will be modified, according to an agreement reached last week between the International Alliance of Theatrical Employees and the major studios. The contracts will be modified to simplify payment of wages, but rates will remain the same.

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

BLONDIE'S ANNIVERSARY: Penny Singleton, Arthur Lake—Poor. "Blondies" are no good in this town. They are all alike. Played Tuesday, Wednesday, June 8, 9.—Winona Theatre, Winona, Kan.

DOWN TO EARTH: Rita Hayworth, Larry Parks—People here don't go in for fantasies. Many people remarked that they should have their money back. Played Sunday, Monday, June 13, 14.—Winona Theatre, Winona, Kan.

HER HUSBAND'S AFFAIRS: Lucille Ball, Franchot Tone—This is an unusually good musical comedy for the entire family. It is a good drawing picture for the box office and that is all that is necessary. Played Thursday, Friday, June 10, 11.—Mrs. J. M. Forte, Norjan Theatre, Olive Branch, Miss.

KEEPER OF THE BEES: Harry Davenport, Michael Duane—No star value. Although a popular subject, it won't stand alone. Played Friday, Saturday, June 11, 12.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

LONE WOLF IN MEXICO, THE: Gerald Mohr, Eric Blore—Just fair. Needs strong support. Played Friday, Saturday, June 11, 12.—Ralph Raspa, State Theatre, Rivesville, W. Va.

Eagle Lion

BLONDE SAVAGE: Leif Erickson, Gale Sherwood—Business was good but this picture had PRC stamped all over it. There wasn't much to it, except that it was different. Some of these Hollywood stars are no better than the kids you see in a high school play. Played Friday, Saturday, July 2, 3.—Ralph Raspa, State Theatre, Rivesville, W. Va.

ENCHANTED VALLEY, THE: Alan Curtis, Anne Gwynne—Business was average but this is a small town show and business should have been doubled easily. Although it looked like a bunch of amateurs put it together it did please most because of the animals. Played Sunday, Monday, July 4, 5.—Ralph Raspa, State Theatre, Rivesville, W. Va.

RETURN OF THE LASH: Al "Lash" LaRue, Al "Fuzzy" St. John—A fair little Western. He is very popular here and that Al St. John is one of the best Western comics.—J. N. Knowels, Capital Theatre, Gastonia, N. C.

WHISPERING CITY: Helmut Dantine, Mary Anderson—Lost my shirt in this deal. At least the few who came saw a good cartoon. Played Tuesday, Wednesday, June 15, 16.—Ralph Raspa, State Theatre, Rivesville, W. Va.

Film Classics

JUNGLE WOMAN: Evelyn Ankers, J. Carrol Naish—This picture certainly drew out the families. We did unusuallly well on this picture. Its mystery certainly keeps the crowd in suspense. It is an inexpensive picture and will really make money. Played Tuesday, June 29.—Mrs. J. M. Forte, Norjan Theatre, Olive Branch, Miss.

PACK UP YOUR TROUBLES: Laurel and Hardy—I can usually depend upon these boys for average business. They kept the audience in laughter throughout the 60 minutes. They attract so many kids they keep the adults away, otherwise business would be super. Played Friday, Saturday, June 25, 26.—Ralph Raspa, State Theatre, Rivesville, W. Va.

SON OF FRANKENSTEIN: Basil Rathbone, Boris Karloff—Frankenstein hasn't been around for quite some time so I gave this one "A" time. Expenses weren't high and business was good. So I have no complaints. It really doesn't deserve "A" time unless you have plenty of horror fans. Played Sunday, Monday, June 27, 28.—Ralph Raspa, State Theatre, Rivesville, W. Va.

Monogram

JIGGS AND MAGGIE IN SOCIETY: Joe Yule, Renie Riano—A very good comedy.—J. N. Knowels, Gastonia, N. C.

SCARLET CLUE, THE: Benson Fong, Sidney Toler—If you are having trouble getting late shows just try this one. We did nice business on this one. Charlie Chan always makes money here if not played too often. Played Saturday, late show, July 3.—Mrs. J. M. Forte, Norjan Theatre, Olive Branch, Miss.

Paramount

DESERT FURY: John Hodiak, Lizabeth Scott—This is a good picture and should do well at any playdate. The color is outstanding. Lizabeth Scott certainly did good acting in this picture. Played Sunday, Monday, June 20, 21.—Mrs. J. M. Forte, Norjan Theatre, Olive Branch, Miss.

DESERT FURY: John Hodiak, Lizabeth Scott—This feature was wonderful. The color and scenery were beautiful. It is a very good entertaining, action picture. Would like to see more like it. Played Sunday-Tuesday.—John W. Blevins, Wyoming Theatre, Mullens, W. Va.

RKO Radio

FORT APACHE: Henry Fonda, John Wayne, Shirley Temple—This can't miss in the action houses and needless to say we had a nice turnout here for the three days midweek. I can't brag too much on the picture itself but the star power should sell it anywhere. Played Wednesday-Friday, June 30-July 2.—Henley and Burris Smith, Imperial Theatre, Pocahontas, Ark.

I REMEMBER MAMA: Irene Dunne, Barbara Bel Geddes—This feature did O. K. here but it is entirely too long and draggy in spots. It is another costume picture that is hard to sell in our town but after receipts were counted we did above our average Sunday and Monday gross and that is what we are in the show business for. Played Sunday, Monday, June 27, 28.—Henley and Burris Smith, Imperial Theatre, Pocahontas, Ark.

MAGIC TOWN: James Stewart, Jane Wyman—With all sincerity, I really appreciate the good moral spirit of this show. It is good for the community. I wish we had more shows with such influence. It should be appreciated at any time. Played Sunday, Monday, June 27, 28.—Mrs. J. M. Forte, Norjan Theatre, Olive Branch, Miss.

PAINTED DESERT, THE: George Murphy, Ray Whitley—More like this and we won't have to worry about the box office.—J. N. Knowels, Capital Theatre, Gastonia, N. C.

Republic

COLORADO SUNSET: Gene Autry, Smiley Burnette—It is really swell to see a Western of this type. Autry's new Westerns must not have been as good for I found that the receipts on this Western much lower than the ones taken in by his reissues several years ago. Played Friday, Saturday, June 11, 12.—Ralph Raspa, State Theatre, Rivesville, W. Va.

COME IN COWBOYS: Bob Livingston, Ray Corrigan—I have found this series very entertaining. It is good for the weekend attendance. Played Friday, Saturday, June 25, 26.—Ralph Raspa, State Theatre, Rivesville, W. Va.

HIT PARADE OF 1947: Eddie Albert, Constance Moore—People liked this show although it didn't have the build up some of the shows have. Let's have more of this type of show.—Winona Theatre, Winona, Kan.

UNDER COLORADO SKIES: Monty Hale, Adrian Booth—Our film on this picture was not too plain and it seems that Monty Hale just did not draw the crowd too well. It is a good action picture but we did not do so good with it. Played Thursday, Friday, July 1, 2.—Mrs. J. Forte, Norjan Theatre, Olive Branch, Miss.

Screen Guild

BORDERLAND: William Boyd, Jimmy Ellison—This feature was below the standard set by Hoppy. Too long. Eighty-two minutes. Played Tuesday, Wednesday, June 8, 9.—Ralph Raspa, State Theatre, Rivesville, W. Va.

BURNING CROSS, THE: Hank Daniels, Virginia Patton—This is a fair feature. We played it three days on a double feature.—J. N. Knowels, Capital Theatre, Gastonia, N. C.

HOLLYWOOD BARN DANCE: Ernest Tubbs, Lori Talbott—I don't know how or why but this picture actually did business. With "Blondie" playing at my competitor's theatre and this corny show with a weak Western had me biting my fingernails. If your patrons want plenty of hillbilly music give them this. Many of my regular patrons didn't come and ask me why I was playing such a show. Their places were taken up by new faces. Now I wish I could keep these new faces coming. Played Friday, Saturday, June 18, 19.—Ralph Raspa, State Theatre, Rivesville, W. Va.

HOPALONG CASSIDY RETURNS: William Boyd, Andy Clyde—Although this runs 75 minutes, your patrons will find it to be one of Hoppy's best pictures. Received many favorable comments. It is a little different, the star kisses the girl. Played Friday, Saturday, July 2, 3.—Ralph Raspa, State Theatre, Rivesville, W. Va.

Universal

ALL MY SONS: Edward G. Robinson, Arlene Francis—Certainly not a holiday attraction that we booked it for. Plenty of walkouts on this as it is another serious drama that people don't care for. The people here are tired of this sort and want to laugh instead. The acting is swell in this but there is no entertainment. Played Sunday, Monday, July 4, 5.—Henley and Burris Smith, Imperial Theatre, Pocahontas, Ark.

DRACULA: Bela Lugosi—The trailer killed this one. Check it before you use it, otherwise the feature was swell. Haven't seen anything like it for a long time. Business just fair. Played Tuesday, Wednesday, June 8, 9.—Ralph Raspa, State Theatre, Rivesville, W. Va.

I STOLE A MILLION: George Raft, Claire Trevor—Good feature. Doubled with a Western and just took in enough for expenses. As one of my patrons said, "After paying my grocery bill on payday, I have little left for the movies." Played Tuesday, Wednesday, June 22, 23.—Ralph Raspa, State Theatre, Rivesville, W. Va.

MARSHAL OF GUNSMOKE: Tex Ritter, Russell Hayden—This is one of the better Westerns produced at Universal City, the best equipped studio for Western production. Played it. It is strong enough to stand alone for Saturday.—J. N. Knowels, Capital Theatre, Gastonia, N. C.

MARSHALL OF GUNSMOKE: Tex Ritter, Russell Hayden—This star was in a town nearby a week or

(*Continued on following page*)

OF COURSE

your audience
will love...

"TEXAS, BROOKLYN and HEAVEN"

sent from UA

Short Product in First Run Houses

NEW YORK—Week of July 19

ASTOR: Calgary Stampede.....Warner Bros.
Teen Age Tars........................RKO
Feature: Melody Time....................RKO
CAPITOL: Cape Breton Island.........MGM
A Bear and a Hair...................MGM
Feature: Fort Apache.......................RKO
CRITERION: Gene Krupa & Orch....Columbia
Candid Microphones ....Columbia
Feature: Canon City..................Eagle Lion
GLOBE: Everglades Adventure.20th Cent.-Fox
Little Blubber Mouse..........Warner Bros.
Feature: Fury at Furnace Creek.....20th Cent.-Fox
MUSIC HALL: Donald's Dream Voice....RKO
Feature: The Emperor Waltz..........Paramount
PARAMOUNT: Unusual Occupations, No. 5 Paramount
Popular Science, No. 6..........Paramount
Feature: A Foreign Affair............Paramount
RIVOLI: Neighbors to the North...Paramount
Feature: So Evil My Love............Paramount
ROXY: Mystery in the Moonlight 20th Cent.-Fox
Majesty of Yellowstone.......20th Cent.-Fox
Feature: The Street With No Name.20th Cent.-Fox
STRAND: Bugs Bunny Rides Again 20th Cent.-Fox
A Nation on Skis............20th Cent.-Fox
Feature: Key Largo................Warner Bros.
WINTER GARDEN: Copa Carnival..Universal
Tex Williams & Orchestra.........Universal
Feature: Man-Eater of Kumaon..........Universal

CHICAGO—Week of July 19

APOLLO: Gypsy Holiday.........Paramount
Feature: Deep Waters............20th Cent.-Fox
GARRICK: Headliners ....Paramount
Adventures in Silverado ....Columbia
Feature: The Black Arrow.............Columbia
PALACE: Superman ....Columbia
Feature: I Remember Mama...............RKO
ROOSEVELT: Winter Draws On...Paramount
Feature: Mickey ....Eagle Lion
UNITED ARTISTS: Upstanding Sitter Warner Bros.
Feature: On Our Merry Way......United Artists

(Continued from preceding page)

so ago. Had he toured the countryside a little it would have done him some good. He is next to bottom on my list. This Western proved it, although it was good. Played Tuesday, Wednesday, June 22, 23.—Ralph Raspa, State Theatre, Rivesville, W. Va.

Warner Bros.

ADVENTURES OF ROBIN HOOD: Errol Flynn, Olivia de Havilland—Yes, this is another reissue and it did good business. Further, this comment comes from our audiences: "Why don't they make pictures like these older ones that you are playing?" And we have to say regretfully, "Lady, we don't know." In the past you had to apologize for playing an old picture but no more. The reaction has been favorable on every reissue that we have played. You can't fill your program, I know, but we are slipping in about two a month of the best that we can secure and it is paying off.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

APRIL SHOWERS: Jack Carson, Ann Sothern—Boy, did I exploit this one. Ten minutes after the show started I had Mother Nature bring me a terrific shower which washed away my receipts. Poorest Sunday gross in months and Monday was only average. The show was made especially for the family trade. Played Sunday, Monday, June 6, 7.—Ralph Raspa, State Theatre, Rivesville, W. Va.

ROBIN HOOD: Errol Flynn, Olivia de Havilland—How in the world could such a super show fail to do even average business Why don't they make something like this more often? It was swell to see Errol Flynn and Olivia de Havilland together again. Warners ought to get wise and give Flynn some adventure stories to star in. There have been only a few pictures made to compare with this one since it was first made 10 years ago. Played Sunday, Monday, June 13, 14.—Ralph Raspa, State Theatre, Rivesville, W. Va.

TO THE VICTOR: Dennis Morgan, Viveca Lindfors—Below average feature. Dennis Morgan is well liked here but you would never know it by the receipts taken in. Leave Dennis to musicals. Played Sunday, Monday, June 20, 21.—Ralph Raspa, State Theatre, Rivesville, W. Va.

VALLEY OF THE GIANTS: Wayne Morris, Claire Trevor—Let's have more of this type of reissue. Business only fair but it really pleased. It's an oldtimer having all the necessary elements for good entertainment. It's an all-action show. Played Tuesday, Wednesday, June 29, 30.—Ralph Raspa, State Theatre, Rivesville, W. Va.

Short Features

Columbia

TWO NUTS IN A RUT: All Star Comedies—Listen, you highbrow exhibitors, you don't know what you are missing if you don't play this laugh-getter.—J. N. Knowels, Capital Theatre, Gastonia, N. C.

MGM

CAT FISHING: Tom and Jerry Cartoons—A good reissue cartoon.—A. L. Burke, Jr., Venita Theatre, Herculaneum, Mo.

Paramount

DOG CRAZY: Speaking of Animals—This is one of the best one-reel comedies I have seen in a long time. It runs 10 minutes. Be sure and book it.—J. N. Knowels, Capital Theatre, Gastonia, NN. C.

RKO Radio

CHIP AN' DALE: Walt Disney Cartoons—This is really a swell cartoon. It's one for the whole audience.—Ralph Raspa, State Theatre, Rivesville, W. Va.

FOUL HUNTING: Walt Disney Cartoons—This was fair.—Ralph Raspa, State Theatre, Rivesville, W. Va.

GOLF DOCTOR: Sportscope—A waste of film for the distributor; a waste of money for me, and a waste of time for my audience. They aren't interested in golf here.—Ralph Raspa, State Theatre, Rivesville, W. Va.

Universal

A BIT OF BLARNEY: Sing and Be Happy Series—This was fair. This series is over-priced but that's true for almost everything in this business.—Ralph Raspa, State Theatre, Rivesville, W. Va.

CHAMPAGNE MUSIC: Name-Band Musicals—Good musical short.—Ralph Raspa, State Theatre, Rivesville, W. Va.

FIGHT OF THE WILD STALLION: Two-Reel Specials—This was sold as a special. Why, I don't know. I thought it was in color and advertised it as such. Both my audience and I got hooked.—Ralph Raspa, State Theatre, Rivesville, W. Va.

Serial

Republic

DICK TRACY RETURNS: 15 Episodes — If your Saturday business is off, try this. It helped mine.—J. N. Knowels, Capital Theatre, Gastonia, N. C.

Merge Two Agencies

Levee-Stark Agency and Century Artists have arrived at an agreement involving a merger of the New York and Hollywood offices of Century Artists with the Hollywood office of Levee-Stark, it was announced last week. Plans for construction of a building in Beverly Hills have been formulated, but both offices will retain their present locations for the time being.

Segal With "Isreal Today"

Bernard B. Segal has been placed in charge of the 16mm non-theatrical distribution of the forthcoming monthly news review, "Israel Today," it has been announced by Norman Lourie, president of Palestine Films, Inc. Mr. Segal will handle the distribution of the series in cooperation with the National Jewish Welfare Board and similar organizations.

Legion of Decency Passes On 18 New Pictures

The National Legion of Decency this week reviewed 18 pictures, of which it placed six in Class A-1, unobjectionable for general patronage; 10 in Class A-2, unobjectionable for adults; and two in Class B, pictures found to be morally objectionable in part.

In Class A-1 were: "Back Trail," "A Date With Judy," "Range Renegades," "16 Fathoms Deep," "The Spiritualists," "Triggerman." In Class A-2: "Coroner Creek," "Hamlet," "Michael O'Halleran," "Night Has a Thousand Eyes," "Night Unto Night," "The Pitfall," "So Evil, My Love," "Tap Roots," "Texas, Brooklyn, and Heaven" and "Train to Alcatraz."

In Class B were: "Blind Desire," and "Walls of Jericho." The first named, a French picture, was first placed in Class C, condemned, for suggestive lines and situations. Revisions made for domestic prints warranted a change to Class B, the Legion said. As for "Walls of Jericho," "it tends to condone actions dangerous to the permanence of marriage," the National Legion of Decency said.

French - Made Short Tells of Education of Orphans

"The Children's Republic" is a 23-minute subject which depicts the life and education of a group of Paris orphans. The narration is by Madeleine Caroll. The camera records Miss Caroll's visit to the orphan home and explains that youthful vagrants are taken to this miniature republic which is entirely governed by the children. They choose the subjects they are to study and the laws to govern themselves. This, an informative subject dealing with the problem of homeless children, is interestingly presented. It is being released by A. F. Films, Inc. and is available for showings on 35mm, 16mm and television.

—M. R. Y.

OF COURSE
you'll make money with...
"TEXAS, BROOKLYN and HEAVEN"
sent from UA

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

WALTER BROOKS, Director

Michael Piccirillo, known to the Round Table for his contributions from Loew's Dyckman theatre, New York, recently moved to Hartford to take over the Center theatre, which, as he phrases it, is located "around the bend" from the main stem. Mike is now engaged in bringing the folks "around the bend" to the Center and his part of Main Street. And thereby hangs a tale.

For it looks from where we sit as though Mike were in trouble. He used a couple of forceful words—"Clean Up"—in his persuasion of nearby merchants to cooperate in his drive for better business. But it also appears as though the showmen in him would triumph. He runs a display ad which is a masterpiece of diplomacy. He repeats the "Clean Up" slogan, and makes 'em like it. He offers the Center for meetings and discussion of how to do the job.

And Mike displays another smooth piece of showmanship, in taking over in a new spot. He starts off by addressing his new neighbors in the interest of the former manager, Jack Simons, also a member of the Round Table, who is leaving for New York. The copy reads "Jack asked us to say 'So long' and thanks to many Hartford friends," and this is signed by Mike Piccirillo and staff, which is both farewell and salute by a friendly manager who will keep old friends and make new ones in his new location.

* * *

¶ *Newsviews,* bulletin of Fox West Coast theatres, says "You can blame it on inflation, deflation, war effects, adjustment, the international situation or presidential politics, but it still adds up to the same thing—you can't get by any longer on what used to be enough. It takes added push, extra effort, harder thinking, more ideas, better all-around operation, these days. And that's not a sermon, it's a suggestion."

SUCCESS STORY

The front of the book this week carries the news story of Charley Hacker's assignment to the executive staff of the Radio City Music Hall in New York.

Charley is one of the youngest to win the Quigley Grand Award. Others have taken the Silver Plaque within a few years of his present age, but we believe he holds this record, along with his others. He is also one who has had two promotions since he won top honors for 1947, at the Waldorf-Astoria, last March. Since that date, he was named a district manager with the Standard Theatres circuit in Wisconsin, under L. F. Gran.

It's a source of satisfaction, of genuine pleasure and great pride, to be able to announce that our prize winner also wins this assignment to New York's best show window for motion pictures. We know he won this last honor purely on the good impression he made here, with Gus Eyssell, as a Quigley Award winner, and he fulfilled Mr. Eyssell's idea of a staff member.

We think every member of the Round Table, every one who knows Charley Hacker, every contender for the Quigley Awards should be glad of this development. It proves the substance of the Quigley competition; it shows the way in which good men are encouraged and rewarded.

¶ We like the community spirit of Gilbert Rathman's hometown paper, which carries this slogan in a box on its masthead: "The Marion *Sentinel* is the only paper in the world that is published in the interests of Marion, Iowa, and surrounding countryside." City folks may think such a statement isn't meant seriously, but that's because they don't understand country ways.

¶ It may prove something of interest to showmen, but what do you think is the best attraction for visitors in New York, literally, next to the Radio City Music Hall? Well, it's diagonally across the street, and it has the tourists standing four deep, looking in a window, watching a gentleman from Georgia frying ham and eggs! Statistics prove that 250,000 visitors travel an average of 250 miles, every day in the year, to see New York—and we'll gamble every one of them rushed off without his breakfast, in order to see such an extraordinary sight. Ham and eggs have taken the showmanship laurels from Child's griddle cakes.

* * *

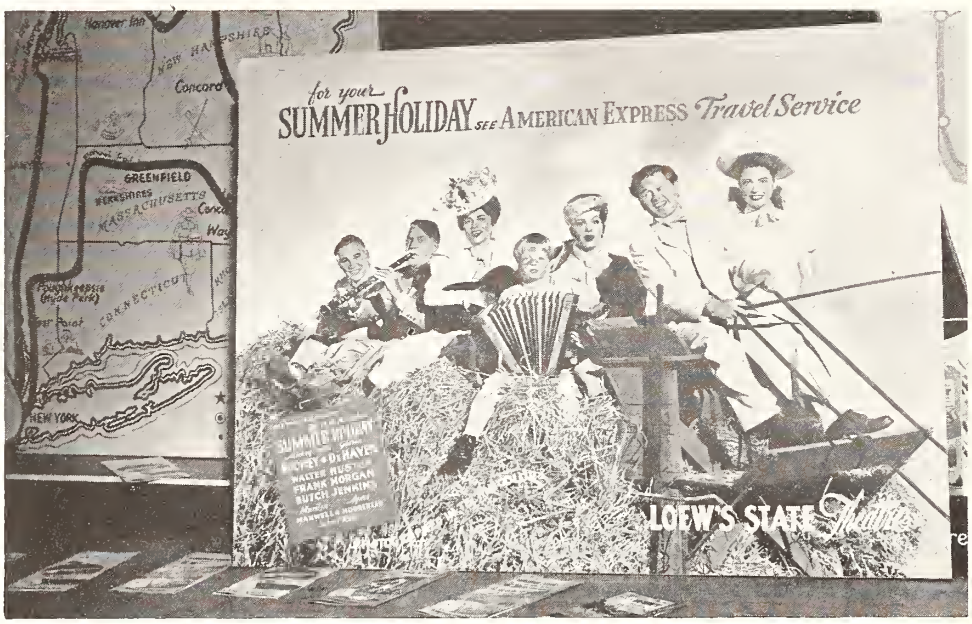
¶ Earle M. Holden has obtained a public relations result in Hickory, N. C., that can set the pace for others. He writes that for the first time in the history of Lenoir Rhyne College, the baccalaurate sermon was delivered from the stage of the Center theatre. The weather was warm, and the college auditorium had no air conditioning, so the faculty and student body, numbering over 1,000, enjoyed the hospitality of the local theatre. Now a convention of Lutheran missionaries, associated with the college, will occupy the theatre on another Sunday morning, and this will also be broadcast, as was the sermon.

* * *

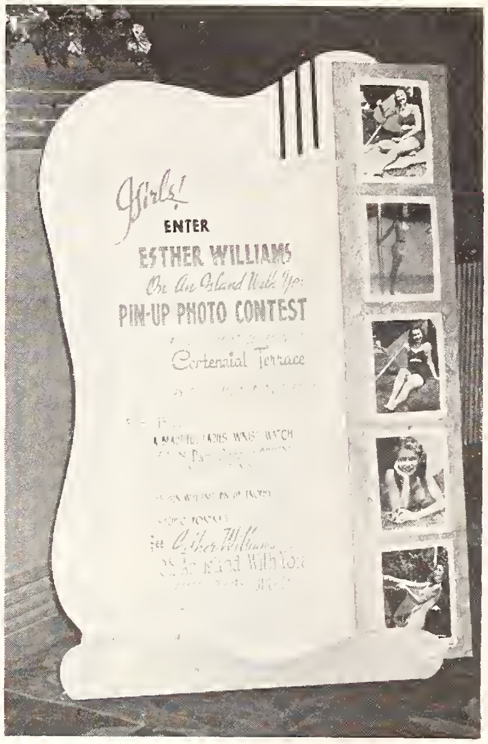
¶ Marc J. Wolf, of the Y. & W. Management Corporation, operating theatres throughout Indiana for nine different theatre groups, has been a member of the Round Table since 1929, and an old friend of ours, on tour of the various Allied conventions in the past. He now encourages his managers to send in their exploits for the Round Table, as entries for the Quigley Awards. We value his continued interest and cooperation. *Walter Brooks*

Holiday for Showmen

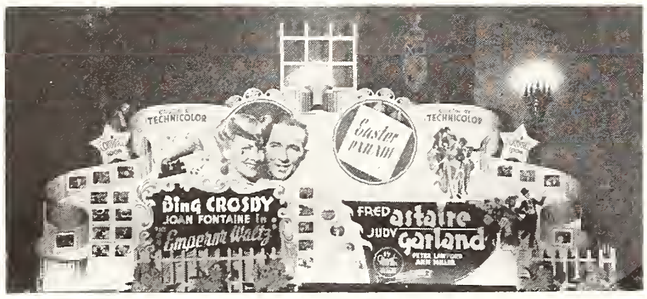
You Can Really Enjoy Your Vacation While You Stay Right on The Job


for your SUMMER HOLIDAY SEE AMERICAN EXPRESS Travel Service
NEW HAMPSHIRE
Concord
GREENFIELD
BERKSHIRES
MASSACHUSETTS
CONNECTICUT
NEW YORK
WALTER HUSTON
FRANK MORGAN
BUTCH JENKINS
LOEW'S STATE Theatre

This interesting display, blown-up from a publicity still on the picture, advertised "Summer Holiday" in the window of American Express Travel Bureau, on Fifth Avenue, New York, as well as at Loew's State theatre.

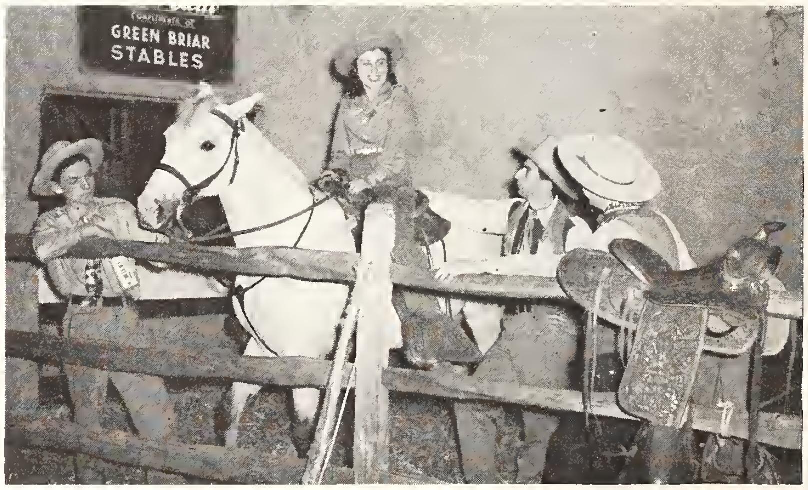

Girls!
ENTER
ESTHER WILLIAMS
On An Island With You
PIN-UP PHOTO CONTEST
Centennial Terrace

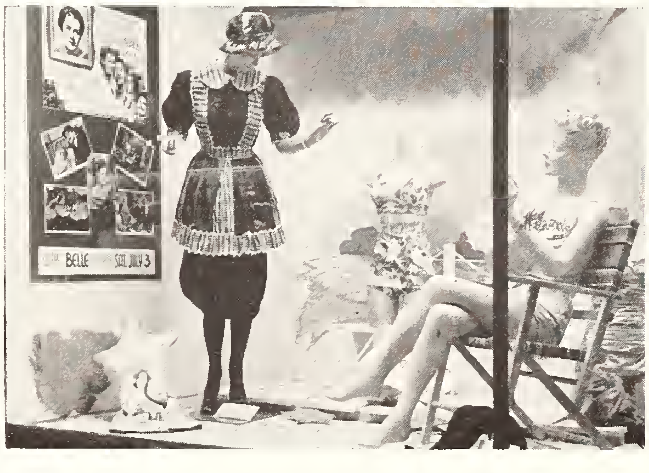
Abe Ludacer's "Pin-Up" Photo Contest to advertise "On An Island With You" at Loew's Valentine theatre, Toledo, had a local photographer willing to make photos gratis of contestants in bathing suits. No doubt but that such photographs of your own patrons make excellent lobby display and bring business to the box office.

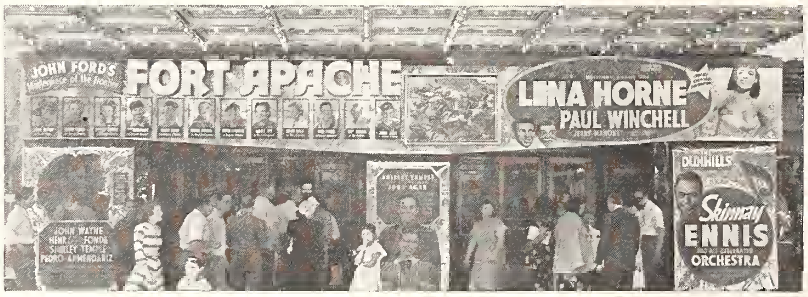

TECHNICOLOR
Bing CROSBY
JOAN FONTAINE in
Emperor Waltz
Easter PARADE
TECHNICOLOR
FRED astaire
JUDY garland

Frank A. Hensen, manager of Loew's Akron theatre, built this attractive lobby display, 34 feet wide, and just as handsome, to exploit two coming attractions.

Real wild west, from manager Bill Stewart of Reade's Paramount theatre, Plainfield, N. J., who staged this display (at right) in the theatre, for "Albuquerque".


GREEN BRIAR STABLES


BELLE
SAT. JULY 3


JOHN FORD'S
FORT APACHE
LENA HORNE
PAUL WINCHELL
Skinnay ENNIS
ORCHESTRA

The "old look" and the "new look" in bathing suits, displayed by manager Geo. A. Forhan at the Belle theatre, Bellville, Ontario, for "I Remember Mama" (at left).

Strong display at the street front of the Capitol theatre on Broadway, New York, for "Fort Apache" is done in bright copper colored materials.

QUIGLEY AWARDS CONTENDERS

SYDNEY ALLDRIDGE
Pavilion
Sterchley, Eng.

ALFRED A. ALLEN
Radion
Lincoln, Eng.

S. T. BARONTINI
Rex, Bedminster, Eng.

J. W. BEACH
Appalachian
Boone, N. C.

H. BEDFORD
Palace, Derby, Eng.

GEORGE BERNARD
Odeon, Bury, Eng.

HUGH S. BORLAND
Louis, Chicago, Ill.

KENNETH BOWDEN
Carlton, Salford, Eng.

JOSEPH BOYLE
Poli, Norwich, Conn.

ALBERT W. BROGDEN
Jefferson
Oak Ridge, Tenn.

LEE J. BUTKEWITZ
Forsythe
East Chicago, Ind.

IRVING CANTOR
Eckel, Syracuse, N. Y.

J. V. CAUDILL, JR.
Parkway
West Jefferson, N. C.

LOU COHEN
Poli, Hartford, Conn.

W. C. CUNDIFF
Ottawa, Miami, Okla.

D. DARRAGH
Odeon, Penge, Eng.

BOB DEITCH
DeWitt, Bayonne, N. J.

JACK DEMOS
Lex, Chicago, Ill.

C. DRYSDALE
Capitol
Edinburgh, Scotland

RICHARD FELDMAN
Paramount
Syracuse, N. Y.

M. FITZGIBBONS
Roosevelt
Flushing, N. Y.

WM. R. GAMBLE
Liberty, Spokane, Wash.

ARNOLD GATES
Stillman, Cleveland, O.

E. V. GLENISTER
Regent
Bournemouth, Eng.

WALLY GOLDSTEIN
Waldorf, Brooklyn, N. Y.

ALICE GORHAM
United Detroit Theatres
Detroit, Mich.

WILLIAM GRAHAM
President, Detroit, Mich.

CHARLES GRISWOLD
Lincoln
Union City, N. J.

JOHN J. HANEY
Patio, Freeport, Ill.

AL HATOFF
Ritz, Brooklyn, N. Y.

ELMER HECHT
Park, Tampa, Fla.

FRANK HENSON
Loew's, Akron, O.

L. A. KEENE
Vaudeville
Reading, Eng.

SID KLEPER
College
New Haven, Conn.

HERMAN KOPF
Waller, Laurel, Del.

R. KOUTNIK
Palace, Milwaukee, Wis.

GEORGE KRASKA
Kenmore, Boston, Mass.

A. J. LAURIE
Odeon, Toronto, Can.

NORMAN LEVINSON
College
New Haven, Conn.

ABE LUDACER
Valentine, Toledo, O.

W. R. McCORMACK
Elco, Elkhart, Ind.

P. E. McCOY
Miller, Augusta, Ga.

S. R. McMANUS
Odeon, Kingston, Can.

LOUIS E. MAYER
Palace, Chicago, Ill.

EDWARD MECK
Hillstreet
Los Angeles, Calif.

JOHN MISAVICE
Forest, Forest Park, Ill.

BEN MORTENSON
Fox, LaPorte, Ind.

LOUIS NYE
Hoosier, Whiting, Ind.

VINCENT F. O'LEARY
Majestic
E. St. Louis, Ill.

LESTER POLLOCK
Loew's, Rochester, N. Y.

ROBERT R. PORTLE
Poli, Worcester, Mass.

ROY C. PRYTZ
Granada, Duluth, Minn.

E. A. PYNE
Keith's, Cleveland, O.

G. E. RATHMAN
Marion, Marion, Iowa

H. W. REISINGER
Loew's, Dayton, O.

REYNOLDS ROBERTS
Ritz, Tunstall, Eng.

MORRIS ROCHELLE
Strand
Far Rockaway, N. Y.

GABRIEL ROSENTHAL
Culver, Brooklyn, N. Y.

KEN ROWLAND
Odeon
Weston-Super-Mare

JOHN V. SANDERS
Odeon
Morecambe, Eng.

MATT SAUNDERS
Poli, Bridgeport, Conn.

DELMAR SHERRILL
Playhouse
Statesville, S. C.

JACK SIDNEY
Century, Baltimore, Md.

E. WAYNE SINGER
Capitol, Whiting, Ind.

BOYD SPARROW
Loew's
Indianapolis, Ind.

A. HENRY STOBIE
Gaumont, Essex, Eng.

F. J. STUDD
Clifton
Wellington, Eng.

AL SWETT
Dixie, Jacksonville, Fla.

ARTHUR TURNER
Heilig, Eugene, Ore.

LEONARD TUTTLE
Laurelton
Laurelton, N. Y.

LEN UTECHT
Essaness Lake
Chicago, Ill.

DICK WAREING
Trent, Trenton, N. J.

DONALD WATTS
Rideau, Ottawa, Can.

HARRY A. WIENER
Smalley's
Johnstown, N. Y.

ANSEL WINSTON
Coliseum
New York, N. Y.

NATE WISE
Grand, Cincinnati, O.

Round Table

Paul Townsend, manager of the Midwest theatre, Oklahoma City, Okla., secured several thousand complimentary post cards from the distributor and had them mailed from New York to his mailing list, to advertise "Give My Regards to Broadway" . . . Vic Sicilia, manager of the Rivoli theatre, Muncie, Ind., found an 1870 "pumper" to exploit the Metro short "Going to Blazes" and Manager S. M. Pierce, of the Berea theatre, Berea, Ohio, had the fire department parading with banners for the same short film . . . Leslie G. Jefferies, asst. manager of the Elgin theatre, Ottawa, Canada, is a new member of the Round Table. . . . George Cocket, at the Skouras Steinway theatre, Astoria, L. I., built a summer display with seven canaries and seven live chicks, plus goldfish and turtles in a simulated brook. . . . Bernie Seiden passed out birthday cake in the lobby of Century's Sunnyside theatre in Long Island City to celebrate the theatre's 13th anniversary . . . Eagle Lion's exploitation of "Canon City" at the Criterion theatre on Broadway is a press agent's dream come true . . . Charles E. Shutt, manager of the Telenews theatre, San Francisco, had striking lobby display for "Jacare" . . . Roy A. McLeod, manager of the Vogue theatre, Vancouver, B. C., had a flying school doing aerial advertising for "Naked City" . . . Lester Pollock's chow mein window display for "Lady From Shanghai" was in the right atmosphere . . . Elliott Johnston using perambulating street ballyhoo in Memphis to advertise "Noose Hangs High" at the Malco theatre . . . Abe Ludacer's "Pirate" float on the streets of Toledo for Loew's Valentine theatre. . . . Ed Di Resta, manager of the Rialto theatre, Amsterdam, N. Y., had a window display of authentic relics to advertise "Fort Apache" . . . Ted Barker's attractive lobby display for "On An Island With You" at Loew's State theatre, Cleveland, made very attractive use of that attractive picture of Esther Williams.

▼ ▼ ▼

Manager Douglas Amos, Webb theatre, Wethersfield, Conn., lined up with local Police Department and P. T. A. in a summertime safety campaign. . . . Hartford Theatre circuit gave free Fuller Brushes to the first 100 patrons in line at five local houses playing the picture. . . . Wm. H. "Buck" Bradley rides again at the Worth theatre, Lake Worth, Fla. and packs shootin' irons in a photograph for our files. . . . M. Rosenthal posing cut-outs of Esther Williams on Mansfield Beach to call attention to "On An Island With You" at Loew's College theatre, New Haven, Conn. . . . Don Watts joins the Round Table from the Rideau theatre, Ottawa, and promises we'll be hearing from him regularly. . . . J. Boyle and M. Pysyk pushing over a campaign for "On An Island With You" at Loew's Poli-Broadway, Norwich, Conn. . . . Elmer Hecht inviting all Catholic priests in Tampa to a special screening of "Fighting Father Dunne" at the Park theatre. . . . Abe Ludacer using a "pin-up" photo contest to illustrate how nice it would be to be "On An Island With You" at Loew's Valentine theatre, Toledo. All pictures made by a sponsoring photographer in proper location and costume. . . . Roy O. Prytz used contract advertising space in "The Register" and had cooperation of sixteen pastors of local Catholic churches in support of "The Fugitive" at the Granada theatre, Duluth. . . . G. E. Rathman followed up the premiere of "Mickey" in Moline and Des Moines, with a quick booking at his Marion theatre, Iowa, capitalizing on nearby big-town publicity. . . . Allen Grant, manager of Century's Patio theatre, in Brooklyn, promoted 8,000 samples of Topp's chewing gum as a lobby give-away. . . . Lou Hartman, manager of Century's Floral theatre on Long Island, made excellent use of the short subject, "Bowling Tricks" to get local fans. . . . Manager Mickey Rose, of the Palms theatre, Detroit, tied in 13 "jeeps" as street ballyhoo for "The Noose Hangs High."

▼ ▼ ▼

Reason you'all can't find any new Fords is because Schine theatres aim to have a car giveaway in every theatre on the circuit in their current 17-week drive. . . . John H. Havens, a new recruit at the Round Table, used a spooky tombstone-under-green-lights as lobby display for "The Mummy's Ghost." . . . C. F. Raasch, manager of the Paramount theatre, Brainerd, Minn., headlined a cooperative newspaper spread with the line "Yes-siree, premiere showing of 'Big City' in Brainerd before Milwaukee, Minneapolis or Chicago!" . . . Pulchritude paid off for manager Max Brodie of San Mateo, California, who tied in with annual beauty pageant and drew crowds to his theatre. . . . James Mastro, manager of the Highland theatre, Los Angeles, stacked a baby-sitter atop his box office to advertise "Sitting Pretty." . . . J. W. Beach, manager of the Appalachian theatre, Boone, N. C., staging mammoth beauty pageant to select "Miss Watauga County." . . . Stanley Bernstein, veteran of five years in the Army Air Forces, joins the Round Table from the Embassy theatre, Brooklyn. . . . William (Uncle Billy) Graham, manager of the President theatre, Detroit, likes children and they like him, in his cowboy outfit. . . . Evan Thompson managing the Anco theatre on 42nd Street, New York, for the Cinema Circuit. . . . Manager Eddie Selette, of the Crown theatre, Hartford, Conn., offering free back-stage baby carriage parking service, with capacity of 50 buggies.

Turner & Staff Turn In Results In Eugene, Ore.

Arthur Turner, city manager of the Heilig, Mayflower and State theatres, Eugene, Ore., credits his exploitation results to himself "and staff" which is a modest way of showing cooperation with and by an organization. His contacts with his patrons by mail are most unusual and worthy of review for the Round Table.

For instance, Mr. Turner mailed a circular letter to all doctors and nurses in connection with the heart film, "Be Your Age." He addressed another letter to 262 city teachers at thee nd of the school year with his thanks and appreciation in the form of complimentary tickets. He wrote to the graduates and extended his graduation gift of guest tickets, toward further patronage.

For "Bill & Coo," Mr. Turner asked for comments from his patrons, and we've seldom seen a better exhibit of spontaneous and favorable applause from an audience. The persons and organizations who wrote him in praise of "Bill & Coo" would constitute groundwork for permanent good business in western theatres. These comments were quoted in newspaper advertising and lobby display for the picture.

In a tieup with a local dancing school, he presented a review as a stage attraction, with a cast of 100, all home talent, at a total cost of $66 and with turn-away business. His campaign for "Naked City" follows the pattern of the big towns, and shows as much detail as the best along this line. One feature we note, and like, is a "Fingerprint Contest" for amateur detectives, to find matching fingerprints on cards which were distributed at the theatre.

Ed May Displays Title Of the Mystery Tune

Ed May stirred up the summer dust in Miami with the accidental discovery that he knew the title of the Mystery Tune in the "Stop the Music" program. A young lady pianist started to play it and Ed recognized the tune. In no time, half a dozen broadcasters had picked up the local news and the orchestration was displayed on the candy case in the theatre. Ed says "the phones haven't cooled off yet," but those who phoned were told to look at the music and read the title for themselves, inside the theatre, thus bringing summer business to the Lincoln at a time when Miami Beach is a little off season.

OUTDOOR REFRESHMENT CONCESSIONAIRES from Coast to Coast over ¼ Century

Now Specializing in Refreshment Concessions for DRIVE-IN THEATRES

SPORTSERVICE, Inc. JACOBS BROS. HURST BLDG. BUFFALO, N. Y.

300 Compete In "Photo Frenzy"

City manager Vic Sicilia, of the Rivoli theatre, Muncie, Indiana, staged an "amateur photographer's night" in conjunction with the showing of "Photo Frenzy" (This Is America, No. 5). Since more than 300 lens hounds turned up at the theatre, they had to be handled in groups, and this is just one of the groups engaged in photographing a professional model, with Mr. Sicilia at the microphone apologizing to the audience and giving a play-by-play description of their antics. The photographers voted unanimously to repeat the stunt

These characters, according to Charles E. Kurtzman, Loew's division manager in Boston, are Fuller Brush Men, engaged in the exploitation of a picture at Loew's State theatre. Members of the service staff of the theatre, they are familiar with brooms, brushes, mops, etc., and they fit in as ballyhoo for this picture, where the laughs come out to meet you on the street.

"Bill & Coo" Displays Are Breaking Out All Over

"Bill & Coo" is responsible for the epidemic of pet-shop stunts breaking out all over the country. Albert W. Brogdon, manager of the Jefferson theatre, Oak Ridge, Tenn., built what he called a "Chirpendale" table for display in his lobby, with a "Bill & Coo" village, including fire hall, theatre, trolley car, lake, etc. and populated with baby chicks, turtles, goldfish and snails. It sounds funny, but manager Brogdon says many people stopped to see "Chirpendale."

Helps Fresh Air Fund

Sid Kleper, manager of Loew's College theatre, New Haven, obtained front page newspaper space with his offer to give free tickets for "Summer Holiday" to every person donating $5 or more to the New Haven *Register* Fresh Air Fund.

HENRY R. ARIAS

PURCHASING AGENT
Foreign and Domestic Film Distribution
729 7th Ave., N. Y. 19, N. Y., Circle 5-4574
Serving the Industry Since 1913. Negotiations In Any Language
CABLE: HENARIAS, N. Y.

A New Selling Approach

REVIEW OF CURRENT PRESSBOOKS

SOFIA — Film Classics. In Wondrous Cinecolor. The Stakes Are High in Sofia — City of Intrigue. Explosive Secrets Hidden In The Powder Keg Of Europe. No Woman Is Safe, in the City of Spies, Slaves and Sabotage. It is not Round Table practice to review a pressbook far in advance of the subsequent runs, because we want to capitalize on the showmanship displayed in the key cities, and we want to coincide with a majority of bookings. But the rumor is going around that this is a sleeper, and therefore we suggest study of exploitation for what may well be a showman's picture. Newspaper advertising is strong; they have hit upon a style that sells creepy, Oriental intrigue and carried it throughout. You can build a whole campaign on just this. Use the Turkish towers and typical atmosphere and architecture in your marquee or lobby display. Posters are limited to one-sheet and three-sheet, but both are good. Radio spot announcements will unloosen plenty of excitement; you can use them over your own P. A. system. Put your house staff in Turkish fezes for a touch of color to build interest in the attraction. Gene Raymond and Sigrid Gurie have a following among the fans — so call attention to their roles. Mischa Auer is in the cast, and there must be comedy relief. But, essentially, "Sofia" is right out of today's headlines, a topical picture that will prove a field day for showmen who know how to make the day-by-day news bring customers to their box offices. There are tie-in shots for windows and shops involving jewelry, hairdressing, etc., in the pressbook.

TEXAS, BROOKLYN AND HEAVEN — United Artists. ACTION, deep in the heart of . . . LAUGHS, where the tree grows . . . and ROMANCE when they are together. When these buckaroos "take" Flatbush, you can hear the laughs from Ebbets Field to the Rio Grande. For those who think that Texas, Brooklyn and Love are Wonderful, here is the picture! Good newspaper ads are prepared with elements of comedy to capitalize on a lot of popular impressions expressed in the foregoing slogans. Ads in all sizes, large and small, put over this idea. Posters are good, too, and you can do a cutout job with the 24-sheet for either marquee or lobby display. Title song of the picture is available in sheet music, which makes flash display in music shop windows. World Publishing Company has book of the picture, priced too high for theatre sales but okay for book store tie-ins. Selection of tie-in stills in the pressbook should suggest a round dozen profitable assignments for the manager who can make a deal with cooperating merchants. There is a free radio record for your local station; order from United Artists, New York. An interesting lot of publicity stills will get you free space on better terms than long readers without illustration. Easy-to-do contests are among best suggestions in the pressbook: "Find 'Miss Heaven' " helps to sell that part of the title. Award winners for "Strangest Character I Ever Met", etc. Disc jockeys find ideas for radio contests and quiz shows. Put your house staff in cowboy getups and tell them: "There is no place like Texas except Brooklyn."

Theatre Runs Hospital Benefit

M. G. Caudill, manager of the Spartan theatre, Sparta, N. C., devoted two performances of "Thunder In the Valley" as a benefit to the local Hospital Fund, under the auspices of the local Lions Club. The drive has obtained over $15,000.

NATURALLY
you're going to play
"TEXAS, BROOKLYN and HEAVEN"
sent from UA

Rudy Koutnik, manager of the Palace theatre, Milwaukee, and central figure in the photograph above, really got some genuine green grass from Wyoming by air express, as you can see, to exploit "Green Grass of Wyoming" as his current attraction. The grass was flown from Cheyenne and planted at Marquette Stadium during the Central Collegiate track meet, with plenty of newspaper publicity in the Milwaukee Journal.

"Lucky Bucks" Auction Is Big Atlanta News.

Pierce McCoy was apparently so impressed with that funny money distributed to advertise "T-Men" that he comes up with a new and better exploitation idea for his Imperial theatre in Augusta, Ga. It is "Lucky Bucks" and constitutes about the best cooperative deal we've seen, with twenty or more merchants sponsoring the deal. Certainly, he reaps pages of newspaper ads; there are 20 such ads in his campaign book on "Lucky Bucks."

Under the deal, merchants give out simulated money—"Lucky Bucks" which Pierce says he obtains from B. H. Bucheit, Greensburg, Pa. (free ad), and this is paid out dollar for dollar with every purchase in each dealer's place of business. Thus, if you spend $20 in real currency with one of these progressive merchants, you get $20 in "Lucky Bucks" as part of your change.

Then, at the theatre every Friday night there is an auction, a lively auction, with many fine "prizes" which are sold to the highest bidder in "Lucky" dollars. Washing machines, electric devices, kitchen utensils, even cases of Royal Crown Cola, are auctioned, with comedy overtones, and taken home by "lucky" buyers who spend their "Lucky Bucks" in spirited bidding.

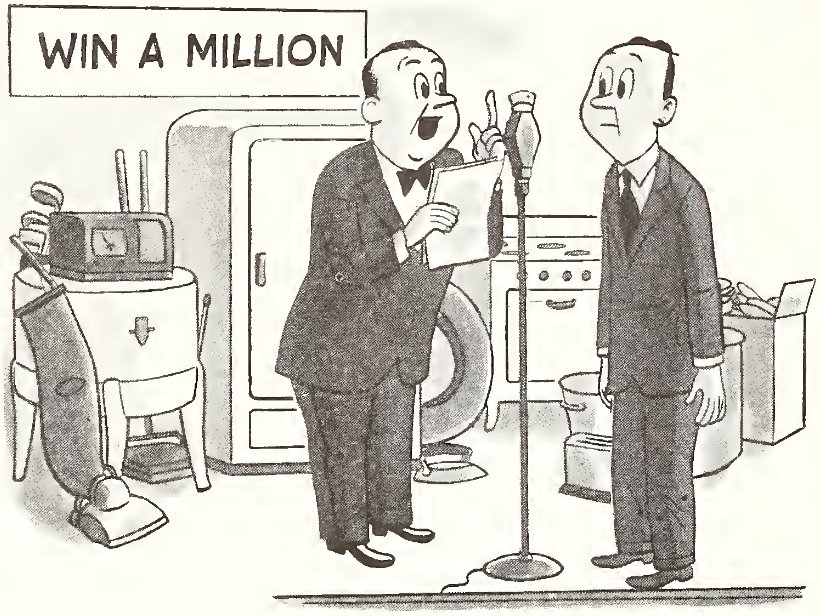
Pierce has had a terrific presentation of the "Lucky Bucks" auction idea in Augusta. In addition to columns and columns of cooperative newspaper advertising, there was a street parade of prizes displayed on floats, so all could see, and of course, every cooperating merchant had window displays of the articles he had for sale and as prizes, to be bartered for "Lucky Bucks."

He Left His Card

James V. Pisapia, manager of the College theatre, College Point, L. I., placed 6,000 of his personal cards under the doors of as many homes in town, and on the back of each card was written: "Sorry you were out, but just wanted to remind you to see 'All My Sons'—try not to miss it." It all caused quite a bit of comment, because the cards were authentic and it seemed like a real visit.

BEST IN QUALITY
FILMACK Special TRAILERS
BEST IN SERVICE
THREE COMPLETELY EQUIPPED PLANTS
NEW YORK 245 West 55th St. • LOS ANGELES 1574 W. Washington • CHICAGO 1327 S. Wabash

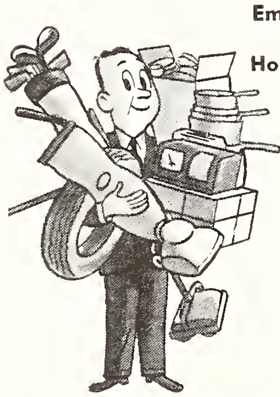
"Answer this question, Homer Sneet,
And you'll be living on Easy Street!"



Emcee: "How much does it cost, by Air Express
To ship 10 pounds 1200 miles, no less?"
Homer: "Why didn't you ask me that *before?*
All it costs is $3.84!

"I use it many times each day—
It's the fastest possible way to make hay!
Easy Street's *already* my address,
Thanks to Scheduled Airline Air Express.

"What's more you get *door-to-door* service, too
—And all at *no extra cost* to you.
In these days of price inflation
Air Express rates are cause for elation!"



Specify Air Express-World's Fastest Shipping Service

- Low rates—special pick-up and delivery in principal U. S. towns and cities at no extra cost.
- Moves on all flights of all Scheduled Airlines.
- Air-rail between 22,000 off-airline offices.

True case history: Truck and auto parts comprise big portion of Air Express shipments. Keep equipment rolling! Typical 36-lb. shipment picked up Detroit late afternoon, delivered Salt Lake City noon next day. 1507 miles, Air Express charge $16.58. Any distance similarly inexpensive. Phone local Air Express Division, Railway Express Agency, for fast shipping action.

AIR EXPRESS
AIR EXPRESS
GETS THERE FIRST

Rates include pick-up and delivery door to door in all principal towns and cities

AIR EXPRESS, A SERVICE OF RAILWAY EXPRESS AGENCY AND THE
SCHEDULED AIRLINES OF THE U. S.

Plan 11 Theatres In California in Building Upturn

Theatre construction in northern California is on the increase. According to reports from that section of the country 11 new theatres are contemplated or are in the process of construction, one is being remodeled and one new theatre has opened.

The new theatres are: a 600-seat house at Boyes Springs being built by Granville MacPherson; a quonset theatre in Sacramento by MacMahan and Ford, to be leased to Kenneth Wright of that city; a theatre at Pollock Pines on the road to Yosemite; a new theatre, 50 per cent completed, at Folsom by William Wagner; a 700-seat theatre at Los Altos to be jointly owned by Sunnymount Theatres and Menlo Mayfield Amusement Company; a theatre in Stockton under construction by Harvey Amusement Company; a house at Fairoaks to be erected by A. J. Longtin; one at San Carlos to be owned by Ray Knight; a 700-car Motor Movie at El Cerrito operated by the Blemenfield Circuit; a 400-seat theatre at Highway City being erected by H. F. Taylor, and another 400-seat theatre at Biola by Michael Esponde.

United California Theatres have opened their new Turlock theatre, replacing the old Turlock theatre which burned two years ago. The new theatre was built at a cost of $120,000.

William R. Garren, architect and theatre owner, has taken over the Peralta theatre in Oakland, Cal., and is completely remodeling the house. All equipment is being supplied by Preddy Supply Company.

Other new theatre projects reported during the past week include: an $80,000 theatre being built at Mechanics Falls, Maine, being built by Joseph Lipschitz of Auburn, Maine; a $250,000 theatre at Swampscott, Mass., by Francis L. Smith, Mr. and Mrs. William O'Brien and Mr. and Mrs. John Mentuck; drive-in theatre in Honolulu to be built by George Petersen of Cleveland; a 500-car drive-in theatre at Menands, N. Y., to be built by William Thompson and Carol Roupp, operators of a local race track, and a $100,000 theatre at South Ogden, Utah, under construction by Country Club Enterprises.

New York Publicity Group Named for Hospital Fund

Nat Cohn, chairman of the publicity committee for the forthcoming drive to raise funds for the Will Rogers Memorial Hospital, has appointed the following to a regional publicity committee to handle the New York territory phase of the drive: S. F. Seadler and Gil Golden, co-chairmen, Bert Champion, Ray Murray, Meyer Hutner, Sid Garfield, Charles Simonelli, Lou Barasch and Mel Konecoff.

PICTURE GROSSES

A statistical compilation and comparison of Box Office Performance in first run theatres

Figures directly below picture title compare estimated dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending April 30, 1948.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

THE STREET WITH NO NAME (20th Century-Fox)

First Report:

Total Gross Tabulated	$386,600
Comparative Average Gross	356,200
Over-all Performance	108.5%

BALTIMORE — New	94.4%
BUFFALO — Buffalo (DB) Madonna of the Desert (Rep.)	76.6%
KANSAS CITY—Tower	115.6%
KANSAS CITY—Uptown	110.7%
LOS ANGELES—Carthay Circle, 1st week (DB) Here Comes Trouble (UA)	160.7%
LOS ANGELES—Carthay Circle, 2nd week (DB) Here Comes Trouble (UA)	102.0%
LOS ANGELES—Carthay Circle, 3rd week (DB) Here Comes Trouble (UA)	71.4%
LOS ANGELES—Chinese, 1st week (DB) Here Comes Trouble (UA)	158.9%
LOS ANGELES—Chinese, 2nd week (DB) Here Comes Trouble (UA)	96.0%
LOS ANGELES—Chinese, 3rd week (DB) Here Comes Trouble (UA)	69.5%
LOS ANGELES—Loew's State, 1st week (DB) Here Comes Trouble (UA)	182.2%
LOS ANGELES—Loew's State, 2nd week (DB) Here Comes Trouble (UA)	118.3%
LOS ANGELES—Loew's State, 3rd week (DB) Here Comes Trouble (UA)	73.6%
LOS ANGELES—Loyola, 1st week (DB) Here Comes Trouble (UA)	159.3%
LOS ANGELES—Loyola, 2nd week (DB) Here Comes Trouble (UA)	93.4%
LOS ANGELES—Loyola, 3rd week (DB) Here Comes Trouble (UA)	74.7%
LOS ANGELES—Uptown, 1st week (DB) Here Comes Trouble (UA)	147.6%
LOS ANGELES—Uptown, 2nd week (DB) Here Comes Trouble (UA)	85.3%
LOS ANGELES—Uptown, 3rd week (DB) Here Comes Trouble (UA)	60.9%
PHILADELPHIA—Fox, 1st week	131.5%
PHILADELPHIA—Fox, 2nd week	114.0%
SAN FRANCISCO—Fox, 1st week	101.4%
SAN FRANCISCO—Fox, 2nd week	144.9%
SAN FRANCISCO—Fox, 3rd week	70.0%

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RAW DEAL (EL)

First Report:

Total Gross Tabulated	$170,500
Comparative Average Gross	157,400
Over-all Performance	108.3%

BOSTON—Fenway (DB) Song of My Heart (Mono.)	127.1%
BOSTON—Paramount (DB) Song of My Heart (Mono.)	99.3%
LOS ANGELES—Belmont, 1st week (DB) Assigned to Danger (EL)	156.8%
LOS ANGELES—Belmont, 2nd week (DB) Assigned to Danger (EL)	98.0%
LOS ANGELES—El Rey, 1st week (DB) Assigned to Danger (EL)	144.2%
LOS ANGELES—El Rey, 2nd week (DB) Assigned to Danger (EL)	96.1%
LOS ANGELES—Orpheum, 1st week (DB) Assigned to Danger (EL)	166.6%
LOS ANGELES—Orpheum, 2nd week (DB) Assigned to Danger (EL)	91.6%
LOS ANGELES—Vogue, 1st week (DB) Assigned to Danger (EL)	129.0%
LOS ANGELES—Vogue, 2nd week (DB) Assigned to Danger (EL)	96.7%
NEW YORK—Victoria	118.7%
PHILADELPHIA—Stanton, 1st week	121.1%
PHILADELPHIA—Stanton, 2nd week	82.2%
SAN FRANCISCO—Paramount, 1st week (DB) Smart Politics (Mono.)	113.0%
SAN FRANCISCO—Paramount, 2nd week (DB) Smart Politics (Mono.)	60.3%

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HOMECOMING (MGM)

Final Report:

Total Gross Tabulated	$1,525,100
Comparative Average Gross	1,300,400
Over-all Performance	117.2%

ATLANTA—Loew's Grand, 1st week	79.6%
ATLANTA—Loew's Grand, 2nd week	89.1%
BALTIMORE—Century, 1st week	128.2%
BALTIMORE—Century, 2nd week	83.3%
BOSTON—Orpheum, 1st week	125.4%
BOSTON—Orpheum, 2nd week	105.8%
BOSTON—State, 1st week	122.5%
BOSTON—State, 2nd week	96.0%
BUFFALO—Buffalo, 1st week	105.9%
BUFFALO—Buffalo, 2nd week	70.6%
CHICAGO—Oriental, 1st week (SA) Vaudeville	125.2%
CHICAGO—Oriental, 2nd week (SA) Vaudeville	121.0%
CHICAGO—Oriental, 3rd week (SA) Vaudeville	93.9%
CHICAGO—Oriental, 4th week (SA) Vaudeville	83.5%
CINCINNATI—RKO Capitol, 1st week	169.8%
CINCINNATI—RKO Capitol, 2nd week	103.7%
CINCINNATI—RKO Capitol, 3rd week	80.1%
CLEVELAND—Loew's State, 1st week	121.2%
CLEVELAND—Loew's State, 2nd week	86.6%
CLEVELAND—Loew's Stillman, MO 1st week	110.6%
INDIANAPOLIS—Loew's 1st week	148.7%
INDIANAPOLIS—Loew's 2nd week	74.3%
KANSAS CITY—Midland, 1st week	120.0%
KANSAS CITY—Midland, 2nd week	85.7%
LOS ANGELES—Egyptian, 1st week	175.6%
LOS ANGELES—Egyptian, 2nd week	96.9%
LOS ANGELES—Egyptian, 3rd week	65.8%
LOS ANGELES—Fox-Wilshire, 1st week	175.6%
LOS ANGELES—Fox-Wilshire, 2nd week	116.2%
LOS ANGELES—Fox-Wilshire, 3rd week	70.0%
LOS ANGELES—Los Angeles, 1st week	202.3%
LOS ANGELES—Los Angeles, 2nd week	103.9%
LOS ANGELES—Los Angeles, 3rd week	74.2%
NEW YORK—Capitol, 1st week (SA) Xavier Cugat Orchestra	107.4%
NEW YORK—Capitol, 2nd week (SA) Xavier Cugat Orchestra	165.7%
NEW YORK—Capitol, 3rd week (SA) Xavier Cugat Orchestra	133.4%
NEW YORK—Capitol, 4th week (SA) Xavier Cugat Orchestra	110.9%
NEW YORK—Capitol, 5th week (SA) Xavier Cugat Orchestra	123.5%
OMAHA—State, 1st week	92.9%
OMAHA—State, 2nd week	87.7%
PHILADELPHIA—Stanley 1st week	162.1%
PHILADELPHIA—Stanley, 2nd week	131.5%
PHILADELPHIA—Stanley, 3rd week	112.3%
PHILADELPHIA—Stanley, 4th week	89.9%
PHILADELPHIA—Stanley, 5th week	76.7%
PITTSBURGH—Penn, 1st week	138.8%
PITTSBURGH—Penn, 2nd week	98.7%
PITTSBURGH—Ritz, MO 1st week	112.9%
SAN FRANCISCO—Fox, 1st week (DB) I Wouldn't Be in Your Shoes (Mono.)	130.4%
SAN FRANCISCO—Fox, 2nd week (DB) I Wouldn't Be in Your Shoes (Mono.)	89.3%
SAN FRANCISCO—Fox, 3rd week (DB) I Wouldn't Be in Your Shoes (Mono.)	72.4%
ST. LOUIS—Loew's State, 1st week	113.5%
ST. LOUIS—Loew's State, 2nd week	72.4%
ST. LOUIS—Loew's Orpheum, MO 1st week	109.2%
TORONTO—Loew's, 1st week	100.0%
TORONTO—Loew's, 2nd week	89.7%

Five Companies' Quarter Sales At $60,343,000

Washington Bureau

Sales of five motion picture producers amounted to $60,343,000 during the first quarter of 1948, compared to $66,255,000 in the fourth quarter of 1947, and $64,514,000 in the first quarter of 1947, according to a report of the Securities and Exchange commission.

The five are Columbia, Monogram, RKO, Republic and Universal. The SEC did not include figures for Loew's in the 1948 total because the comparable 1947 figures were not available. No figures have been received yet from Paramount, Warner Brothers and other firms, the SEC said.

Universal and Monogram showed sales in the first quarter of 1948 below the 1947 fourth quarter, but above the 1947 first quarter. Columbias sales were above the fourth quarter, but below the first quarter last year. RKO and Monogram reported sales during the first quarter of 1948 below both earlier periods.

Here are the company-by-company breakdowns:

Columbia: $8,529,000 (fourth quarter, 1947, $7,172,000; first quarter, 1947, $10,044,000). Monogram: $2,097,000 (fourth quarter, 1947, $2,313,000; first quarter, 1947, $1,917,000). RKO: $27,654,000 (fourth quarter, 1947, $31,552,000; first quarter, 1947, $31,632,000). Republic: $6,838,000 (fourth quarter, 1947, $7,306,000; first quarter, 1947, $7,116,000). Universal: $15,225,000 (fourth quarter, 1947, $17,912,000; first quarter, 1947, $13,805,000.)

Loew's reported sales of $52,551,000 in the 16 weeks ending March 11, 1948. It had sales of $33,107,000 in the shorter period beginning September 1, 1947, and ending November 20, 1947.

Eastman Kodak Co. sales were $92,000,000 for the 12 weeks ending March 20, compared with $120,000,000 for the 16 weeks ending December 27, 1947, and $71,500,000 in the first 12 weeks of 1947. General Precision Equipment Corp. had sales of $5,538,000 for the first three months this year, compared with $5,727,000 in 1947.

OF COURSE
you're going to book...
"TEXAS, BROOKLYN and HEAVEN"
sent from UA

CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions, for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publishe reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agenc commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20,

USED EQUIPMENT

THEATRE CHAIRS AT $1.75 UP—3,000 IN STOCK used spring cashioned, part full upholstered back and part insert panel back, with spring edge and box-spring cushions; 1,000 veneer chairs, 800 good backs, 500 spring cushions; and hinges. Immediate delivery. Advise how many you need. Write for prices and photographs. Phone Valley 2-3445. JESSE COLE, 2565 McClellan Avenue, Detroit, Michigan.

DON'T TAKE CHANCES—GET YOUR EQUIPMENT from reliable source. SOS has background 22 years square dealing. Typical values complete 35mm sound and picture equipment: Dual DeVry ESF with amplifier, speaker $595; Holmes $695; DeVry XDC with low intensity lamps, $1,995; with 1KW arcs $2,495; Ballantyne Royal Soundmaster soundheads $249.50 pair with motors; closing out some good Simplex heads $69.50 up; arclamps, rectifiers and generators at a sacrifice. Tell us what you want. New Address S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19

WORRIED ABOUT COST OF CHAIRS? CHAIR up at S.O.S. Can't beat us for quality and low price, for example, 288 Andrews fully upholstered back, box-spring cushion, good as is $4.95; 350 American panel back, boxspring cushion, rebuilt, $5.25. Plenty others, get Chair Bulletin 15. New Address S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

"INTERMITTENT MOVEMENTS" — REASONABLE! Catalog. WESLEY TROUT, 575, Enid, Okla.

DEVRY XD PROJECTORS WITH MAZDA lamphouses, DeVry 25 watt amplifier, speaker, lenses, etc., complete and rebuilt, pair $745; RCA PS-24 Rotary Stabilizer soundheads, rebuilt, pair $395; Simplex rear shutter double bearing spiral gear mechanisms, like new, $275; Powers mechanisms, rebuilt, $114.50; Pair Strong 50 ampere lamphouses, excellent, $225; DeVry 25 watt theatre amplifiers, rebuilt, $95. STAR CINEMA SUPPLY, 459 W. 46th St., New York 19.

FOR SALE: HEAVY GOLD VELVET STAGE draw curtain complete with pulleys. No moth holes and in excellent condition; recently dry cleaned. Size 12 x 25 ft. double width. Original cost over $500, bargain to any one whose stage it will fit. Address P. O. BOX 194, Stanford, Ky.

1550 LATE TYPE AMERICAN SEATING CHAIRS, excellent condition, fully upholstered back $5 each or $7.50 rebuilt, 700 fully upholstered back spring seat $4 each, or $6 rebuilt. 300 inserted panel spring seat $3.75 or $5.50 rebuilt. Other lots. Write for photos. BODELSON & CO., 10-38 Jackson Ave., Long Island City, N. Y.

BUSINESS BOOSTERS

GIVEAWAY TOYS, SCHOOL SUPPLIES FOR school opening at your Saturday children matinees. $30 per thousand (all 10c values). UNIVERSAL TOY CO., 40 E. 23rd St., N. Y.

COMIC BOOKS AGAIN AVAILABLE AS premiums, giveaways at your kiddy shows. Large variety, latest 48-page newsstand editions. COMICS PREMIUM CO., 412½ Greenwich St., N. Y. C.

BINGO DIE-CUT CARDS, 75 OR 100 NUMBER. $3.00 per M., Screen Dial $20.00. PREMIUM PRODUCTS, 354 W. 44th St., New York 18, N. Y.

SCHOOLS

LEARN MODERN MANAGEMENT. HUNDREDS have successfully advanced to better theatre positions through the Institute's time tested training in spare time, at low cost. Free information. Established 20th year. THEATRE MANAGERS INSTITUTE, Elmira, N. Y.

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SOS SAVES DRIVE-INS THOUSANDS—SEND US details, car capacity, etc. Our prices will delight you! Complete sound projection outfits $1,995 up; new 500 watt Western Electric booster Amplifiers, $650; new Dual In-Car Speakers with junction box and transformer, $14.95 until August 1st, then $19.95; new driveway entrance and Exit Signs, illuminated, $18.75; Burial Cable, 7½c ft.; Generators 70/140 amperes, $525; Super snaplite fl. 9 lenses increase light 25%, from $150; 40" Aircolumn Weatherproof reflex horns, heavy-duty 25 watt Alnico V driver units, $39.75. New address S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

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Fabian Calls Drive-In Patent "Invalid, Void"

In answer to charges of patent infringement filed in the United States District Court in Wilmington, Del., by Park-In Theatres of Camden, N. J., Fabian Enterprises and Fabian Securities termed the patent "invalid and void." Park-In has been licensing territories for the construction of drive-ins on a royalty basis under the patent, which was assigned to the plaintiff by Richard M. Hollingshead, Jr., in 1933. It is charged that Fabian failed to pay royalties or apply for licenses although its drive-ins embody the Hollingshead patents.

Win on Building Code

The new New York State building code, upon which hearings will be held this week, no longer has provision for metal fireproof enclosure walls for drive-in theatres. The state's exhibitors, informed last year of the new code, had pressed a fight against the provisions.

PRODUCT DIGEST

SHOWMEN'S REVIEWS
SHORT SUBJECTS CHART
THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

The Babe Ruth Story

Allied Artists—Great American Pastime

Producer-director Roy Del Ruth rates a place in Baseball's Hall of Fame for what he's done here with Babe Ruth's life story, and another in the hearts of showmen hungry for an attraction they can get their exploitation teeth into and bite down. This one's as down-to-earth, exciting, heartbreaking, rugged, real and American as baseball itself, and figures to pay off like a World Series. It warrants the same kind of billing.

The merits of Del Ruth's achievement are almost too numerous to mention, but right at the top of the list stands his treatment of the principal character, magnificently played by Bill Bendix. He sticks with the record books faithfully in point of home runs hit, teams played with and personalities concerned, which was mandatory of course, but he also sticks close to the record of Ruth's derelictions, his brawlings on and off the diamond and his high handed disdain for discipline.

He takes nothing from, but rather adds to, the Bambino's renown by showing plainly that he struck out about as consistently in his personal conduct as he clouted four-baggers for the Yankees. *Example*: He shows Ruth's Christmas Eve arrival at a children's hospital all dressed up in Santa Claus suit and loaded with toys, but staggering, falling drunk. This, and other things like it, took courage to do, and courage, also, for the Babe himself to O.K. for exhibition after seeing the completed film. A consequence of this courage is a screen portrayal of a living hero in terms more forthright than producers commonly can apply to the dead, or even fictional ones.

In his handling of factual material known in some part to all but in whole to few, Del Ruth availed himself of the benefits of what is now commonly known as the "semi-documentary" technique, utilizing actual locations, and also of the benefits of the biographical technique, emphasizing dates and places, and with these he managed to combine, by a remarkable use of swift alternation and change of tempo, the suspense and surprise elements which distinguish screen entertainment from mere screen reporting. By the time the picture's 10 minutes old, it gets hard to remember that you know how it's going to come out.

All the performances are excellent, with Fred Lightner, as Miller Huggins, perhaps the most memorable, save Bendix's. Claire Trevor plays with restraint the girl Ruth marries, and Charles Bickford is admirably cast as the boyhood mentor whose faith in Ruth remains steadfast throughout his career.

The script is by Bob Considine and George Calahan, and is from Considine's book of the same name.

Previewed at the Academy Awards theatre, Hollywood, to a press and professional audience which applauded unanimously. Reviewer's Rating: Excellent.—William R. Weaver.

Release date, not set. Running time, 106 minutes. PCA No. 13131. General audience classification.
Babe Ruth ....William Bendix
Claire Ruth ....Claire Trevor
Brother Matthias ....Charles Bickford
Sam Levene, William Frawley, Gertrude Niessen, Fred Lightner, Stanley Clements, Bobby Ellis, Lloyd Gough, Matt Briggs, Paul Cavanagh, Pat Flaherty, Tony Taylor, Richard Lane, Warren Douglas, Mark Koenig, Harry Weismer, Mel Allen, H. V. Kaltenborn, Knox Manning, Nicky Harris, Bob Meusel, Ziggy Sears, The King's Men, the Mitchell Boy Choir

Eyes of Texas

Republic—Trucolor Western

Following the usual Western style and format, but diverting in substance from the usual plot developments, "Eyes of Texas" is one of the better Roy Rogers films to come along in some time. Enhanced by Trucolor, it has as its villain a woman lawyer: as its murder weapon a pack of starved dogs; as its locale a modern western town, and for its comedy Andy Devine in a somewhat more intelligent role than he has played before in this series.

With Edward J. White as associate producer, director William Witney has taken the original and well-written screenplay by Sloan Nibley, emphasized the action and treachery and has incorporated scenes of viciousness and brutal fighting seldom shown in series Westerns. However, these scenes never become so brutal that they will be found objectionable.

The story concerns the arrival of Rogers in a western town. As a United States marshal he has been sent to investigate the death of a wealthy land owner, reportedly killed by wolves. Beaten, flogged and driven from town for probing too deeply into the murder, he returns and then exposes the woman lawyer handling the estate as the brutal and ruthless leader, who has trained four dogs to commit murder, and brings her gang to justice.

Woven into the story are numerous opportunities for Rogers and Bob Nolan and the Sons of the Pioneers to present several musical numbers, including "Texas Trails," "Padre of Old San Antone" and "Graveyard Filler of the West."

Lynne Roberts has the feminine lead, while Nana Bryant is the unscrupulous lawyer.

Reviewed at the Republic projection room in New York. Reviewer's Rating: Good.—George H. Spires.

Release date, July 15, 1948. Running time, 70 minutes. PCA No. 13118. General audience classification.
Roy ....Roy Rogers
Penny Thatcher ....Lynne Roberts
Cookie Bullfincher ....Andy Devine
Nana Bryant, Roy Barcroft, Danny Morton, Francis Ford, Pascale Perry, Stanley Blystone, Bob Nolan and the Sons of the Pioneers

Lady at Midnight

Eagle Lion — Treachery and Mystery

As another of the murder-mystery pictures designed to hold audiences in suspense and to test their ability as screen detectives, "Lady at Midnight" is an interesting and at times a mildly amusing picture produced by John Sutherland.

Starring Richard Denning and Frances Rafferty as husband and wife, and Lora Lee Michel as their adopted daughter, the story evolves around the child who inherits her murdered mother's fortune. Numerous people are suspected of attempting to disprove the legality of the child's adoption during the course of events which also include another murder and much foul play.

The moments of lightness are provided by Ralph Dunn as the private detective who befriends the family and helps solve the case. Nan Bryant and Jack Searle are relatives of the murdered woman who, at times, are suspected of the many crimes that develop. Of course, the true culprit is the one that is least suspected.

Richard Sale wrote the original story and screenplay and Sherman Scott directed.

Reviewed in a New York projection room. Reviewer's Rating: Fair.—G. H. S.

Release date, August 15, 1948. Running time, 61 minutes. PCA No. 13068. General audience classification.
Peter Wiggins ....Richard Canning
Ellen Wiggins ....Frances Rafferty
Tina Wiggins ....Lora Lee Michel
Ralph Dunn, Nana Bryant, Jack Searle, Harlan Warde, Claudia Drake, Ben Welden

The Velvet Touch

RKO - Independent Artists

Murder in a Theatre

Independent Artists, Ltd., in which Rosalind Russell and Frederick Brisson are partners, makes its debut with "The Velvet Touch," which Brisson produced and in which Miss Russell stars. A drama of the theatre and its people and dealing with murder and pangs of conscience, this attraction is generally satisfactory. But it more closely resembles a play than a motion picture since its reliance is upon dialogue rather than action. More of the latter would have been advisable and beneficial.

Leon Ames, producer, has projected Miss Russell to stardom on Broadway in a relationship which goes beyond mere business. When she meets Leo Genn, architect attached to the United Nations, she falls in love and so does he. In an effort to break with Ames because of Genn and also because of her own ambitions for

(*Continued on page* 4251)

SHORT SUBJECTS CHART

index to reviews, synopses

For information on short subjects turn to the Product Digest Section pages indicated by the numbers which follow the titles and release dates in the listing. Numerals in parentheses next to titles represent running time as supplied by the distributor.

COLUMBIA

ALL STAR COMEDIES

Prod. No.	Title	Rel. Date	P.D. Page
9401	Brideless Groom (16½) (Stooges)	9-11-47	3862
9402	Sing a Song of Six Pants (17) (Stooges)	10-30-47	3943
9403	All Gummed Up (18) (Stooges)	12-11-47	3994
9404	Shivering Sherlocks (17) (Stooges)	1-8-48	4031
9405	Pardon My Clutch (15) (Stooges)	2-26-48	4119
9406	Squareheads of the Round Table (18)	3-4-48	4191
9407	Fiddlers Three (Stooges) (17)	5-6-48	4227
9408	The Hot Scots (17)	7-8-48	....
9421	Wedding Belle (17) (Schilling & Lane)	10-9-47	3942
9422	Should Husbands Marry? (17) (H. Herbert)	11-13-47	4020
9423	Silly Billy (18) (Billie Burke)	1-29-48	4041
9424	Two Nuts in a Rut (17) (Schilling & Lane)	2-19-48	4191
9425	Tall, Dark and Gruesome (16)	4-15-48	4215
9426	Crabbin' in the Cabin (18)	5-13-48	4227
9427	Pardon My Lamb Chop (17)	6-10-48	....
9431	Rolling Down to Reno (16½) (H. Von Zell)	9-4-47	3862
9432	Hectic Honeymoon (17) (S. Holloway)	9-18-47	3907
9433	Wife to Spare (16) (A. Clyde)	11-20-47	4020
9434	Wedlock Deadlock (18) (J. deRita)	12-18-47	4041
9435	Radio Romeo (17½) (H. Von Zell)	12-25-47	4041
9438	Man or Mouse (18)	1-15-48	4041
9437	Eight-Ball Andy (17½)	3-11-48	4138
9438	Jitter Bughouse (17)	4-29-48	4215
9439	The Sheepish Wolf (17½)	5-27-48	4243
9440	Flat Feat (17)	6-24-48	....

COLOR RHAPSODIES

Prod. No.	Title	Rel. Date	P.D. Page
9501	Swiss Tease (6)	9-11-47	3876
9502	Boston Beany (6)	12-4-47	3994
9503	Flora (7)	3-18-48	4126

COLOR PHANTASIES

Prod. No.	Title	Rel. Date	P.D. Page
9701	Kitty Caddy (6)	11-6-47	3942
9702	Topsy Turkey (6½)	2-5-48	4119
9703	Short Snorts on Sports (6½)	6-3-48	....

COLOR FAVORITES
(Reissues)

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9601	Dreams on Ice (6½)	10-30-47	4031
9602	Novelty Shop (6½)	11-20-47	4020
9603	Dr. Bluebird (8)	12-18-47	4021
9604	In My Gondola (7½)	1-22-48	4041
9605	Animal Cracker Circus (7)	2-19-48	4119
9606	Bon Bon Parade (8½)	4-8-48	4167
9607	House That Jack Built (7)	5-6-48	4227
9608	The Untrained Seal (7½)	7-15-48	....

THRILLS OF MUSIC

Prod. No.	Title	Rel. Date	P.D. Page
9951	Boyd Raeburn & Orch. (11)	9-18-47	3876
9952	Claude Thornhill & Orch. (10)	10-30-47	3918
9953	Lecuona Cuban Boys (10½)	11-13-47	3985
9954	Skitch Henderson & Orch. (10)	12-11-47	4031
9955	Charlie Barnet & Orch. (10½)	1-15-48	4041
9956	Ted Weems & Orch. (10½)	3-25-48	4191
9957	Gene Krupa & Orch. (10)	6-10-48	....
9958	Tony Pastor & Orch. (10½)	7-22-48	....

COMMUNITY SING

Prod. No.	Title	Rel. Date	P.D. Page
9651	No. 1 Heartache (10) (Leibert)	9-4-47	3818
9652	No. 2 April Showers (9)	10-2-47	3919
9653	No. 3 Peg O' My Heart (9)	11-8-47	4001
9654	No. 4 When You Were Sweet Sixteen (9½)	12-4-47	4019
9655	No. 5 Feudin' and Fightin' (10½)	1-18-48	4031
9656	No. 6 Civilization (9)	2-12-48	4191
9657	No. 7 I'm Looking Over a Four-Leaf Clover (9½)	4-29-48	4167
9658	No. 8 Manana (10½)	6-3-48	....

SCREEN SNAPSHOTS

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9853	Out of This World Series (9)	11-27-47	4020
9854	Off the Air (9½)	12-18-47	4020
9855	Hawaii In Hollywood (10)	1-22-48	4051
9856	Photoplay's Gold Medal Awards (10)	3-18-48	4167
9857	Smiles and Styles (10)	4-1-48	4167
9858	Hollywood Honors Hersholt (8)	5-6-48	4217
9859	Hollywood Party (9)	6-10-48	....
9860	Hollywood Friars Honor George Jessel (9)	7-8-48	....

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9802	Ski Demons (9)	10-23-47	3943
9803	Bowling Kings (10)	11-13-47	3994
9804	Navy Crew (Champions (10)	12-25-47	4031
9805	Rodeo Thrills & Spills (10)	1-29-48	4041
9806	Net Marvels (9)	3-11-48	4138
9807	Champions in the Making (8½)	5-13-48	4243
9808	No Holds Barred.. (9)	6-17-48	....
9809	Aqua Zanies (9)	7-15-48	....

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9451	A Voice Is Born (20)	1-15-48	4041

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9901	Aren't We All? (10½)	11-27-47	3994

M-G-M

FITZPATRICK TRAVELTALKS (Color)

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T-912	Cradle of a Nation (9)	12-13-47	4020
T-913	Cape Breton Island (9)	5-8-48	....

PETE SMITH SPECIALTIES

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S-951	Football Thrills No. 10 (10)	9-6-47	3931
S-952	Surfboard Rhythm (9)	10-18-47	3985
S-953	What D'Ya Know (9)	11-8-47	3985
S-954	Have You Ever Wondered? (9)	12-13-47	3985
S-955	Bowling Tricks (10)	1-10-48	4068
S-956	I Love My Mother-In-Law But (8)	2-7-48	4191
S-957	Now You See It (9)	3-20-48	4215
S-958	You Can't Win (9)	5-29-48	....

M-G-M TECHNICOLOR CARTOONS

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W-931	Slap Happy Lion (7)	9-20-47	3918
W-932	The Invisible Mouse (7)	9-27-47	3918
W-933	Kingsize Canary (7)	12-8-47	4020
W-934	The Bear and the Bean (7)	1-31-48	4191
W-935	What Price Fleadom (6)	3-20-48	4215
W-936	Make Mine Freedom (10)	4-24-48	4227
W-937	Kitty Foiled (7)	5-1-48	....
W-938	Little 'Tinker (8)	5-15-48	....
W-939	The Bear and the Hare (7)	6-26-48	..

PASSING PARADE

Prod. No.	Title	Rel. Date	P.D. Page
K-971	Miracle In a Cornfield (8)	12-20-47	4020
K-972	It Can't Be Done (8)	12-47	4068
K-973	Goodbye Miss Turlock (10)	1-24-48	4191
K-974	My Old Town (9)	2-7-48	4191
K-975	Souvenirs of Death (10)	6-19-48	....

GOLD MEDAL REPRINT CARTOONS

Prod. No.	Title	Rel. Date	P.D. Page
W-921	Goldilocks and the Three Bears (11)	11-22-47	3985
W-922	The Fishing Bear (8)	12-20-47	4020
W-923	The Milky Way (8)	2-14-48	4191
W-924	The Midnight Snack (9)	3-27-48	4215
W-925	Puss N' Toots (7)	4-24-48	4227
W-926	The Bowling Alley Cat (8)	6-12-48	....

MARTIN BLOCK'S MUSICAL MERRY-GO-ROUND

Prod. No.	Title	Rel. Date	P.D. Page
M-981	Freddy Martin-Keenan Wynn (10)	2-14-48	4191
M-982	Tex Benecke & Orch. (10)	4-24-48	4227
M-983	Ray Noble-Buddy Clark (11)	6-26-48	....

TWO-REEL SPECIALTIES

Prod. No.	Title	Rel. Date	P.D. Page
A-901	Drunk Driving (21)	3-27-48	4227
A-902	Going to Blazes (21)	4-24-48	4227

PARAMOUNT

UNUSUAL OCCUPATIONS (Color)

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L7-1	Hula Magic (10)	11-7-47	4021
L7-2	Bagpipe Lassies (11)	1-2-48	4031
L7-3	Modern Pioneers (11)	2-13-48	4138
L7-4	Nimrod Artist (10)	4-16-48	4227
L7-5	Feather Finery (10)	5-14-48	4227
L7-6	Aerial Hot Rods (10)	8-13-48	....

GEORGE PAL PUPPETOONS (Color)

Prod. No.	Title	Rel. Date	P.D. Page
U6-3	Date with Duke (8)	10-31-47	3985
U6-4	Rhapsody In Wood (9)	12-19-47	4020

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Prod. No.	Title	Rel. Date	P.D. Page
E7-1	All's Fair at the Fair (8)	12-19-47	4020
E7-2	Olive Oyl for President (8)	1-30-48	4068
E7-3	Wigwam Whoopee (8)	2-27-48	4138
E7-4	Pre-Hysterical Man (7)	3-26-48	4167
E7-5	Popeye Meets Hercules (7)	6-18-48	....
E7-6	Wolf in Sheik's Clothing	7-30-48	....
E7-7	Spinach vs. Hamburgers	8-27-48	....
E7-8	Snow Place Like Home	9-3-48	....

POPULAR SCIENCE (Color)

Prod. No.	Title	Rel. Date	P.D. Page
J7-1	Radar Fisherman (10)	10-17-47	3918
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J7-3	Streamlined Luxury (10)	2-20-48	4119
J7-4	Fog Fighters (10)	4-2-48	4167
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SPEAKING OF ANIMALS

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Y7-1	Dog Crazy (11)	10-3-47	3966
Y7-2	Ain't Nature Grand (10)	11-14-47	3994
Y7-3	Monkeyshines (9)	12-12-47	4020
Y7-4	Home Sweet Home (10)	2-6-48	4126
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Y7-6	Headliners (10)	6-18-48	....

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Prod. No.	Title	Rel. Date	P.D. Page
R7-1	Riding the Waves (10)	10-3-47	3918
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R7-3	Five Fathoms of Fun (10)	11-28-47	4020
R7-4	Stop, Look and Guess 'Em (10)	12-5-47	4020
R7-5	All-American Swing Stars (10)	1-16-48	4119
R7-8	Double Barrelled Sport (10)	2-20-48	4126
R7-7	Big Game Angling (10)	3-26-48	4163
R7-8	Riding Habits (10)	4-30-48	4167
R7-9	Big League Glory (10)	6-11-48	....
R7-10	Her Favorite Pools	7-30-48	....

MUSICAL PARADES (Color)

Prod. No.	Title	Rel. Date	P.D. Page
FF7-1	Samba-Mania (18)	2-27-48	4062
FF7-2	Footlight Rhythm (19)	4-9-48	4215
FF7-3	Gypsy Holiday (19)	6-25-48	....
FF7-4	Tropical Masquerade	8-6-48	....
FF7-5	Big Sister Blues	10-1-48	....

LITTLE LULU (Color)

Prod. No.	Title	Rel. Date	P.D. Page
D6-3	A Bout With a Trout (8)	10-10-47	3876
D6-4	Super Lulu (7)	11-21-47	3994
D6-5	The Baby Sitter (7)	11-28-47	4020
D6-6	Dogshow-Off (7)	1-30-48	4041

NOVELTOONS (Color)

Prod. No.	Title	Rel. Date	P.D. Page
P7-1	Santa's Surprise (9)	12-5-47	3994
P7-2	Cat O' Nine Ails (8)	1-9-48	4068
P7-3	Flip Flap (8)	2-13-48	4138
P7-4	We're In the Honey (8)	3-19-48	4163
P7-5	The Bored Cuckoo (8)	4-9-48	4167
P7-8	There's Good Boo's Tonite (9)	4-23-48	4227
P7-7	Land of the Lost (7)	5-7-48	4227
P7-8	Butterscotch & Soda (18)	6-4-48	....

PACEMAKERS

Prod. No.	Title	Rel. Date	P.D. Page
K7-1	It Could Happen to You (11)	10-3-47	3966
K7-2	Babies, They're Wonderful (11)	11-14-47	3994
K7-3	Bundle from Brazil (11)	1-2-48	4041
K7-4	Musical Miracle (11)	3-12-48	4167
K7-5	A Model Is Born (11)	5-28-48	4235
K7-6	Neighbor to the North (14)	7-23-48	....

SCREEN SONGS

Prod. No.	Title	Rel. Date	P.D. Page
X7-1	The Circus Comes to Clown (8)	12-26-47	4068
X7-2	Base Brawl (8)	1-23-48	4119
X7-3	Little Brown Jug (8)	2-20-48	4041
X7-4	The Golden State (8)	3-12-48	4163
X7-5	Winter Draws On (7)	3-19-48	4163
X7-6	Sing or Swim (8)	6-16-48	....
X7-7	Camptown Races	7-30-48	....
X7-8	Lone Star State	8-20-48	....

NEWS SPECIAL

Prod. No.	Title	Rel. Date	P.D. Page
....	1947, Year of Division (20)	12-30-47	4019

REPUBLIC

CARTOON (Color)

Prod. No.	Title	Rel. Date	P.D. Page
761	It's a Grand Old Nag (8)	12-20-47	4068

RKO

WALT DISNEY CARTOONS (Color)

Prod. No.	Title	Rel. Date	P.D. Page
74,114	Drip Dippy Donald (7)	3-5-48	4215
74,115	Mickey Down Under (7)	3-19-48	4215
74-116	Daddy Duck (7)	4-16-48	4227
74-117	Bone Bandit (7)	4-30-48	4227
74,118	Donald's Dream Voice (7)	5-21-48	....
94,101	Pluto's Purchase (7)	7-9-48	....
84,701	Hawaiian Holiday (R) (8)	10-17-47	3918
84,702	Clock Cleaners (R) (7)	12-12-47	4020
84,703	Little Hiawatha (R) (7)	5-20-48	4119
84,704	Alpine Climbers (R) (7)	4-2-48	4215
84,705	Woodland Cafe (R) (7)	5-14-48	....
84,706	Three Little Pigs (R) (7)	6-18-48	....

SPORTSCOPES

Prod. No.	Title	Rel. Date	P.D. Page
84,301	Ski Holiday (8)	9-19-47	3876
84,302	Golf Doctor (8)	10-17-47	3919
84,303	Quail Pointers (8)	10-17-47	4019
84,304	Pin Games (8)	12-12-47	4119
84,305	Racing Day (8)	1-9-48	4068
84,306	Sports Coverage (8)	2-6-48	4129
84,307	Teen Age Tars (9)	3-5-48	4215
84,308	Doggone Clever (8)	4-2-48	4215
84,309	Big Mouth Bass (8)	4-30-18	4215
84,310	Muscles and the Lady (9)	5-28-48	4235
84,311	Ladies in Wading (8)	6-25-48	....

EDGAR KENNEDY

Prod. No.	Title	Rel. Date	P.D. Page
83,401	Mind Over Mouse (18)	11-21-47	4129
83,402	Brother Knows Best (17)	1-2-48	4068
83,403	No More Relatives (18)	2-6-48	4119
83,404	How to Clean House (18)	5-14-48	....
83,405	Gid That Gold (17)	6-25-48	....

LEON ERROL

Prod. No.	Title	Rel. Date	P.D. Page
83,701	Bet Your Life (16)	1-16-48	4068
83,702	Don't Fool Your Wife (18)	3-5-48	4215
83,703	Secretary Trouble (17)	4-9-48	4215

FLICKER FLASHBACKS

Prod. No.	Title	Rel. Date	P.D. Page
84,201	No. 1 (10)	10-24-47	3943
84,202	No. 2 (9)	12-5-47	4001
84,203	No. 3 (9)	1-16-48	4068
84,204	No. 4 (9)	2-27-48	4191
84,205	No. 5 (8)	4-9-48	4217
84,206	No. 6 (9)	5-21-48	....
84,207	No. 7 (8)	7-2-48	....

THIS IS AMERICA

Prod. No.	Title	Rel. Date	P.D. Page
83,101	Border Without Bayonets (18)	11-14-47	3956
83,102	Switzerland Today (18)	12-12-47	3994
83,103	Children's Village (19)	1-9-48	4068
83,104	Operation White Tower (18)	2-6-48	4119
83,105	Photo Frenzy (16)	3-5-48	4129
83,106	Funny Business (18)	4-9-48	4215
83,107	Democracy's Diary (17)	5-7-48	4235
83,108	Crime Laboratory (17)	5-28-48	
83,109	Letter to a Rebel (16)	6-25-48	4243

RAY WHITLEY WESTERN MUSICALS
(Reissues)

Prod. No.	Title	Rel. Date	P.D. Page
83,501	Mollie Cures a Cowboy (18)	9-5-47	3862
83,502	Musical Bandit (18)	10-10-47	3919
83,503	Corralling a Schoolmarm (20)	11-14-47	3985
83,504	Prairie Spooners (13)	12-19-47	4021

JAMBOREE SERIES
(Reissues)

Prod. No.	Title	Rel. Date	P.D. Page
84,401	Enric Madriguera & Orch. (8)	9-5-47	3862
84,402	It's Tommy Tucker Time (R) (8)	10-3-47	3919
84,403	Johnny Long & Orch. (8)	10-31-47	3981
84,404	Duke Ellington (8)	11-28-47	3968
84,405	Jerry Wald & Orch. (9)	12-26-47	4129
84,406	Ray McKinley (8)	1-23-48	4119
84,407	Dick Stabile & Orch. (9)	2-20-48	4129

TWO REEL DRAMAS

Prod. No.	Title	Rel. Date	P.D. Page
83,201	My Pal (22)	10-31-47	3908

SPECIAL

Prod. No.	Title	Rel. Date	P.D. Page
83,801	Basketball Headliners of 1948 (18)	4-23-48	4227
83,601	20 Years of Academy Awards (18)	4-2-48	4227
83,701	Louis-Walcott (18)	6-19-48	....

20TH CENTURY-FOX

MOVIETONE ADVENTURES

Prod. No.	Title	Rel. Date	P.D. Page
8201	Horizons of Tomorrow (8)	9-12-47	...
8202	The 3 R's Go Modern (9)	11-7-47	3876
8203	Sky Thrills (9)	3-48	4215
8204	Majesty of Yellowstone (9)	7-48	....
8251	Holiday in South Africa (8)	8-22-47	3882

Prod. No.	Title	Rel. Date	P.D. Page
8252	Home of the Danes (8)	10-17-47	3876
8253	Jungle Closeups (8)	12-12-47	4119
8254	Copenhagen Pageantry (8)	1-48	4067
8255	Scenic Sweden (8) (Lowell Thomas)	6-48	....
8256	Riddle of Rhodesia (8)	7-48	....

SPORTS REVIEW

8301	Gridiron Greatness (9)	8-1-47	3862
8302	Olympic Class (10) (Mel Allen)	2-48	4138
8303	Everglades Adventure (9) (Mel Allen)	5-7-48	....
8351	Vacation Magic (8)	9-26-47	3862
8352	Aqua Capers (8) (Mel Allen)	1-48	4191
8353	Playtime in Scandinavia (8) (Mel Allen)	4-48	4191

TERRYTOONS (Color)

8501	One Note Tony (7)	2-48	4191
8502	Flying South (7)	8-15-47	3862
8503	A Date for Dinner (7)	8-29-47	3862
8504	Fishing by the Sea (7)	9-19-47	....
8505	The First Snow (7)	10-10-47	4051
8506	Super Salesman (7)	10-24-47	4051
8507	A Fight to the Finish (7)	11-14-47	4051
8508	The Wolf's Pardon (7)	12-5-47	4068
8509	Swiss Cheese Family Robinson (7)	12-19-47	4119
8510	Hitch Hikers (7)	12-12-47	4191
8511	Lazy Little Beavers (7)	12-26-47	4191
8512	Felix the Fox (7)	1-48	4191
8513	Talking Magpies in Taming the Cat (7)	1-48	4191
8514	Mighty Mouse and the Magician (7)	3-48	....
8515	Gandy Goose and the Chipper Chipmunk (7)	3-48	....
8516	Hounding the Hares (7)	4-48	....
8517	Mighty Mouse in the Feuding Hillbillies (7)	4-48	....
8518	Mystery in the Moonlight (7)	5-48	....
8519	Seeing Ghosts (7)	6-48	....
8520	Talking Magpies in a Sleepless Night (7)	6-48	....
8521	Mighty Mouse in the Witch's Cat (7)	7-48	....
8522	Talking Magpies in Magpie Madness (7)	7-48	....
8531	Butcher of Seville (R) (7)	5-48	....
8532	Mighty Mouse in the Green Line (R) (7)	5-48	....

MARCH OF TIME

V14-1	Is Everybody Listening? (18½)	9-5-47	3807
V14-2	T-Men in Action (18)	10-3-47	3862
V14-3	End of an Empire? (18)	10-31-47	3907
V14-4	Public Relations—This Means You! (18)	11-28-47	4068
V14-5	The Presidential Year (18)	12-26-47	4019
V14-8	The Cold War (18½)	1-48	4041
V14-7	Marriage and Divorce	2-48	4067
V14-8	Crisis in Italy	3-19-48	4199
V14-9	Life With Junior (18)	4-16-48	4154
V14-10	Battle For Greece (18)	5-48	....
V14-11	The Fight Game (19)	6-11-48	4214
V-14-12	The Case of Mrs. Conrad (20)	7-9-48	....

DRIBBLE PUSS PARADE

8901	Album of Animals (8)	11-21-47	3876
8902	Dying to Live (9) (Lew Lehr)	5-48	....

FEMININE WORLD

8601	Something Old—Something New (8) (Ilka Chase)	2-48	4138
8602	Fashioned for Action (8) (Ilka Chase)	4-48	4235

UNITED ARTISTS

DAFFY DITTY

Prod. No	Title	Rel. Date	P.D. Page
..	The Fatal Kiss (8)	11-47	....

LANTZ CARTUNES

....	The Band Master (7)	12-47	3994
....	The Mad Hatter (7)	2-48	4126
....	Banquet Busters (7)	3-48	4126
....	Kiddie Koncert (7)	4-48	....
....	Wacky-Bye Baby (7)	5-48	....
....	Pixie Picnic (7)	5-48	....

UNIVERSAL

VARIETY VIEWS

3341	Tropical Harmony (9)	9-29-47	3942
3342	Chimp Aviator (9)	11-17-47	3966
3343	Brooklyn Makes Capital (10)	2-9-48	4126
3344	Whatta Built (10)	6-48	....
3345	Copa Carnival (10)	6-28-48	....
3346	Paris on the Plata	7-12-48	....
3347	Gaucho Fiesta	8-16-48	....

NAME-BAND MUSICALS

3301	Alvino Rey & Orch. (15)	10-22-47	3931
3302	Drummer Man (15)	12-3-47	3966
3303	Carlos Molina & Orch. (15)	12-13-47	4119
3304	Tex Beneke Orch. (15)	3-3-48	4129
3305	Woody Herman & Orch. (15)	3-31-48	4243
3306	Red Ingle & His Orch. (15)	6-16-48	....
3307	Tex Williams & Orch. in Western Whoopee (15)	6-23-48	....

TWO-REEL SPECIALS

3201	Snow Capers (19)	2-18-48	4128

THREE-REEL SPECIAL

5555	Royal Wedding (29)	11-27-47	....

THE ANSWER MAN

3391	Wind, Curves and Trapdoor (10)	12-22-47	4191
3392	Hall of Fame (10)	1-19-48	4138
3393	Men, Women & Motion (8)	3-15-48	4215
3394	Flood Waters (8)	4-26-48	....
3395	Mighty Timber (10)	6-21-48	....
3396	Rockets of the Future	7-5-48	....
3397	Water Battlers	8-16-48	....

TECHNICOLOR CARTUNES

2329	Woody the Giant Killer (7)	12-15-47	....

MUSICAL WESTERN

3351	Hidden Valley Days (25)	2-5-48	4126
3352	Powder River Gunfire (24)	2-26-48	4191
3353	Echo Ranch (25)	4-1-48	....

SING AND BE HAPPY SERIES

3381	Spotlight Serenade (8)	3-29-48	4217
3382	Singin' the Blues (8)	6-14-48	....
3383	River Melodies	7-5-48	....

WARNER—VITAPHONE

TECHNICOLOR ADVENTURES

4801	Land of Romance (10)	9-6-47	3942
4802	Beautiful Bali (10)	11-15-47	3966
4803	Dad Minds the Baby (10)	12-20-47	3966
4804	What's Hatchin'? (10)	2-28-48	4067
4805	Rhythm of a Big City (10)	3-27-48	4217
4806	Living With Lions (10)	6-5-48	....

TECHNICOLOR SPECIALS

Prod. No.	Title	Rel. Date	P.D. Page
4001	Celebration Days (20)	1-31-48	4041
4002	Soap Box Derby (20)	10-18-47	3943
4003	Teddy, the Roughrider (R) (20)	2-21-48	4067
4004	King of the Carnival (20)	4-3-48	4217
4005	Calgary Stampede (20)	5-29-48	4215
4006	A Day at the Fair (20)	7-3-48	....
4007	The Man from New Orleans	9-4-48	....
4008	My Own United States	10-16-48	....

FEATURETTES

4101	Power Behind the Nation (20)	10-11-47	3931

SPORTS PARADE (Color)

4501	Las Vegas, Frontier Town (10)	11-1-47	3943
4502	Action in Sports (10)	12-13-47	3957
4503	A Nation on Skis (10)	7-31-48	....
4504	Sun Valley Fun (10)	2-14-48	4067
4505	Trip to Sportland (10)	3-6-48	4129
4506	Ride, Ranchero, Ride (10)	3-20-48	4138
4507	Holiday for Sports (10)	4-17-48	4215
4508	Built For Speed (10)	6-5-48	....
4509	Fighting Athletes (10)	5-1-48	....
4510	The Race Rider (10)	6-19-48	....
4511	Playtime in Rio (10)	8-14-48	....
4512	Sports Down Under	9-18-48	....

BLUE RIBBON CARTOONS (Color)

(Reissues)

4301	Dangerous Dan McFoo (7)	12-20-47	3966
4302	Hobo Gadget Band (Tech.) (7)	1-17-48	4041
4303	Little Pancho Vanilla (7)	3-20-48	4128
4304	Don't Look Now (7)	4-10-48	4217
4305	Curious Puppy (7)	4-24-48	4214
4306	Circus Today (7)	5-22-48	....
4307	Little Blabber Mouse (7)	6-12-48	....
4308	The Squawkin' Hawk (7)	7-10-48	....
4309	A Tale of Two Kitties (7)	7-31-48	....
4310	Pigs in a Polka (7)	8-14-48	....
4311	Greetings Bait (7)	8-28-48	....
4312	Hiss and Make Up	9-18-48	....
4313	Hollywood Steps Out	10-2-48	....

MELODY MASTER BANDS

4601	Freddy Martin & Orch. (10)	9-13-47	3943
4602	Swing Styles (10)	10-25-47	3931
4603	Borrah Minnevitch & Harmonica School (10)	12-8-47	4068
4604	Rubinoff and His Violin (10)	1-3-48	4021
4605	Artie Shaw & Orch. (10)	2-7-48	4067
4606	Henry Busse & Orch. (10)	5-15-48	....
4607	The Saturday Night Swing Club (10)	6-19-48	....
4608	Joe Reichman & Orch. (10)	7-17-48	....

MERRIE MELODIES CARTOONS (Color)

3711	Two Gophers from Texas (7)	1-17-48	4068
3712	Back Alley Oproar (7)	3-27-48	4129
3713	What's Brewin', Bruin? (7)	2-28-48	4119
3714	What Makes Daffy Duck? (7)	2-14-48	4129
3715	Daffy Duck Slept Here (7)	3-6-48	4129
3716	A Hick, a Slick, and a Chick (7)	3-13-48	4138
3717	I Taw a Putty Tat (7)	4-3-48	4217
3718	Hop, Look and Listen (7)	4-17-48	4227
4701	Nothing But the Tooth (7)	5-1-48	4217
4702	Bone Sweet Bone (7)	5-22-48	....
4703	The Shell-Shocked Egg (7)	7-10-48	....

Prod. No.	Title	Rel. Date	P.D. Page
4704	Up-Standing Sitter (7)	7-3-48	....
4705	The Rattled Rooster (7)	6-26-48	....
4706	You Were Never Duckier (7)	8-7-48	....
4707	Dough Ray Me-Ow (7)	8-14-48	....
4708	The Pest That Came to Dinner	9-11-48	....
4709	Door of the Day	10-2-48	....

"BUGS BUNNY" SPECIALS (Color)

3721	Gorilla My Dreams (7)	1-3-48	4021
3722	A Feather in His Hare (7)	2-7-48	4119
3723	Rabbit Punch (7)	4-10-48	4227
3724	Buccaneer Bunny (7)	5-8-48	....
3725	Bugs Bunny Rides Again (7)	6-12-48	....
3726	Haredevil Hare (7)	7-24-48	....
4719	Hot Cross Bunny (7)	8-21-48	....
4720	Hare Splitter	9-25-48	....

VITAPHONE VARIETIES

4401	So You Want to be a Salesman (10)	9-13-47	3931
4402	So You Want to Hold Your Wife (10)	11-22-47	3966
4403	So You Want an Apartment (10)	1-3-48	4027
4404	So You Want to Be a Gambler (10)	2-14-48	4067
4405	So You Want to Build a House (10)	5-15-48	4227
4406	So You Want to Be a Detective (10)	6-26-48	....

MEMORIES FROM MELODY LANE

4201	Let's Sing a Song of the West (10)	9-27-47	3943
4202	Let's Sing an Old Time Song (10)	12-27-47	3966
4203	Let's Sing a Song About the Moonlight (10)	1-24-48	4041
4204	Let's Sing Grandfather's Favorites (10)	3-13-48	4138
4205	Let's Sing a Stephen Foster Song (10)	5-8-48	....
4206	Let's Sing a Song From the Movies (10)	7-17-48	....

SERIALS

COLUMBIA

9120	The Sea Hound (15 episodes)	9-4-47	3882
9140	Brick Bradford (15 episodes)	12-18	4031
9160	Tex Granger (15 episodes)	4-1-48	4118
9180	Superman (Spcl.) (15 episodes)	7-15-48	4243

REPUBLIC

791	G-Men Never Forget (12 episodes)	1-31-48	....
792	Dangers of the Canadian Mounted (12 episodes)	4-24-48	4031
793	Dick Tracy Returns (R) (15 episodes)	7-17-48	....
794	Adventures of Frank & Jesse James		....

(*Continued from page* 4249)

dramatic acting under different management, an argument develops. In the heat of it, Miss Russell kills Ames.

Suspicion centers on Claire Trevor, Ames' flame before Miss Russell entered the scene. As the investigation develops under Sydney Greenstreet, police captain, Miss Trevor commits suicide and eventually the case is closed. But Miss Russell's conscience remains very much alive, until she no longer can down her crime. After the final scene of "Hedda Gabler," the Ibsen play in which she makes her dramatic bow, she confesses. As the film closes, the law is in command.

Atmospherically, "The Velvet Touch"—the how and why of the title, as well as of the theme song of the same name, are never clear—is accurate. Performance-wise, the principals do well with material that often handicaps with its theatricalism. One of the astonishing things, however, is the Greenstreet characterization for which the actor, of course, is not responsible. He is very different from any New York police officer this reviewer has ever seen on the screen and. on account of believability, becomes too far-fetched.

Leo Rosten wrote the script from an adaptation by Walter Reilly of a story by William Mercer and Annabel Ross. John Gage directed without particular distinction. Edward Donahoe was associate producer.

Seen in the home office projection room. Reviewer's Rating: Good.—RED KANN.

Release date, August, 1948. Running time, 97 minutes. PCA No. 12765. General audience classification.

Valerie Stanton ....Rosalind Russell
Michael Morrell ....Leo Genn
Marian Webster ....Claire Trevor
Capt. Danbury ....Sydney Greenstreet
Gordon Dunning ....Leon Ames
Frank McHugh, Walter Kingsford, Dan Tobin, Theresa Harris

Music Man

Monogram—Comedy with Songs

The presence and participation of Jimmy Dorsey and his band in this 66-minute combining of comedy and song gives an exploitation-minded showman something extra for his marquee, and the film's appeal is to the age-group which responds to dance band appeal. It's light stuff, based on a somewhat novel premise, and contains five song numbers which are fitted into the flow of the narrative.

An original screenplay by Sam Mintz presents Phil Brito and Freddie Stewart as brothers who have been successful in the song writing business together, one writing the lyrics and the other the music, but who fare badly when they go their separate ways after a quarrel concerning the girls. Finally their secretary, June Preisser, aided by their mother, gets them into unknowing collaboration on a musical show—by pretending to each that the other collaborator is another person—and the brothers eventually make up. The romantic angles, of course, also are taken care of in the finale of the production.

Produced and directed by Will Jason, with Maurice Duke as associate producer, it is among the best of the offerings in what has been known heretofore as the 'Teen Agers' series.

Previewed at the studio. Reviewer's Rating: Good.—W. R. W.

Release date, not set. Running time, 66 minutes. PCA No. 12958. General audience classification.

Phil Russo ....Phil Brito
Freddie Russo ....Freddie Stewart
Jimmy Dorsey ....Himself
Alan Hale, Jr., June Preisser, Noel Neill, Grazia Narisco, Chick Chandler, Norman Leavitt, Helen Woodford Gertrude Astor

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

For Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation, see Service Data page numbers in last column.

Short Subjects Chart with Synopsis Index can be found on pages 4250-4251, issue of July 24, 1948.

Feature product listed by Company on pages 4234-4235, issue of July 10, 1948. For complete listing of 1946-47 Features by Company, see Product Digest, pages 3808-3809, issue of August 30, 1947.

(T) before a date in the list below is the tradeshow date; release dates are given as soon as available.

(†) indicates a box office champion.

						REVIEWED			
Title	*Company*	*Prod. Number*	*Stars*	*Tradeshow or Release Date*	**Running Time**	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
ABBOTT and Costello Meet Frankenstein	Univ.	664	Abbott and Costello	July,'48	83m	July 3,'48	4225	4219	....
Adventures in Silverado	Col.	902	William Bishop-Gloria Henry	Mar. 25,'48	75m	....	....	4086	....
Adventures of Casanova	EL	812	Arturo de Cordova-Lucille Bremer	Feb. 7,'48	83m	Feb. 28,'48	4079	4039	4175
Adventures of Robin Hood (color) (Reissue)	WB	718	Errol Flynn-Olivia de Havilland	Mar. 13,'48	102m	Jan. 17,'48	4019	....	....
Albuquerque (color)	Para.	4709	Randolph Scott-Barbara Britton	Feb. 20,'48	90m	Jan. 24,'48	4030	3956	4190
Alias a Gentleman	MGM	818	Wallace Beery-Tom Drake	Mar.,'48	76m	Feb. 7,'48	4050	3717	....
All My Sons	Univ.	657	Edw. G. Robinson-Arlene Francis	May,'48	94m	Feb. 21,'48	4065	4010	....
Always Together	WB	713	Joyce Reynolds-Robt. Hutton	Jan. 10,'48	78m	Dec. 20,'47	3982	3956	4042
Angels Alley	Mono.	4708	Leo Gorcey-Geneva Gray	Mar. 21,'48	67m	Jan. 24,'48	4030	....	....
An Innocent Affair	UA	....	Fred MacMurray-Madeleine Carroll	Sept. 17,'48	....	....	....	4226	....
Anna Karenina (Brit.)	20th-Fox	820	Vivien Leigh-Ralph Richardson	May,'48	111m	May 1,'48	4145	4127	4207
Another Part of the Forest	Univ.	660	Fredric March-Ann Blyth	June,'48	107m	Apr. 17,'48	4125	4038	4190
An Ideal Husband (color) (Brit.)	20th-Fox	809	Paulette Goddard-Michael Wilding	Mar.,'48	96m	Jan. 17,'48	4017	4000	4042
April Showers	WB	719	Jack Carson-Ann Sothern	Mar. 27,'48	94m	Mar. 13,'48	4094	4051	4175
Arch of Triumph (Special)	UA	....	Ingrid Bergman-Charles Boyer	Mar.,'48	120m	Feb. 21,'48	4065	3487	....
Are You With It?	Univ.	656	Donald O'Connor-Olga San Juan	May,'48	90m	Mar. 13,'48	4095	4039	4207
Argyle Secrets, The	FC	....	William Gargan-Marjorie Lord	May 7,'48	63m	Apr. 24,'48	4137	4069	4207
Arizona Ranger	RKO	814	Tim Holt-Nan Leslie	May,'48	63m	Apr. 3,'48	4110	4103	4207
Arkansas Swing, The	Col.	....	Hoosier Hot Shots-Gloria Henry	July 29,'48	....	....	....	4219	....
Arthur Takes Over	20th-Fox	817	Lois Collier-Jerome Cowan	May,'48	63m	Apr. 10,'48	4117	4111	....
Assigned to Danger	EL	821	Gene Raymond-Noreen Nash	May 19,'48	66m	May 1,'48	4145	4139	4207
BABE Ruth Story, The (AA)	Mono.	....	Wm. Bendix-Claire Trevor	Not Set	106m	July 24,'48	4249	....	....
Back Trail	Mono.	4757	Johnny Mack Brown-Mildred Coles	July 18,'48	....	....	....	4235	....
Bad Sister (Brit.)	Univ.	663	Margaret Lockwood-Ian Hunter	July,'48	90m	June 12,'48	4199	....	....
Bambi (Reissue) (color)	RKO	892	Disney Feature Cartoon	Feb. 2,'48	70m	Dec. 6,'47	3966	....	4042
Bandits of Dark Canyon	Rep.	752	Allan Lane-Bob Steele	Dec. 15,'47	59m	Dec. 20,'47	3982	3956	4071
Belle Starr (R.)	20th-Fox	830	Randolph Scott-Gene Tierney	June,'48	87m	June 26,'48	4214	....	....
Berlin Express	RKO	815	Robert Ryan-Merle Oberon	May,'48	86m	Apr. 10,'48	4118	....	....
Best Man Wins	Col.	901	Edgar Buchanan-Anna Lee	May 6,'48	75m	....	....	4146	....
† Best Years of Our Lives	RKO	751	Myrna Loy-Fredric March	July,'48	172m	Nov. 30,'48	3335	3312	3819
Betrayal, The	Astor	....	Martin Eden-Myra Stanton	June,'48	195m	July 10,'48	4233	....	....
Beyond Glory	Para.	4726	Alan Ladd-Donna Reed	Sept. 3,'48	82m	June 19,'48	4205	4039	....
B. F.'s Daughter	MGM	820	Barbara Stanwyck-Van Heflin	Apr.,'48	108m	Feb. 21,'48	4066	4059	4175
† Big Clock, The	Para.	4713	Ray Milland-Maureen O'Sullivan	Apr. 9,'48	95m	Feb. 21,'48	4065	4051	4207
Big City	MGM	827	Margaret O'Brien-Robert Preston	June 3,'48	103m	Apr. 3,'48	4111	4103	4207
Big Punch, The	WB	727	Wayne Morris-Lois Maxwell	June 26,'48	80m	May 29,'48	4182	4155	....
Big Town After Dark	Para.	4706	Phillip Reed-Hillary Brooke	Dec. 12,'47	69m	Nov. 22,'47	3941	3931	4011
Big Town Scandal	Para.	4722	Philip Reed-Hillary Brooke	July 30,'48	62m	May 29,'48	4183	4146	....
Bill and Coo (color)	Rep.	728	Bird Picture	Mar. 28,'48	61m	Dec. 27,'47	4000	....	4207
† Bishop's Wife, The	RKO	852	Cary Grant-Loretta Young	(T) Feb. 16,'48	110m	Nov. 22,'47	3941	3702	4175
Black Arrow, The	Col.	....	Louis Hayward-Janet Blair	Not Set	76m	July 3,'48	4225	4069	....
Black Bart (color)	Univ.	653	Yvonne de Carlo-Dan Duryea	Apr.,'48	80m	Feb. 7,'48	4051	4000	4190.
Black Eagle	Col.	....	William Bishop-Virginia Patton	Aug. 26,'48	....	....	....	4243	....
Black Narcissus (Brit.) (color)	Univ.	629	Deborah Kerr-Sabu-David Farrar	Dec.,'47	90m	July 12,'47	3725	....	....
Blazing Across the Pecos	Col.	....	Charles Starrett-Smiley Burnette	July 1,'48	55m	....	....	4226	....
Blonde Ice	FC	....	Leslie Brooks-Robert Paige	May 20,'48	72m	May 22,'48	4174	4103	....
Blondie's Anniversary	Col.	913	Penny Singleton-Arthur Lake	Dec. 18,'47	67m	....	....	3919	....
Blondie's Reward	Col.	....	Penny Singleton-Arthur Lake	June 3,'48	....	....	....	4165	....
† Body and Soul	UA	....	John Garfield-Lilli Palmer	Nov.,'47	104m	Aug. 16,'47	3781	....	4011
Bold Frontiersman, The	Rep.	754	Allan "Rocky" Lane-Eddie Waller	Apr. 15,'48	60m	May 1,'48	4146	4069	....
Bride Goes Wild, The	MGM	819	Van Johnson-June Allyson	Mar.,'48	98m	Feb. 28,'48	4077	4021	4207
Bring 'Em Back Alive (R.)	RKO	819	Animal Picture	June,'48	70m	Apr. 17,'48	4126	....	....
Brothers, The (British)	Univ.	677	Patricia Roc-Will Fyffe	May 6,'48	90m	May 8,'48	4154	....	....
Bush Christmas	Univ.	635	Chips Rafferty-Helen Grieve	Dec.,'47	76m	Nov. 29,'47	3953	....	4011
CAGED Fury	Para.	4711	Richard Denning-Sheila Ryan	Mar. 5,'48	60m	Feb. 14,'48	4057	....	....
California Firebrand (color)	Rep.	654	Monte Hale-Adrian Booth	Apr. 1,'48	63m	Apr. 24,'48	4137	4051	4207
† Call Northside 777	20th-Fox	805	James Stewart-Helen Walker	Feb.,'48	111m	Jan. 24,'48	4029	....	4207
Campus Honeymoon	Rep.	703	Lyn & Lee Wilde-Adele Mara	Feb. 1,'48	61m	Jan. 31,'48	4037	4031	....
Campus Sleuth	Mono.	4713	Freddie Stewart-June Preisser	Apr. 18,'48	58m	May 15,'48	4162	4127	....

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Canon City	EL	826	Scott Brady-Charles Russell	July 6,'48	82m	June 26,'48	4213	4165	....
Captain Boycott (Brit.)	Univ.	652	Stewart Granger-Kathleen Ryan	Jan. '48	92m	Nov. 29,'47	3953	....	4011
† Captain from Castile (color)	20th-Fox	801	Tyrone Power-Jean Peters	Jan.,'48	140m	Nov. 29,'47	3953	3562	4071
Carson City Raiders	Rep.	....	"Rocky" Lane-Eddy Waller	May 13,'48	60m	May 29,'48	4183	4139	....
Casbah	Univ.	655	Yvonne de Carlo-Tony Martin	Apr.,'48	94m	Mar. 6,'48	4085	4010	....
† Cass Timberlane	MGM	813	Spencer Tracy-Lana Turner	Jan.,'48	120m	Nov. 15,'47	3930	3759	4175
Challenge, The	20th-Fox	807	Tom Conway-June Vincent	Mar.,'48	68m	Feb. 28,'48	4079	....	....
Checkered Coat, The	20th-Fox	825	Tom Conway-Noreen Nash	July,'48	....	....	....	4189	....
Check Your Guns	EL	853	Eddie Dean-Roscoe Ates	Jan. 24,'48	55m	Nov. 15,'47	3930	....	....
Cheyenne Takes Over	EL	530	Al "Lash" LaRue-Al "Fuzzy" St. John	Dec. 13,'47	58m	Dec. 6,'47	3965	3876	4071
Chinese Ring, The	Mono.	626	Roland Winters-Louise Currie	Dec. 6,'47	68m	Dec. 20,'47	3982	3850	4011
Close-Up	EL	824	Alan Baxter-Virginia Gilmore	June 9,'48	76m	Apr. 17,'48	4125	....	....
Cobra Strikes, The	EL	820	Sheila Ryan-Leslie Brooks	Apr. 24,'48	62m	....	....	4086	....
Coroner Creek (color)	Col.	....	Randolph Scott-Marguerite Chapman	July,'48	90m	June 12,'48	4197	4190	....
Corvette K-225 (R.)	Realart	....	Randolph Scott-Ella Raines	June,'48	99m	June 19,'48	4206	....	....
Counterfeiters, The	20th-Fox	819	John Sutton-Doris Merrick	June,'48	73m	....	....	4127	....
Crossed Trails	Mono.	4755	Johnny Mack Brown-Lynne Carver	Apr. 11,'48	53m	May 1,'48	4145	4127	....
Crusades, The (R.)	Para.	7-3508	Loretta Young-Henry Wilcoxon	July 9,'48	125m	May 1,'48	4146	....	....
† DAISY Kenyon	20th-Fox	731	Joan Crawford-Dana Andrews	Dec.,'47	99m	Nov. 29,'47	3953	3876	4131
Dangerous Years (Wurtzel)	20th-Fox	804	William Halop-Ann E. Todd	Feb.,'48	62m	Dec. 20,'47	3981	....	4011
Daredevils of the Clouds (formerly Daredevils of the Sky)	Rep.	....	Rob't Livingstone-Mae Clarke	July 26,'48	60m	....	....	4175	....
Date With Judy, A (color)	MGM	818	Wallace Beery-Jane Powell	July 29,'48	113m	June 19,'48	4206	4139	....
Dead Don't Dream, The	UA	....	William Boyd-Andy Clyde	Apr. 30,'48	68m	....	....	4165	....
Dear Murderer (British)	Univ.	658	Eric Portman-Greta Gynt	May,'48	90m	May 15,'48	4161	4139	....
Deep Waters	20th-Fox	821	Dana Andrews-Jean Peters	July,'48	85m	July 3,'48	4225	4039	....
Design for Death	RKO	871	Documentary	Mar.,'48	48m	Feb. 28,'48	4077	....	....
Devil Ship	Col.	923	Richard Lane-Louise Campbell	Dec. 11,'47	62m	Jan. 17,'48	4019	3943	4042
Devil's Cargo	FC	....	John Calvert-Rochelle Hudson	Apr. 1,'48	61m	Mar. 20,'48	4101	4031	....
Dick Tracy Meets Gruesome (Bl.2)	RKO	809	Boris Karloff-Ralph Byrd	Dec. 6,'47	65m	Oct. 4,'47	3861	....	....
Docks of New Orleans	Mono.	4712	Roland Winters-Victor Sen Young	Apr. 4,'48	64m	Mar. 20,'48	4101	4086	....
† Double Life, A	Univ.	650	Ronald Colman-Signe Hasso	Mar.,'48	103m	Jan. 3,'48	4001	3956	4131
Dream Girl	Para.	4721	Betty Hutton-Macdonald Carey	July 23,'48	85m	May 15,'48	4163	4146	4207
Drums (Brit.) (R.) (color)	FC	....	Raymond Massey-Sabu	July,'48	96m	July 17,'48	4242	....	....
Dude Goes West, The (AA)	Mono.	AA8	Eddie Albert-Gale Storm	Aug. 30,'48	86m	May 1,'48	4145	4038	....
† Duel in the Sun (color)	Selznick	....	Jennifer Jones-Joseph Cotten	Apr.,'48	135m	Jan. 11,'47	3409	3363	3933
Duke of West Point (R.)	SG	....	Louis Hayward-Joan Fontaine	June 10,'48	108m	June 19,'48	4207	....	....
EASTER Parade (color)	MGM	....	Fred Astaire-Judy Garland	July 8,'48	103m	May 29,'48	4181	4127	....
Embraceable You	WB	....	Dane Clark-Geraldine Brooks	Aug. 21,'48	....	....	....	4175	....
Emperor Waltz, The (color)	Para.	4720	Bing Crosby-Joan Fontaine	July 2,'48	106m	May 8,'48	4153	3611	4207
Enchanted Valley, The (color)	EL	817	Alan Curtis-Anne Gwynne	Mar. 27,'48	77m	Apr. 3,'48	4111	4086	....
End of the River, The (Brit.)	U-I	....	Sabu-Raymond Lovell	July,'48	80m	June 26,'48	4214	....	....
Escape (Brit.)	20th-Fox	822	Rex Harrison-Peggy Cummins	Not Set	78m	May 29,'48	4183	....	....
Eyes of Texas (color)	Rep.	732	Roy Rogers-Lynne Roberts	July 15,'48	70m	July 24,'48	4249	4219	....
FABULOUS Texan	Rep.	624	William Elliott-John Carroll	Nov. 9,'47	95m	Nov. 15,'47	3930	3907	3983
Feudin', Fussin' and A-Fightin'	Univ.	665	Donald O'Connor-Marjorie Main	July,'48	78m	June 12,'48	4199	....	....
Fighting Back	20th-Fox	828	Paul Langton-Jean Rogers	Aug.,'48	61m	July 17,'48	4242	4189	....
Fighting Father Dunne	RKO	816	Pat O'Brien-Myrna Dell	June,'48	93m	May 15,'48	4161	4139	4190
Fighting 69th, The (R.)	WB	723	James Cagney-Pat O'Brien	May 8,'48	79m	Apr. 17,'48	4126	....	....
Flirting with Fate (R.)	SG	....	Joe E. Brown-Beverly Roberts	May 28,'48	70m	May 22,'48	4174	....	....
Flowing Gold (R.)	WB	730	J. Garfield-Pat O'Brien-Frances Farmer	July 17,'48	82m	June 19,'48	4206	....	....
Foreign Affair, A	Para.	....	Jean Arthur-John Lund	Aug. 20,'48	116m	June 19,'48	4206	4139	....
† Forever Amber (color)	20th-Fox	733	Linda Darnell-Cornel Wilde	Sept. 15,'48	140m	Oct. 18,'47	3885	3475	3933
For You I Die	FC	....	Cathy Downs-Paul Langton-Mischa Auer	Jan.,'48	76m	Dec. 20,'47	3982	3972	....
† Fort Apache	RKO	870	H. Fonda-J. Wayne-Shirley Temple	Apr.,'48	127m	Mar. 13,'48	4094	....	4207
Four Faces West	UA	....	Joel McCrea-Frances Dee	July 9,'48	90m	May 15,'48	4162	....	....
Four Feathers (Brit.) (R.) (color)	FC	....	John Clements-June Duprez	Aug.,'48	115m	July 17,'48	4242	....	....
French Leave	Mono.	4714	Jackie Cooper-Jackie Coogan	Apr. 25,'48	63m	Apr. 24,'48	4138	4127	....
Frontier Marshal (R.)	20th-Fox	831	Randolph Scott-Nancy Kelly	June,'48	71m	June 26,'48	4214	....	....
Frontier Agent	Mono.	4756	Johnny Mack Brown-Raymond Hatton	May 16,'48	56m	....	....	4175	....
† Fuller Brush Man	Col.	....	Red Skelton-Janet Blair	June,'48	93m	May 8,'48	4154	4139	....
Fury at Furnace Creek	20th-Fox	815	Victor Mature-Colleen Gray	May,'48	88m	Apr. 10,'48	4117	4039	4190
GALLANT Legion, The	Rep.	715	Wm. Elliott-Jos. Schildkraut	July 25,'48	88m	May 29,'48	4182	....	....
Gay Intruders, The	20th-Fox	....	John Emery-Tamara Geva	Not Set	68m	June 19,'48	4206	....	....
Gay Ranchero (color)	Rep.	644	Roy Rogers-Jane Frazee	Jan. 10,'48	72m	Jan. 17,'48	4018	3931	4042
† Gentleman's Agreement	20th-Fox	806	Gregory Peck-Dorothy McGuire	Mar.,'48	118m	Nov. 15,'47	3929	3818	4175
Girl from Manhattan, The	UA	....	D. Lamour-C. Laughton-G. Montgomery	Oct. 15,'48	....	....	....	4243	....
Give My Regards to Broadway (color)	20th-Fox	827	Dan Dailey-Nancy Guild	June,'48	92m	May 29,'48	4181	4165	....
Glamour Girl	Col.	907	Gene Krupa Orch.-J. Leonard	Jan. 16,'48	68m	....	....	3992	....
God's Country and the Woman (R.)	WB	729	George Brent-Beverly Roberts	July 17,'48	71m	June 19,'48	4206	....	....
Good News (color)	MGM	810	June Allyson-Peter Lawford	Dec.,'47	93m	Dec. 6,'47	3965	3850	4131
Good Sam	RKO	....	Gary Cooper-Ann Sheridan	Sept.,'48	....	....	....	4146	....
† Green Dolphin Street	MGM	811	Lana Turner-Van Heflin	Nov. 5,'47	141m	Oct. 25,'47	3894	3587	4042
† Green Grass of Wyoming (color)	20th-Fox	818	Peggy Cummins-Chas. Coburn	June,'48	89m	Apr. 24,'48	4137	4038	4207
Guns of Hate	RKO	....	Tim Holt-Nan Leslie	June 18,'48	62m	May 15,'48	4162	4155	....
Gun Talk	Mono.	674	Johnny Mack Brown-Raymond Hatton	Dec. 20,'47	58m	Jan. 17,'48	4019	3919	4071
HALF Past Midnight (Wurtzel)	20th-Fox	808	Kent Taylor-Peggy Knudsen	Mar.,'48	69m	Feb. 14,'48	4059	4039	....
Hamlet (Brit.)	U-I	Spcl.	Laurence Olivier-Jean Simmons	Not Set	153m	July 3,'48	....	....	....
Hatter's Castle (Brit.)	Para.	....	R. Newton-Jas. Mason-D. Kerr	June 18,'48	99m	Apr. 10,'48	4118	4111	....
Hawk of Powder River, The	EL	856	Eddie Dean-Jennifer Holt	Apr. 10,'48	54m	Mar. 6,'48	4086	....	....
Hazard	Para.	4716	Paulette Goddard-Macdonald Carey	May 28,'48	95m	Mar. 20,'48	4101	4069	4190
Heading for Heaven	EL	810	Stuart Erwin-Glenda Farrell	Jan. 17,'48	71m	Dec. 20,'47	3982	....	4042

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Heart of Virginia	Rep.	707	Janet Martin-Robert Lowery	Apr. 25,'48	60m	May 8,'48	4154	4117	....
Here Comes Trouble (color)	UA	....	Wm. Tracy-Beverly Lloyd	Apr.,'48	55m	Apr. 17,'48	4125	4039	....
High Wall	MGM	815	Robert Taylor-Audrey Totter	Feb.,'48	99m	Dec. 20,'47	3981	3972	4131
Hills of Home (color)	MGM	....	Edmund Gwenn-Janet Leigh	Sept.,'48	....	....	....	4235	....
Holiday Camp (Brit.)	Univ.	679	Jack Warner-Hazel Court-Flora Robson	Jan.,'48	97m	Jan. 31,'48	4037	....	4190
† Homecoming	MGM	....	Clark Gable-Lana Turner	May 27,'48	113m	Apr. 3,'48	4109	4079	4207
Hungry Hill (British)	Univ.	....	Margaret Lockwood-Dennis Prince	Not Set	92m	Oct. 18,'47	3885	....	....
Hunted, The (Allied Artists)	Mono.	AA5	Belita-Preston Foster	Apr. 7,'48	85m	Feb. 7,'48	4050	4039	4071
I BECAME a Criminal (Brit.)	WB	717	Sally Gray-Trevor Howard	Mar. 6,'48	78m	Feb. 14,'48	4057	4031	4131
I Love Trouble	Col.	934	Franchot Tone-Janet Blair	Jan.,'48	94m	Jan. 17,'48	4018	3980	4042
If You Knew Susie	RKO	811	Eddie Cantor-Joan Davis	Feb. 7,'48	90m	Feb. 7,'48	4049	3575	4131
If Winter Comes	MGM	814	Walter Pidgeon-Deborah Kerr	Jan.,'48	99m	Dec. 27,'47	3993	3972	4071
I, Jane Doe	Rep.	710	Ruth Hussey-John Carroll	May 25,'48	85m	May 22,'48	4173	4155	....
Inside Story, The	Rep.	705	Marsha Hunt-W. Lundigan-C. Winninger	Mar. 14,'48	87m	Apr. 3,'48	4110	4059	....
Intrigue	UA	....	George Raft-June Havoc	Dec.,'47	90m	Dec. 27,'47	3994	3907	4011
† I Remember Mama	RKO	868	Irene Dunne-Barbara Bel Geddes (T)	Mar. 17,'48	134m	Mar. 13,'48	4093	4079	4207
† Iron Curtain, The	20th-Fox	816	Dana Andrews-Gene Tierney	May,'48	87m	May 15,'48	4163	4127	4190
Isn't It Romantic	Para.	....	Roland Culver-Veronica Lake	Oct. 8,'48	....	....	....	4243	....
It Had To Be You	Col.	931	Ginger Rogers-Cornel Wilde	Dec.,'47	98m	Oct. 25,'47	3893	....	4131
I Walk Alone	Para.	4708	Lizabeth Scott-Burt Lancaster	Jan. 16,'48	98m	Dec. 20,'47	3981	3919	4190
I Wouldn't Be in Your Shoes	Mono.	4716	Don Castle-Elyse Knox	May 23,'48	70m	May 8,'48	4154	4127	....
JASSY (Brit.) (color)	Univ.	654	Margaret Lockwood-Basil Sydney	Mar.,'48	96m	Feb. 14,'48	4059	....	....
Jiggs and Maggie in Society	Mono.	4704	Joe Yule-Renie Riano	Jan. 10,'48	66m	Feb. 21,'48	4066	3895	....
Jinx Money	Mono.	4717	Leo Gorcey-Huntz Hall	June 27,'48	68m	May 22,'48	4174	4155	....
Joe Palooka in Fighting Mad	Mono.	4709	Joe Kirkwood, Jr.-Elyse Knox	Feb. 7,'48	75m	Jan. 31,'48	4037	4001	....
Judge Steps Out, The (formerly Indian Summer)	RKO	....	Alexander Knox-Ann Southern	Not Set	....	....	....	3865	....
Julia Misbehaves	MGM	....	Greer Garson-Walter Pidgeon	Sept.,'48	....	....	....	4165	....
KEY Largo	WB	731	H. Bogart-E. Robinson-Lauren Bacall	July 31,'48	101m	July 10,'48	4233	4226	....
† Killer McCoy	MGM	809	Mickey Rooney-Brian Donlevy	Dec.,'47	104m	Nov. 1,'47	3907	....	4190
King of the Gamblers	Rep.	709	Janet Martin-William Wright	May 10,'48	60m	May 29,'48	4183	4117	....
King of the Turf (R.)	SG	....	Adolphe Menjou-Dolores Costello	May 21,'48	88m	May 29,'48	4183	.....	....
LADY at Midnight	EL	....	Richard Canning-Frances Rafferty	Aug. 15,'48	61m	July 24,'48	4249	....	....
Lady from Shanghai, The	Col.	938	Rita Hayworth-Orson Welles	May,'48	87m	Apr. 17,'48	4125	4069	4207
Last Days of Boot Hill	Col.	964	Charles Starrett-Smiley Burnette	Nov. 20,'47	56m	Dec. 13,'47	3973	3895	....
Last Round-Up, The	Col.	981	Gene Autry-Jean Heather	Nov. 5,'47	77m	Oct. 11,'47	3874	3850	....
Law of the Pampas (R.)	SG	....	William Boyd-Russell Hayden	June 3,'48	79m	June 19,'48	4207	....	....
Le Silence est D'Or (formerly Man About Town)	RKO	864	Maurice Chevalier-Francois Perier	Special	89m	Oct. 25,'47	3893	....	....
Let's Live Again	20th-Fox	813	John Emery-Hillary Brooke	Apr.,'48	67m	Mar. 6,'48	4086	....	4131
Letter from an Unknown Woman, A	Univ.	659	Joan Fontaine-Louis Jourdan	June,'48	90m	Apr. 10,'48	4117	3943	4190
† Life With Father (color)	WB	702	Irene Dunne-William Powell	Aug. 14,'48	118m	Aug. 16,'47	3781	3475	3909
Linda, Be Good	EL	808	Elyse Knox-Marie Wilson	Jan. 3,'48	66m	Nov. 1,'47	3906	3895	....
Lightnin' in the Forest	Rep.	706	Lynn Roberts-Warren Douglas	Mar. 25,'48	58m	Apr. 24,'48	4138	4069	4207
Lost Moment, The	Univ.	626	Robert Cummings-Susan Hayward	Dec.,'47	89m	Oct. 25,'47	3894	....	4071
Lost One, The (La Traviata)	Col.	....	Nelly Corradi-Cino Mattera	Not Set	84m	Apr. 17,'48	4125	....	....
Loves of Carmen, The	Col.	....	Rita Hayworth-Glenn Ford	Not Set	....	....	....	4243	....
Lulu Belle	Col.	....	Dorothy Lamour-George Montgomery	Aug.,'48	87m	June 19,'48	4205	....	....
MADONNA of the Desert	Rep.	704	Lynne Roberts-Donald Barry	Feb. 23,'48	60m	Mar. 13,'48	4095	4051	....
Main Street Kid, The	Rep.	701	Al Pearce-Arlene Harris	Jan. 1,'48	64m	Jan. 24,'48	4030	3972	4071
Man-Eater of Kumaon	Univ.	666	Sabu-Wendell Corey-Joanne Page	July,'48	79m	June 26,'48	4213	....	....
Man from Texas	EL	815	James Craig-Johnnie Johnston	Mar. 6,'48	71m	Apr. 3,'48	4109	3895	....
Man of Evil (Brit.)	UA	....	James Mason-Phyllis Calvert	Jan.,'48	90m	Feb. 7,'48	4050	3992	4131
Man Who Reclaimed His Head (R.)	FC	....	Claude Rains-Joan Bennett	July,'48	83m	July 17,'48	4242	....	....
Mary Lou	Col.	906	Frankie Carle Orch.-R. Lowery	Jan. 23,'48	66m	Mar. 13,'48	4095	3992	4131
Mating of Millie, The	Col.	940	Glenn Ford-Evelyn Keyes	Apr.,'48	87m	Mar. 13,'48	4094	4067	4131
Meet Me at Dawn (British)	20th-Fox	812	William Eythe-Stanley Holloway	Apr.,'48	89m	Mar. 20,'48	4101	....	4131
Melody Time (color)	RKO	893	Disney Feature	Aug.,'48	75m	May 22,'48	4173	4155	....
Michael O'Halloran	Mono.	....	Scotty Beckett-Allene Roberts	Not Set	76m	June 19,'48	4205	....	....
Mickey (color)	EL	825	Irene Hervey-Bill Goodwin	June 23,'48	87m	June 19,'48	4205	4155	....
Mine Own Executioner (Brit.)	20th-Fox	824	Burgess Meredith-Dulcie Gray	July 7,'48	105m	June 12,'48	4197	4190	....
Miracle in Harlem	SG	X-3	Stepin Fetchit	Mar. 27,'48	71m	....	....	3919	....
Miracle of the Bells, The	RKO	869	Fred MacMurray-Valli-Frank Sinatra (T)	Mar. 1,'48	120m	Mar. 6,'48	4085	4079	4175
Miraculous Journey (color)	FC	....	Rory Calhoun-Audrey Long	Aug.,'48	....	....	....	4219	....
Miss Annie Rooney (R.)	SG	....	Shirley Temple-William Gargan	June 17,'48	88m	June 19,'48	4207	....	....
Money Madness	FC	....	Hugh Beaumont-Frances Rafferty	Apr. 15,'48	73m	Apr. 3,'48	4110	4069	....
Moonrise	Rep.	714	D. Clark-G. Russell-E. Barrymore	July 11,'48	90m	....	....	4219	....
Mourning Becomes Electra	RKO	865	Rosalind Russell-Michael Redgrave	Not Set	170m	Nov. 22,'47	3941	3919	4131
Mr. Blandings Builds His Dream House	Selznick	206	Cary Grant-Myrna Loy	June,'48	94m	Apr. 3,'48	4110	4010	4175
Mr. Peabody and the Mermaid	U-I	....	William Powell-Ann Blyth	Aug.,'48	89m	July 10,'48	4233	....	....
Mr. Reckless	Para.	4712	William Eythe-Barbara Britton	Mar. 26,'48	66m	Feb. 21,'48	4067	4059	....
My Dog Rusty	Col.	914	T. Donaldson-Ann Doran-John Litel	Apr. 8,'48	67m	....	....	4095	....
My Girl Tisa	WB	715	Lilli Palmer-Sam Wanamaker	Feb. 7,'48	95m	Jan. 24,'48	4029	4010	4071
Mystery in Mexico	RKO	822	Wm. Lundigan-J. White-R. Cortez	July 1,'48	66m	June 26,'48	4214	....	....
Music Man	Mono.	....	Jimmy Dorsey-June Preisser	Not Set	66m	July 24,'48	4251	....	....
† NAKED City, The	Univ.	651	Barry Fitzgerald-Dorothy Hart	Mar.,'48	96m	Jan. 31,'48	4038	4010	4207
Nicholas Nickleby (British)	Univ.	637	Derek Bond-Cedric Hardwicke	Dec.,'47	94m	Nov. 15,'47	3930	....	....
Night Has a Thousand Eyes	Para.	4801	Edw. G. Robinson-Gail Russell	Oct. 22,'48	81m	July 17,'48	4241	4226	....
Night Song (Block 2)	RKO	806	Dana Andrews-Merle Oberon	Jan. 17,'48	102m	Nov. 15,'47	3930	3717	4131
Night Unto Night	WB	....	Viveca Lindfors-Ronald Reagan	Not Set	....	....	....	3735	....
Noose Hangs High, The	EL	819	Bud Abbott-Lou Costello	Apr. 17,'48	77m	Apr. 10,'48	4117	4079	4190
Northwest Stampede (color)	EL	....	Joan Leslie-James Craig	July 28,'48	79m	July 3,'48	4225	4219	....

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OCTOBER Man, The (Brit.)	EL	818	John Mills-Joan Greenwood	Mar. 20,'48	85m	Mar. 20,'48	4101	4086	....
Oklahoma Badlands	Rep.	753	Allan 'Rocky" Lane-Mildred Coles	Feb. 22,'48	59m	Mar. 6,'48	4086	4021	....
Oklahoma Blues	Mono.	4761	Jimmy Wakely-Virginia Belmont	Mar. 28,'48	56m	....	....	4095	....
Oliver Twist (Brit.)	EL	828	John H. Davies-Rob't Newton	July 14,'48	....	....	....	4219	....
Old Los Angeles	Rep.	708	Wm. Elliott-J. Carroll-C. McLeod	Apr. 25,'48	88m	July 10,'48	4233	4127	....
On An Island With You (color)	MGM	828	Esther Williams-Peter Lawford	June 24,'48	107m	May 1,'48	4145	4139	4190
On Our Merry Way	UA	....	Paulette Goddard-J. Stewart-H. Fonda	June 15,'48	107m	Feb. 7,'48	4049	4038	4131
(formerly Miracle Can Happen)									
Open Secret	EL	813	John Ireland-Jane Randolph	May 5,'48	70m	Jan. 17,'48	4018	....	....
Out of the Blue	EL	801	George Brent-Virginia Mayo	Oct. 11,'47	85m	Aug. 30,'47	3806	....	4042
Out of the Past (Block 2)	RKO	810	Robert Mitchum-Jane Greer	Dec. 13,'47	97m	Nov. 22,'47	3942	3875	4011
Overland Trail	Mono.	4751	Johnny Mack Brown-Virginia Belmont	Jan. 31,'48	58m	Apr. 3,'48	4110	4001	....
PANHANDLE (AA)	Mono.	AA7	Rod Cameron-Cathy Downs	Feb. 22,'48	84m	Jan. 31,'48	4037	3943	....
Paradine Case, The	Selznick		Gregory Peck-Ann Todd	Jan.,'48	115m	Jan. 3,'48	4001	3666	4042
Partners of the Sunset	Mono.	4765	Jimmy Wakely-Dub Taylor	May 6,'48	53m	July 10,'48	4235	4175	....
Pearl, The	RKO	867	Pedro Armendariz-Maria Marques	(T) Feb. 10,'48	77m	Feb. 14,'48	4057	....	4131
Perilous Waters	Mono.	4707	Don Castle-Audrey Long	Feb. 14,'48	66m	Nov. 1,'47	3906	....	....
(formerly In Self Defense)									
Phantom Valley	Col.	965	Charles Starrett-Virginia Hunter	Feb. 19,'48	53m	....	....	4021	....
Piccadilly Incident (Brit.)	MGM	....	Anna Neagle-Michael Wilding	Not Set	88m	Feb. 7,'48	4050	....	....
Pirate, The (color)	MGM	. . ..	Judy Garland-Gene Kelly	June 10,'48	102m	Apr. 3,'48	4110	3865	4190
Pirates of Monterey (color)	Univ.	632	Maria Montez-Rod Cameron	Dec.,'47	77m	Nov. 22,'47	3942	3127	4011
Pitfall, The	UA	....	Dick Powell-Lizabeth Scott	Aug. 13,'48	....	....	....	4226	....
Portrait of Jenny	Selznick	....	Jennifer Jones-Joseph Cotten	Not Set	....	....	....	4139	....
Port Said	Col.	...	Gloria Henry-William Bishop	Apr. 15,'48	69m	May 22,'48	4174	4127	....
Prairie, The	SG	4705	Alan Baxter-Lenore Aubert	Apr. 10,'48	80m	....	....	3919	....
Prairie Express	Mono.	678	Johnny Mack Brown-Raymond Hatton	Oct. 25,'47	55m	Nov. 29,'47	3955	3809	....
Prairie Outlaws	EL	....	Eddie Dean-Roscoe Ates	May 12,'48	57m	....	....	4183	....
Prince of Thieves, The (color)	Col.	933	Jon Hall-Patricia Morison	Jan.,'48	72m	Nov. 1,'47	3906	3876	....
RACE Street	RKO	821	G. Raft-Wm. Bendix-M. Maxwell	(T) June 22,'48	79m	June 26,'48	4214	4207	....
Range Renegades	Mono.	4766	Jimmy Wakely-Jennifer Holt	June 6,'48	54m	....	....	4146	....
(formerly Arizona Sunset)									
Range War (R.)	SG	....	William Boyd-Russell Hayden	May 7,'48	66m	May 29,'48	4183	....	....
Raw Deal	EL	822	Dennis O'Keefe-Claire Trevor	May 26,'48	78m	May 22,'48	4173	....	....
Red River	UA	....	John Wayne-Montgomery Clift	Aug. 27,'48	125m	July 17,'48	4241	3575	....
Relentless (color)	Col.	937	Robert Young-Marguerite Chapman	Feb. 20,'48	93m	Jan. 17,'48	4017	....	4175
Return of Rin Tin Tin, The (col.)	EL	804	Donald Woods-Bobby Blake	Nov. 1,'47	67m	Nov. 8,'47	3918	3527	....
Return of the Badmen	RKO	917	Randolph Scott-Anne Jeffreys	July 17,'48	90m	May 15,'48	4162	4146	4207
Return of the Whistler, The	Col.	920	Michael Duane-Lenore Aubert	Mar. 18,'48	63m	Mar. 6,'48	4086	4069	4131
River Lady (color)	Univ.	661	Yvonne DeCarlo-Dan Duryea	June,'48	78m	May 8,'48	4153	4010	4190
Road to the Big House, The	SG	4706	John Shelton-Ann Doran	Dec. 27,'47	72m	Nov. 1,'47	3906	3876	....
† Road to Rio	Para.	4707	Bing Crosby-Bob Hope	Dec. 25,'47	100m	Nov. 15,'47	3929	3818	4175
Rocky	Mono.	4705	Roddy McDowall-Edgar Barrier	Mar. 7,'48	76m	June 5,'48	4189	3931	....
Romance on the High Seas (color)	WB	728	Jack Carson-Doris Day-Don DeFore	July 3,'48	99m	June 12,'48	4197	4190	....
Roosevelt Story, The (Special)	UA	....	Documentary	Nov.,'47	80m	July 12,'47	3725	....	....
Rope	WB	....	James Stewart-John Dall-Joan Chandler	Not Set	....	....	....	4243	....
Rose of Santa Rosa	Col.	951	Eduardo Noriega-Patricia White	Dec. 25,'47	65m	....	....	3931	....
Rose of the Rio Grande (R.)	Mono.	4710	Movita-John Carroll-A. Moreno	Mar. 14.'48	60m	Jan. 17,'48	4019	....	
Rose of Washington Sq. (R.)	20th-Fox	832	Tyrone Power-Alice Faye	July,'48	86m	June 26,'48	4214	....	....
Roses Are Red (Wurtzel)	20th-Fox	734	Don Castle-Peggy Knudsen	Dec.,'47	66m	Nov. 8,'47	3918	....	....
Ruthless	EL	816	Z. Scott-L. Hayward-Diana Lynn	Apr. 3.'48	102m	Apr. 3,'48	4111	4103	....
SAIGON	Para.	4710	Alan Ladd-Veronica Lake	Mar. 12,'48	94m	Feb. 7,'48	4049	3666	4175
'Sainted' Sisters, The	Para.	4714	Veronica Lake-Joan Caulfield	Apr. 30,'48	89m	Mar. 13,'48	4095	4069	4207
Scudda Hoo, Scudda Hay (color)	20th-Fox	811	June Haver-Lon McCallister	Apr.,'48	95m	Mar. 6,'48	4085	4039	4190
Sealed Verdict	Para.	....	Ray Milland-Florence Marly	Nov. 8,'48	....	....	....	4243	....
Search, The	MGM	....	M. Clift-A. MacMahon-Ivan Jandl	Aug.,'48	105m	Apr. 3,'48	4111	....	4131
Secret Beyond the Door, The	Univ.	627	Joan Bennett-Michael Redgrave	Feb.,'48	99m	Jan. 10,'48	4009	3956	4042
Secret Service Investigator	Rep.	711	Lloyd Bridges-Lynne Roberts	May 31,'48	60m	June 5,'48	4189	4155	....
† Senator Was Indiscreet, The	Univ.	633	William Powell-Ella Raines	Jan.,'48	81m	Dec. 13,'47	3973	3956	4131
Seven Sinners (R)	EL	848	Marlene Dietrich-John Wayne	Mar. 27,'48	86m	Mar. 20,'48	4103	....	....
Shadow Valley	EL	852	Eddie Dean-Roscoe Ates	Nov. 29,'47	58m	Nov. 29,'47	3954	....	4071
Shaggy (color)	Para.	4717	Brenda Joyce-Robt. Shayne-Geo. Nokes	June 11,'48	72m	Apr. 17,'48	4126	4069	....
Shanghai Chest, The	Mono.	4718	Roland Winters-Mantan Moreland	July 11,'48	....	....	....	4226	....
Shed No Tears	EL	829	Wallace Ford-June Vincent	July 21,'48	70m	....	....	4155	....
Sign of the Ram, The	Col.	936	Susan Peters-Alex. Knox	Mar.,'48	84m	Feb. 7,'48	4050	....	4175
Sign of the Wolf (R)	Mono.	4711	Michael Whalen-Grace Bradley	May 2,'48	69m	Apr. 17,'48	4126	....	....
† Silver River	WB	725	Errol Flynn-Ann Sheridan	May 29,'48	110m	May 8,'48	4153	4021	4190
Silent Conflict	UA	....	William Boyd-Andy Clyde	Apr.,'48	61m	Apr. 10,'48	4118	....	....
† Sitting Pretty	20th-Fox	810	R. Young-Maureen O'Hara-C. Webb	Apr.,'48	84m	Feb. 28,'48	4077	4039	4207
Six-Gun Law	Col.	962	Chas. Starrett-Smiley Burnett	Jan. 9,'48	54m	Feb. 28,'48	4077	4000	...
Sixteen Fathoms Deep (color)	Mono.	4801	Lon Chaney-Arthur Lake	July 25,'48	....	....	....	4155	....
Slave Ship (R.)	20th-Fox	833	Warner Baxter-Wallace Beery	July,'48	92m	June 26,'48	4214	....	....
Sleep, My Love	UA	....	Claudette Colbert-Robert Cummings	Jan.,'48	97m	Jan. 17,'48	4017	3992	4071
Slippy McGee	Rep.	702	Donald Barry-Dale Evans	Jan. 15,'48	65m	Jan. 31,'48	4038	3943	4071
Smart Politics	Mono.	627	June Preisser-Freddie Stewart	Jan. 3,'48	68m	....	....	3907	....
(formerly The Old Gray Mayor)									
Smart Woman (Allied Artists)	Mono.	AA6	Constance Bennett-Brian Aherne	Apr. 30,'48	90m	Mar. 13,'48	4094	4038	....
Smugglers, The (Brit.) (color)	EL	811	Michael Redgrave-Jean Kent	Jan. 31,'48	85m	Jan. 31,'48	4037	4010	4207
Snake Pit, The	20th-Fox	....	Olivia de Havilland-Leo Genn	Not Set	....	....	....	4039	....
So Evil My Love (Brit.)	Para.	4723	Ray Milland-Ann Todd	Aug. 6,'48	109m	May 29,'48	4182	4155	....
Sofia (color)	FC	....	Gene Raymond-Sigrid Gurie	July,'48	....	....	....	4183	....
Song of Idaho	Col.	952	Kirby Grant-Ken Trietsch	Mar. 30.'48	66m	....	....	4059	....
Song of the Drifter	Mono.	686	Jimmy Wakely-"Cannonball" Taylor	Jan. 17,'48	53m	Apr. 3,'48	4110	3972	....
Song of My Heart (AA)	Mono.	AA4	Frank Sundstrom-Audrey Long	Jan. 31,'48	85m	Nov. 8,'47	3917	3717	....
Sorry, Wrong Number	Para.	....	Barbara Stanwyck-Burt Lancaster	Sept. 24,'48	....	....	....	4243	....

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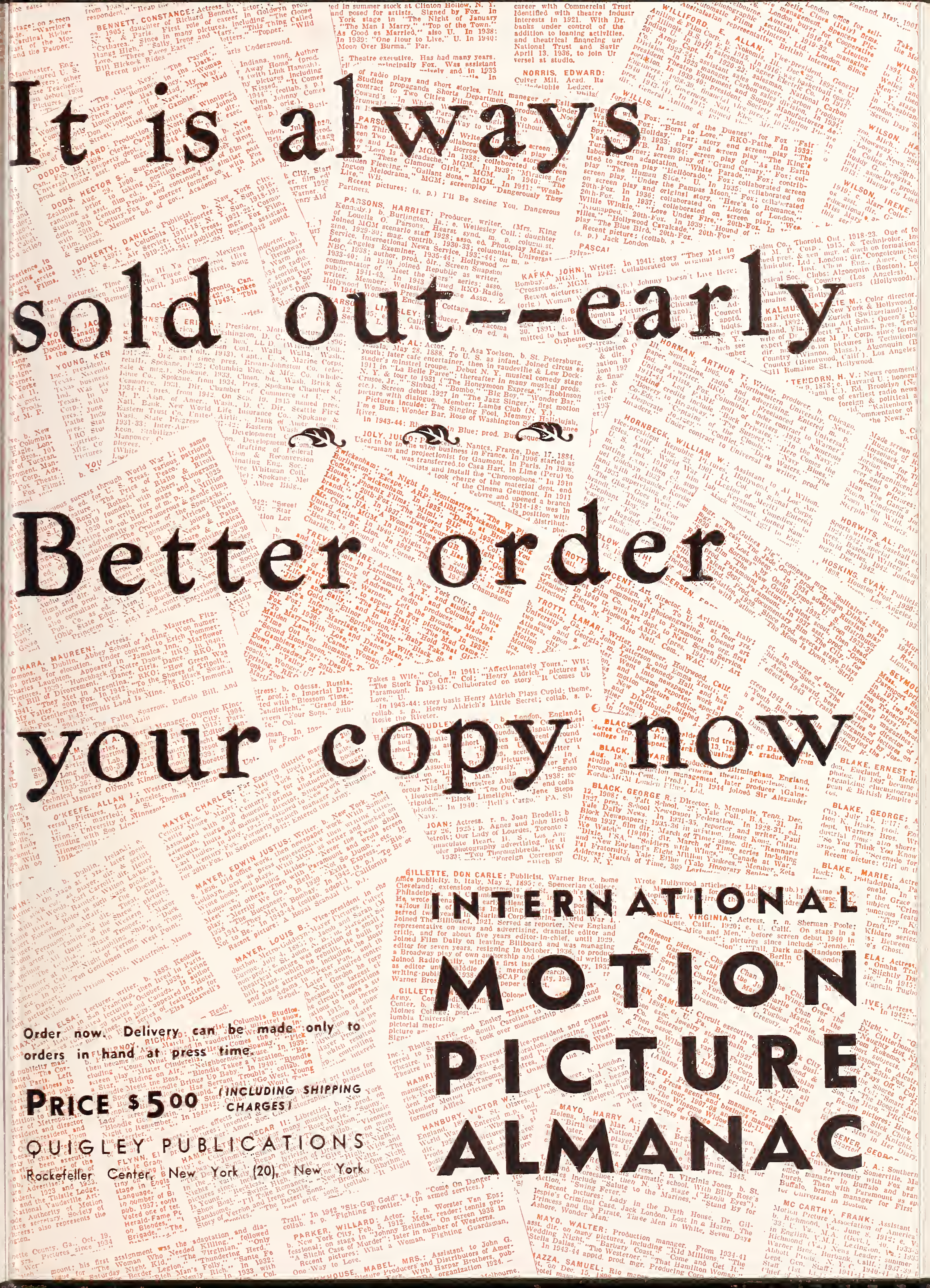
So This Is New York	UA	....	Henry Morgan-Virginia Grey	June 25,'48	79m	May 15,'48	4161	4127	....
Southern Yankee, A	MGM	....	Red Skelton-Brian Donlevy	Aug. 12,'48	....	....	....	4139	....
So Well Remembered (British) (Block 2)	RKO	807	John Mills-Martha Scott	Jan. 10,'48	114m	Nov. 1,'47	3905	3631	....
Speed to Spare	Para.	4715	Richard Arlen-Jean Rogers	May 14,'48	57m	Feb. 21,'48	4066	4059	....
Spiritualist, The	EL	827	Turhan Bey-Lynn Bari	July 7,'48	79m	....	....	4127	....
Stage Struck	Mono.	4715	K. Richmond-Audrey Long-Conrad Nagel	June 13,'48	71m	May 15,'48	4162	4155	....
Stage to Mesa City	EL	758	Al "Fuzzy" St. John-Jennifer Holt	Feb. 15,'48	52m	Jan. 24,'48	4030	....	4042
† State of the Union	MGM	824	Spencer Tracy-Katharine Hepburn	Apr. 29,'48	124m	Apr. 3,'48	4110	4039	4207
Strawberry Roan, The (color)	Col.	....	Gene Autry-Gloria Henry	Aug.,'48	79m	Apr. 24,'48	4137	4067	....
Street With No Name, The	20th-Fox	823	Mark Stevens-Barbara Lawrence	July,'48	91m	June 26,'48	4213	4165	....
Summer Holiday (color)	MGM	821	Mickey Rooney-Gloria DeHaven	May 20,'48	92m	Mar. 13,'48	4093	3599	4207
Sutter's Gold (R)	EL	849	Edw. Arnold-L. Tracy-Binnie Barnes	Mar. 27,'48	93m	Mar. 20,'48	4103	....	....
Sword of the Avenger	EL	823	Ramon del Gado-Sigrid Gurie	June 2,'48	76m	May 15,'48	4163	....	....
Swordsman, The (color)	Col.	932	Larry Parks-Ellen Drew	Jan. 9,'48	81m	Oct. 25,'47	3894	3771	4175
TAKE My Life (Brit.)	EL	814	Greta Gynt-Hugh Williams	Feb. 28,'48	80m	Feb. 21,'48	4066	....	....
Tap Roots (color)	Univ.	....	Van Heflin-Susan Hayward	Aug.,'48	109m	July 3,'48	4226	4010	....
Tarzan and the Mermaids	RKO	....	Johnny Weissmuller-Brenda Joyce	June,'48	68m	Apr. 3,'48	4110	4103	4175
Tarzan's New York Adventure (R)	MGM	823	Johnny Weissmuller-Maureen O'Sullivan	Apr.,'48	71m	Apr. 24,'48	4138	....	....
Tarzan's Secret Treasure (R)	MGM	822	Johnny Weissmuller-Maureen O'Sullivan	Apr.,'48	80m	Apr. 24,'48	4138	....	....
Tawny Pipit (British)	Univ.	680	Bernard Miles-Rosamund John	Not Set	81m	Sept. 13,'47	3829	....	....
Tender Years, The	20th-Fox	803	Joe E. Brown-Noreen Nash	Jan.,'48	81m	Dec. 6,'47	3965	....	4011
Tenth Avenue Angel	MGM	816	Margaret O'Brien-George Murphy	Feb.,'48	74m	Jan. 17,'48	4017	3031	4042
Texas, Brooklyn and Heaven	UA	....	Guy Madison-Diana Lynn	July 16,'48	89m	July 17,'48	4242	4190	....
That Lady in Ermine (color)	20th-Fox	836	Betty Grable-Douglas Fairbanks, Jr.	Aug.,'48	89m	July 17,'48	4241	4226	....
13 Lead Soldiers	20th-Fox	814	Tom Conway-Maria Palmer	Apr.,'48	67m	May 29,'48	4182	4051	....
† Three Daring Daughters (color)	MGM	817	Jeanette MacDonald-Jose Iturbi	Mar.,'48	115m	Feb. 14,'48	4057	3599	4131
The Three Musketeers (color)	MGM	....	Lana Turner-Gene Kelly	Sept.,'48	....	....	....	4189	....
Thunderhoof	Col.	....	Preston Foster-Mary Stuart	July 8,'48	77m	....	....	4165	....
Timber Trail (color)	Rep.	656	Monte Hale-Lynne Roberts	June 15,'48	67m	July 3,'48	4226	4069	....
Time of Your Life, The	UA	....	Jas. Cagney-W. Morris-Jeanne Cagney	July 30,'48	109½m	May 29,'48	4182	4174	....
Tioga Kid, The	EL	858	Eddie Dean-Jennifer Holt	June 17,'48	54m	Mar. 13,'48	4095	....	....
T-Men	EL	809	Dennis O'Keefe-Mary Meade	Jan. 10,'48	91m	Dec. 20,'47	3981	....	4131
To the Ends of the Earth	Col.	935	Dick Powell-Signe Hasso	Feb. 27,'48	109m	Jan. 24,'48	4030	4010	4175
To the Victor	WB	720	Dennis Morgan-Viveca Lindfors	Apr. 10,'48	99m	Apr. 3,'48	4109	4021	....
Tornado Range	EL	854	Eddie Dean-Roscoe Ates	Feb. 21,'48	56m	Feb. 21,'48	4067	4031	....
Tower of London (R.)	FC	....	Basil Rathbone-Boris Karloff	July,'48	92m	July 17,'48	4242	....	....
Trail of the Mounties	SG	4708	Russell Hayden-Jennifer Holt	Feb. 21,'48	42m	....	....	3931	....
Trail to Laredo	Col.	....	Charles Starrett-Smiley Burnette	Aug. 12,'48	54m	....	....	4243	....
Train to Alcatraz	Rep.	712	W. Phipps-D. Barry-Janet Martin	June 28,'48	60m	July 17,'48	4242	4174	....
Trapped by Boston Blackie	Col.	921	Chester Morris-Richard Lane	May 13,'48	67m	May 1,'48	4146	4239	....
† Treasure of the Sierra Madre, The	WB	714	Humphrey Bogart-Walter Huston	Jan. 24,'48	126m	Jan. 10,'48	4009	4000	4131
Triggerman	Mono.	4752	Johnny Mack Brown-Virginia Carroll	June 20,'48	56m	....	....	4219	....
Trouble in Sundown (Reissue)	RKO	885	George O'Brien-Rosalind Keith	Mar. 2,'48	60m	Jan. 17,'48	4019	....	....
Twisted Road, The	RKO	820	Cathy O'Donnell-Farley Granger	July,'48	95m	June 26,'48	4213	....	....
Two Blondes and a Redhead	Col.	919	Jean Porter-Jimmy Lloyd	Nov. 6,'47	70m	Nov. 29,'47	3954	3895	4011
Two Guys from Texas (color)	WB	....	Dennis Morgan-Jack Carson	(T) Aug. 9,'48	....	....	....	....	....
† Tycoon (color)	RKO	866	John Wayne-Laraine Day	Dec. 27,'47	126m	Dec. 6,'47	3965	3956	4190
† UNCONQUERED (color)	Para.	4725	Gary Cooper-Paulette Goddard	Apr. 2,'48	146m	Sept. 27,'47	3849	3809	4175
Under California Stars (color)	Rep.	731	Roy Rogers-Jane Frazee	May 1,'48	70m	May 15,'48	4162	4139	....
Under Colorado Skies (color)	Rep.	652	Monte Hale-Adrian Booth	Dec. 15,'47	65m	Dec. 20,'47	3982	3949	4071
Unknown Island (color)	FC	....	Virginia Grey-Barton MacLane	Sept.,'48	....	....	....	4235	....
Up in Central Park	Univ.	662	Deanna Durbin-Dick Haymes	June,'48	87m	May 29,'48	4181	4010	....
VALLEY of the Giants (col.) (R.)	WB	722	Wayne Morris-Claire Trevor	May 8,'48	78m	Apr. 17,'48	4126	....	....
Velvet Touch, The	RKO	872	Rosalind Russell-Leo Genn	Aug.,'48	97m	July 24,'48	4249	4139	....
Vicious Circle, The	UA	....	Conrad Nagel-F. Kortner-Lyle Talbot	July 30,'48	77m	June 5,'48	4189	....	....
† Voice of the Turtle, The	WB	716	Eleanor Parker-Ronald Reagan	Feb. 21,'48	103m	Dec. 27,'47	3993	3831	4175
WALLFLOWER	WB	726	Joyce Reynolds-Robert Hutton	June 12,'48	77m	May 22,'48	4173	3876	....
Walls of Jericho	20th-Fox	826	Linda Darnell-Cornel Wilde	Aug.,'48	106m	July 17,'48	4242	4165	....
Waterfront at Midnight	Para.	4719	Wm. Gargan-Mary Beth Hughes	June 25,'48	63m	May 15,'48	4161	4069	4207
West of Sonora	Col.	966	Chas. Starrett-Smiley Burnette	Mar. 25,'48	55m	....	....	4069	....
Western Heritage	RKO	812	Tim Holt-Nan Leslie	Jan. 24,'48	61m	Feb. 7,'48	4051	....	4071
Westward Trail, The	EL	855	Eddie Dean-Phyllis Planchard	Mar. 13,'48	58m	Feb. 28,'48	4077	....	....
Where the North Begins	Para.	4704	Russell Hayden-Jennifer Holt	Dec. 13,'47	42m	....	....	3919	....
Whiplash	WB	....	Dane Clark-Alexis Smith	Not Set	....	....	....	3717	....
Whirlwind Raiders	Col.	963	Charles Starrett-Smiley Burnette	May 13,'48	54m	May 15,'48	4163	4155	....
Whispering City (British)	EL	805	Helmut Dantine-Mary Anderson	Nov. 15,'47	89m	Sept. 6,'47	3817	....	4042
Who Killed Doc' Robbin?	UA	...	Virginia Grey-Don Castle	Apr. 9,'48	55m	May 8,'48	4154	....	....
Wild Horse Mesa (Block 2)	RKO	808	Tim Holt-Nan Leslie	Dec. 20,'47	60m	Nov. 22,'47	3942	3931	4071
Will It Happen Again	FC	....	Documentary	April,'48	61m	....	....	4226	....
Wings Over Honolulu (R.)	Realart	....	Ray Milland-Wendy Barrie	June,'48	78m	June 19,'48	4206	....	....
Winner Take All (formerly A Joe Named Palooka)	Mono.	4719	Joe Kirkwood-Elyse Knox	Sept. 12,'48	....	....	....	4174	....
Winter Meeting	WB	721	Bette Davis-Jim Davis	Apr. 24,'48	104m	Apr. 10,'48	4118	4021	4190
Woman from Tangier, The	Col.	910	Adele Jergens-Stephen Dunne	Feb. 12,'48	66m	Feb. 7,'48	4051	4021	4071
Woman in White, The	WB	724	Alexis Smith-Sydney Greenstreet	May 15,'48	109m	Apr. 24,'48	4137	3575	4207
Woman's Vengeance, A	Univ.	634	Charles Boyer-Rachel Kempson	Feb.,'48	96m	Dec. 27,'47	3993	3972	4071
Women in the Night	FC	....	Tala Birell-William Henry	Jan. 23,'48	90m	Jan. 17,'48	4018	3992	....
Wreck of the Hesperus, The	Col.	802	Willard Parker-Patricia White	Feb. 5,'48	68m	June 12,'48	4199	4021	....
YOU Were Meant for Me	20th-Fox	802	Jeanne Crain-Dan Dailey	Feb.,'48	91m	Jan. 24,'48	4029	....	4190

FEATURE PRODUCT, LISTED BY COMPANY, IN ORDER OF RELEASE, ON PAGES 4234-35



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* * *

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MOTION PICTURE HERALD

REVIEWS

(In Product Digest)

Good Sam
Embraceable You
Sorry, Wrong Number
Adventures of Gallant Bess
Daredevils of the Clouds
Adventures in Silverado

Europe Restricts U. S. Films Despite Marshall Plan Aid

—A Herald Study and Map

Grosses of Foreign Films in U. S. Down 45% from Peak

British Announce $20,000,000 Plan To Subsidize Films

Better Theatres

A Larger Picture For Greater Impact Of Theatre Shows

A Handy Guide to Good Seating Results

Advancing Sound Quality

VOL. 172, NO. 5; JULY 31, 1948

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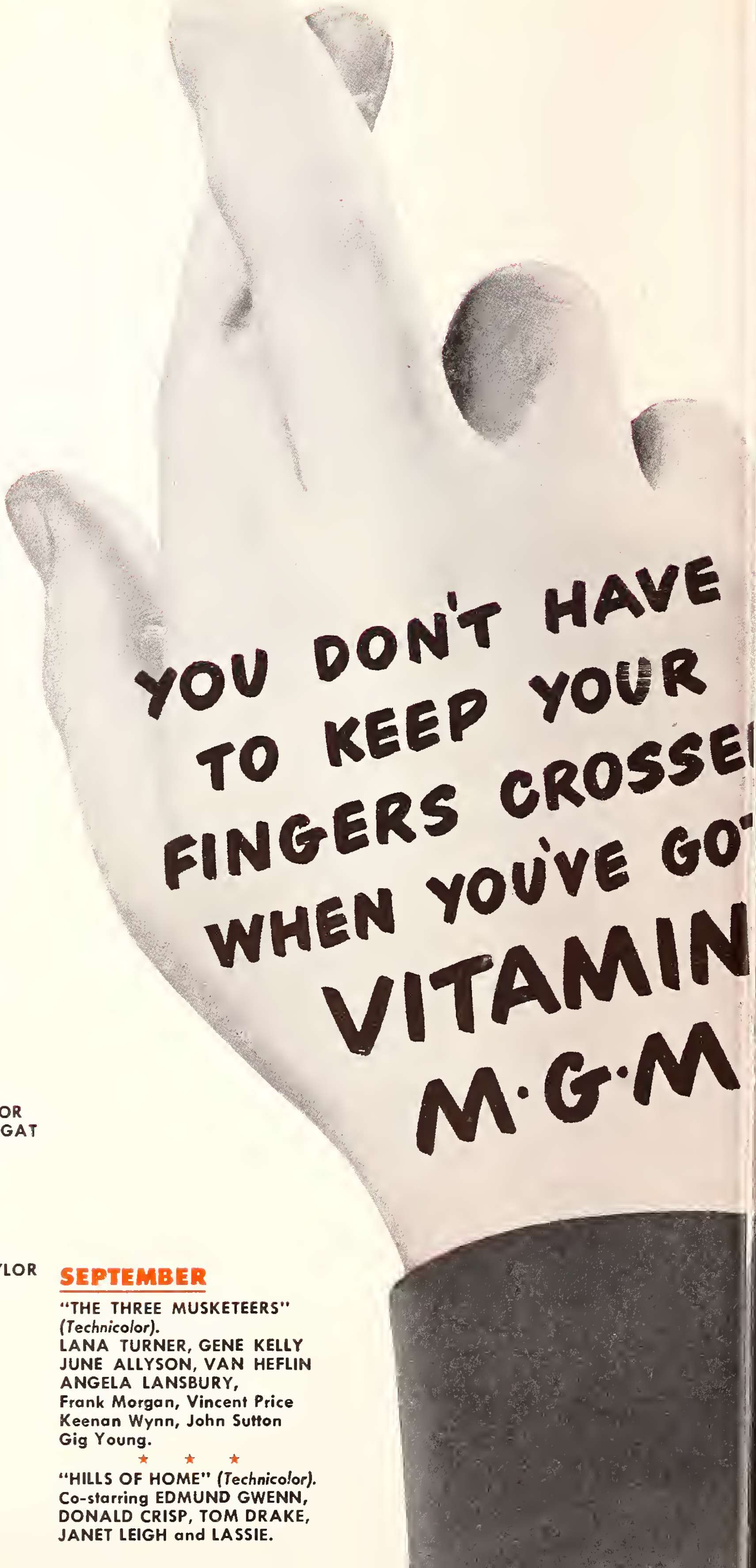
THIS IS NOT NECESSARY!



EVERYBODY'S TALKING ABOUT THIS LINE-UP!

*

MAY

SPENCER TRACY
KATHARINE HEPBURN
VAN JOHNSON
Angela Lansbury
Adolphe Menjou, Lewis Stone
in FRANK CAPRA's
"STATE OF THE UNION."

* * *

"SUMMER HOLIDAY"
(Technicolor).
MICKEY ROONEY
GLORIA DeHAVEN
Walter Huston, Frank Morgan
Butch Jenkins, Marilyn Maxwell
Agnes Moorehead, Selena Royle.

* * *

CLARK GABLE
LANA TURNER
Anne Baxter, John Hodiak
in "HOMECOMING"
Ray Collins, Gladys Cooper,
Cameron Mitchell.

JUNE

"BIG CITY"
Starring Margaret O'Brien
Robert Preston, Danny Thomas
George Murphy, Karin Booth
Edward Arnold, Butch Jenkins
Betty Garrett, Lotte Lehmann.

* * *

JUDY GARLAND, GENE KELLY in
"THE PIRATE" *(Technicolor).*
Walter Slezak, Gladys Cooper
Reginald Owen.

* * *

ESTHER WILLIAMS, PETER LAWFORD
RICARDO MONTALBAN
JIMMY DURANTE, CYD CHARISSE
XAVIER CUGAT in "ON AN ISLAND
WITH YOU" *(Technicolor).*

JULY

IRVING BERLIN's
"EASTER PARADE"
(Technicolor). Starring
JUDY GARLAND, FRED ASTAIRE
PETER LAWFORD, ANN MILLER.

* * *

"A DATE WITH JUDY"
(Technicolor).
Starring WALLACE BEERY,
JANE POWELL, ELIZABETH TAYLOR
CARMEN MIRANDA, XAVIER CUGAT
ROBERT STACK.

AUGUST

GREER GARSON
WALTER PIDGEON in
"JULIA MISBEHAVES"
PETER LAWFORD, ELIZABETH TAYLOR
CESAR ROMERO, Lucile Watson
Nigel Bruce, Mary Boland
Reginald Owen.

* * *

MONTGOMERY CLIFT
ALINE MacMAHON
JARMILA NOVOTNA
in "THE SEARCH"

* * *

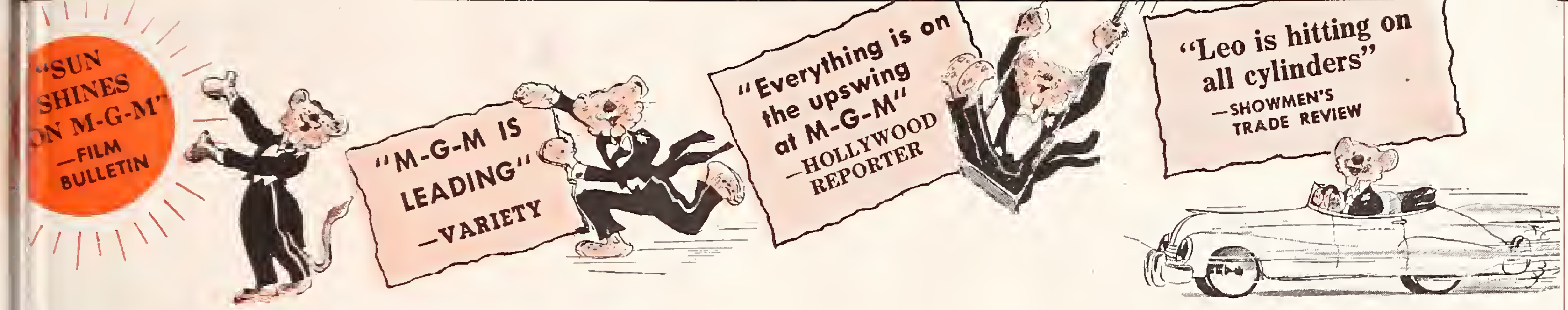
RED SKELTON, BRIAN DONLEVY
in "A SOUTHERN YANKEE"
Arlene Dahl, George Coulouris
Lloyd Gough, John Ireland
Minor Watson.

SEPTEMBER

"THE THREE MUSKETEERS"
(Technicolor).
LANA TURNER, GENE KELLY
JUNE ALLYSON, VAN HEFLIN
ANGELA LANSBURY,
Frank Morgan, Vincent Price
Keenan Wynn, John Sutton
Gig Young.

* * *

"HILLS OF HOME" *(Technicolor).*
Co-starring EDMUND GWENN,
DONALD CRISP, TOM DRAKE,
JANET LEIGH and LASSIE.


"SUN SHINES ON M-G-M"
—FILM BULLETIN
"M-G-M IS LEADING"
—VARIETY
"Everything is on the upswing at M-G-M"
—HOLLYWOOD REPORTER
"Leo is hitting on all cylinders"
—SHOWMEN'S TRADE REVIEW

THE TRADE PRESS IS JUMPING!

Everybody's got that Vitamin M-G-M enthusiasm! Now read what Publisher Jay Emanuel says in THE EXHIBITOR:

"The M-G-M studio has hit its stride. 'Homecoming' is in the front line of the boxoffice leaders. 'State of the Union' brings lustre to any marquee. Another which is accounting for itself nicely is 'On an Island With You', while 'Easter Parade', in its first engagements, is living up to everything promised for it. Both of these shows place the accent on entertainment rather than messages, which seems to be exactly what the paying patrons desire these days. Leo the Lion has reason to be optimistic about the future, too. 'A Date With Judy', 'Julia Misbehaves', 'The Three Musketeers', and 'Hills of Home' are all coming up, with the preview cards said to be very complimentary. It appears as if the company is now in for a succession of films which are aimed for peak audience entertainment. This is a healthy sign. When a leader is hitting things right on the ball, it is encouraging not only to its accounts but it also makes for healthier competition, and serves as an impetus to the others. With the boxoffices needing solid merchandise more than ever, this is encouraging."

IRVING BERLIN'S
"EASTER PARADE"
COLOR BY
(TECHNICOLOR)

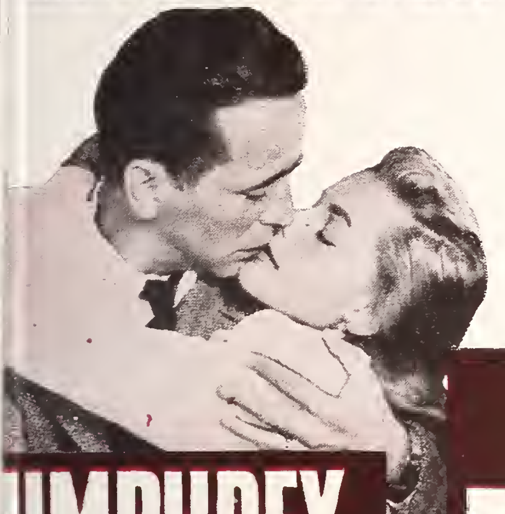
COOLING THOUGHT!

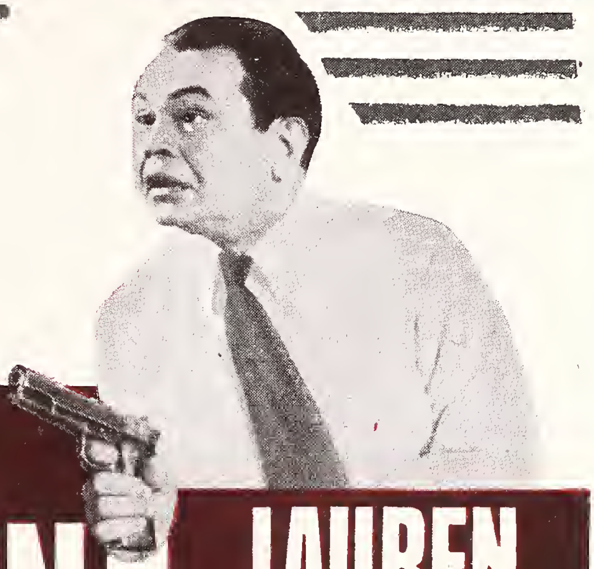
Many exhibitors have gone out of their way to praise M-G-M for releasing "EASTER PARADE" at the toughest time of the year! Thank you, gentlemen. It's an old M-G-M custom to give our customers Big Ones when they need them most. "EASTER PARADE" is the biggest M-G-M success in years! In cool Technicolor!

BIGGEST WARNE

and Everywhere !

BUSINESS EVER





UMPHREY OGART

EDWARD G. ROBINSON

LAUREN BACALL

WARNER BROS.'

KEY LARGO

NEL BARRYMORE

CLAIRE TREVOR

AS GOMEZ · JOHN RODNEY

DIRECTED BY **JOHN HUSTON** · PRODUCED BY **JERRY WALD**

en Play by Richard Brooks and John Huston • Based on the Play by MAXWELL ANDERSON
s Produced on the Spoken Stage, by the Playwrights Company • Music by Max Steiner

That "BOXOFFICE WINNER"...VARIETY

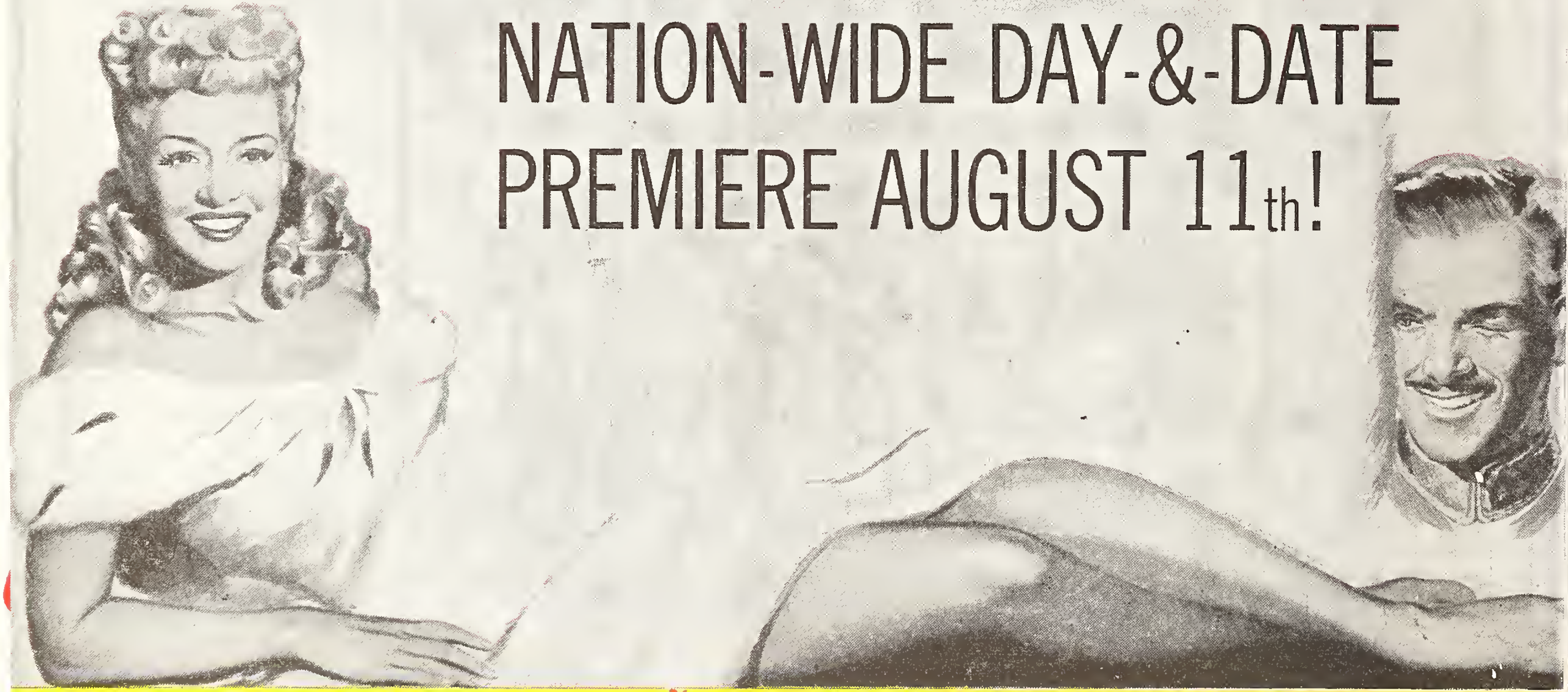
That "POTENT BOXOFFICE HIT"...FILM DAILY

That "OUTSTANDING MUSICAL"...BOXOFFICE

"*That* LADY IN ERMINE"

is ready for

NATION-WIDE DAY-&-DATE
PREMIERE AUGUST 11th!



BETTY **GRABLE** · DOUGLAS **FAIRBANKS**, JR.

That LADY IN ERMINE

COLOR BY TECHNICOLOR

20
CENTURY-F

CESAR ROMERO · Walter Abel · Reginald Gardiner

Harry Davenport · Virginia Campbell · Whit Bissell · Produced and Directed by ERNST LUBITSCH

Screen Play by Samson Raphaelson · Lyrics and Music by Leo Robin and Frederick Hollander · Dances Staged by Hermes Pan

MOTION PICTURE HERALD

MARTIN QUIGLEY, *Editor-in-Chief and Publisher* TERRY RAMSAYE, *Editor*

Vol. 172, No. 5 July 31, 1948

NATIONALIZATION

NOW, through Mr. Harold Wilson of the Board of Trade, the British announce the Government's intention to create a Film Finance Corporation with their equivalent of $20,000,000 to play with in making loans to finance British production, with an accent on "independents" — if anyone knows what that means in Britain. After examination of the terms in the preamble, it appears any British producer can, in certain circumstances, tap the till for support.

A despatch from London, reaching the daily lay press, said: "With some heat he denied insinuations of opposition leaders that the Labor Government would try to influence the type or subject of movies that are produced."

As to that, one must wait to see the results, if any, that they may be appreciated.

* * * *

This week, Monday, came the tidings that the British Government had announced the coming taking over of the historic Royal Opera House, Covent Garden, as "a suitable future home for a national opera and ballet". This is not to be considered apart from a program which has so far included the nationalization of such industries as mining, banking and rails. A national opera is distinctly an institution of old continental Europe. And today the motion picture, too, is nationalized, utterly, in Russia.

DAVID WARK GRIFFITH
1880 - 1948

Since "The Birth of a Nation" and the year of 1915, Griffith has been a great name in the art of the films, token of his vital contribution to the process by which the movies became the motion picture.

His capacities and gifts were many, but greater than those was his consuming faith in the screen and its nascent capacities for the interpretation and presentation of the human story and its poignant drama.

Mr. Griffith, the obscure actor, rose with the pictures to a position of large success and world renown. He outlived his success but not his fame and the imperishable tradition of his contribution — for which the whole world is in his debt.

— MARTIN QUIGLEY

* * *

TAXES IN FLORIDA

DOWN at Port St. Joe, the plucky little *Star*, in the person of Mr. W. S. Smith, editor, is given to taking a look around and having long thoughts about things. We are indebted to one of its readers, Mr. Hugh G. Martin of Columbus, in Georgia, and ever the exponent of the place of what he calls "the small town boy" in the big scene, for this editorial.

> The city dads of Port St. Joe are continually on the hunt for new sources of revenue and keep their eye peeled for possibilities. Already the city collects taxes on cigarets, gasoline, telephone, gas and electric bills, and theatre admissions, all of which brings in a sizeable bit of revenue. But there is one thing they apparently have overlooked—wooden legs.
>
> That ain't no joke, brother, for the cities of Paragould and North Little Rock, both in Arkansas, have levied such a tax. It wouldn't catch many in St. Joe. Only Frank Rowan, Hamp Bynum and Billy Hammock (Ye Ed doesn't wear his because it's too slow).
>
> But there are still several sources yet untapped, which might be considered by our city fathers. For instance, Little Rock, Ark., has adopted a $25 a year tax on "the sale of watermelon, sliced, where served on premises and no other license is paid". Trenton, N. J., has slapped taxes on bagatelle tables, towel supply businesses, street pianos and organ grinders. Jugglers in Hood River, Ore., are required to pay a fee of $20 a week to keep their juggling inside the law.

* * *

CODE FOR COMICS

THE cartoon book with fifty million monthly circulation has risen to the status of a new medium — addressed, it seems, to the multitudes who prefer their reading matter highly diluted with simple pictures. They are all known as "Comics", whether they are funny or not, obviously taking name from their ancestor, the newspaper comic strip. The "Comic Book" is as nearly as maybe a movie on paper.

This swift development has inevitably brought the problems of social adjustment which affect every branch of the art of expression to the masses. Apparently they have to be faced anew with each new medium, but there is, anyway, in this instance a willingness to recognize pioneering. So it comes that the newly formed Association of Comics Magazine Publishers announces a code, to meet growing criticism from parents groups and educators, and as a step for raising the moral tone of the comics.

The Comics code, as released for publication, is a substantial paraphrase of salient aspects of the Production Code of the motion picture industry. The Comics code would guard against "sympathy against law and justice; objectionable 'inspirations'; sadism; sexy wanton comics; femininity indecently exposed; vulgar language; divorce humourously treated; ridicule of racial or religious groups."

* * *

THE pother in Boston over the censorship of some of Sir Laurence Olivier's lines in "Hamlet" seems to have some typical reactions, of perhaps a touch of publicity coloration, in the local press. Apparently, Boston will see an unexpurgated version. The Massachusetts State Police were said to have considered cuts of lines on assorted sex and incest for Sundays only. Now it all runs all week.

There is, as usual, the fuss about the classic authority of Shakespeare and the stupid indignity of considering the trimming of his art. That is, obviously, piffle. American decency cannot accept the bawdy speech of the Elizabethans, as public entertainment. It is museum stuff.

If those questioned lines from "Hamlet" were presented in modern phrase from contemporary figures in modern dress anywhere, somebody would go to jail. —*Terry Ramsaye*

THIS WEEK IN THE NEWS

MOTION PICTURE HERALD

for July 31, 1948

CLOUDS dark over Europe for American motion pictures Page 13

FOREIGN product in U. S. shows 45% decrease in grosses Page 14

MR. WILSON primes British pump with $20,000,000 for films Page 18

D. W. GRIFFITH dies—an obituary by Terry Ramsaye Page 20

RATHVON resigns RKO post; committee to operate studio Page 22

INDUSTRY profit during 1947 was $161,000,000, U. S. reports Page 24

SMITH says conciliation vital, must be on local level Page 26

ASCAP revenue for 10 years is placed at $12,510,968 Page 26

NATIONAL SPOTLIGHT—Notes on industry personnel across country Page 30

SERVICE DEPARTMENTS

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IN PRODUCT DIGEST SECTION

Showmen's Reviews Page 4257

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Short Subjects Page 4259

The Release Chart Page 4260

Screen Journalism

20TH-FOX Movietone News scores one for journalistic enterprise this week with an exclusive sequence on a cold-blooded confession of murder by Robert Daniels, captured Monday in Van Wert, Ohio, after six killings. The picture was shot by Jack Barnett, Movietone cameraman, immediately after the capture of Daniels who, with his partner, John C. West, terrorized the Ohio countryside. The picture shows Sheriff F. Ray Shaffer getting the confession from Daniels, who brazenly boasts of "getting his share" of the six victims. Mr. Barnett was first on the scene after a walkie-talkie message informed him of the capture at the roadblock where he was stationed.

Film Digest

FROM now on contributors of stories to *Readers' Digest* can hope that their material will be made into a film also. The formation of RD-DR Corporation, a new film company that will use factual material appearing in the *Digest* for a series of "Dramas from Real Life" subjects, was announced last week. Borden Mace is president of RD-DR. Films will be prepared under the supervision of Louis de Rochemont. MGM will produce and distribute the first group in the series. Editors of the *Digest* will actively collaborate with Mr. de Rochemont and MGM in the search for suitable material.

Woman's Place

E. V. RICHARDS believes woman's place is in the theatre, and has made a permanent policy of employing them as managers in his New Orleans theatres as a result of his wartime experience with them. Expressing his views on the matter in the August issue of *American Magazine,* Mr. Richards says, "Generally they (women) handle people better than men do, and they give the theatre a more homey, informal atmosphere." Of 888 persons in the circuit whose work brings them into contact with theatre patrons, only 35 are men, the article says.

Encore

Washington Bureau

INSISTING that the case is far from closed, members of the House Committee on Un-American Affairs, back for the special Congressional session, this week continued to stick to their story that the Hollywood hearings will be resumed here late this summer. One high-ranking member of the Committee said a formal announcement to that effect would be made shortly, possibly next week, should J. Parnell Thomas, chairman of the group, return by then. Industry officials point out, however, that similar forecasts have been made before, but have not materialized. A Committee spokesman said the rest of the 19 "unfriendly" witnesses would be called to testify as well as probably "a good many others." The immediate plans of the Committee are to hold hearings into possible Communist affiliations of Dr. Edward Condon, head of the Bureau of Standards.

10,000 Twice

ALL FOUR reprints released so far as a part of MGM's reissue program already have had or will have in excess of 10,000 bookings, and some of them have earned many times the money taken in on the first time around, according to officials of that company. Films released so far include: "Rage in Heaven," "Boomtown," "The Great Waltz" and "Gone with the Wind." The next reprint to be released probably will be "San Francisco." MGM executives also are thinking of "The Wizard of Oz" as a possibility, but fear a possible delay in getting Technicolor prints. Next autumn the company will reactivate its foreign importation program by seeking first class bookings for the Swiss film, "The Search." The picture, acclaimed by the critics, has not played the kind of houses it deserves, it is felt.

Remedy

OFFICIALS OF South African Airways think they have found a way to beat air-sickness. When they recently started to show motion pictures on one of their long-distance planes, the passengers paid such close attention to the screen, they forgot all about air-sickness which, SAA officials say, is only psychological anyhow. A 16mm projector was used and passengers were provided with earphones and a dial, permitting adjustment of the sound volume. The showing, a definite "first" for South Africa, took place after dinner had been served on the plane. If further demonstrations are a success, South African Airways plans to install projectors on all of their long-distance aircraft.

Honored Guest

LAURENCE A. STEINHARDT, U. S. Ambassador to Czechoslovakia, on Tuesday was guest of honor at a luncheon tendered him by top executives of the film industry at the Harvard Club, New York. Introduced by Francis S. Harmon, vice-president of the Motion Picture Export Association, the Ambassador spoke informally of conditions in Czechoslovakia and commented on the improved quality of American releases in that country during the past two years. Among those attending were James Mulvey and Al Crown of Goldwyn Productions; Adolph Zukor, Barney Balaban and William Piper of Paramount; Ned E. Depinet, Phil Reisman and R. K. Hawkinsom of RKO; Emanuel Silvertone and D. B. Lederman of 20th-Fox; Gradwell Sears and Arthur W. Kelly of United Artists; Charles A. Kirby and John J. O'Connor of Universal-International, and MPEA executives.

National Opera

London Bureau

THE British Government will take over The Royal Opera House, Covent Garden, when its present five-year lease expires at the end of next year, it was announced Sunday. The 1,952-seat house, built in 1858, will become a national opera and ballet theatre, but the Government will not intervene in the conduct of opera. Its direction will be entirely in the hands of the Arts Council of Great Britain. Britain today is one of the few European countries without a national opera. The Government will take over under what is known as a compulsory purchase order under authorization of the Town and Country Planning Act.

Good Crop

MOTION PICTURE houses can be expected to partake in the benefits of prosperity in the Kansas City area, resulting from bumper wheat and corn crops. The enormous wheat crop was mostly harvested before the floods hit the area. With Kansas, a corn producing state, it promises high average yields this year when a record corn crop is forecast for the nation. With both crops big the area outlook is good.

Duty vs. Stock

IT'S tough—to be a member of a picket line and at the same time to own stock in the place you picket. One of the striking members of the engineers' union, which this week continued to keep Loew's and RKO houses good and warm, solved the problem his own way. Assigned to Loew's Delancey Theatre, where the "Air-Conditioned" sign had been taken down for several days, he considered the matter and then gave way to both impulses by carrying his strike placard high and repeating: "Don't patronize this theatre. But go to Loew's Avenue B or the Apollo where there are no pickets."

Complaint

TELEVISION is beginning to worry exhibitors who, in increasing numbers, are protesting the release on television of news material that does not reach regular theatres until from three to five days later, it is learned. Most of the complaints are coming from operators of newsreel theatres.

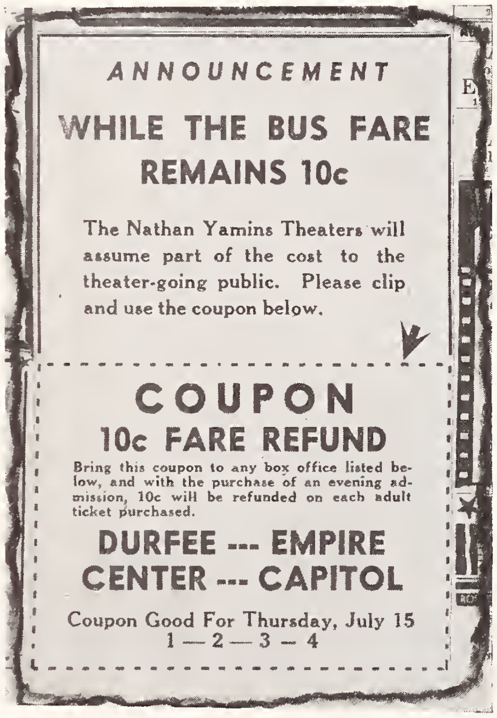
Threatened action on the part of an exhibitor was reported this week when it was learned that a representative of the News-View theatre, Hollywood, a newsreel house, had contacted Telenews and Twentieth Century-Fox, the only two producers providing reels of similar nature to both theatres and television broadcasters, and had objected to the advance release of material to television. He said that unless the practice was stopped the house, part of ABC theatres on the coast, would make off-the-tube recordings and present the film on the screen.

He also threatened cancellation of the theatrical reels. Company officials told him that any off-the-air recording would be cause for court action if presented in the theatre and no further move was reported.

Censor's Report

IN OHIO the films that trouble the censors are the crime pictures—especially those which emphasize "gruesome scenes" and "too much rough language," according to a recent report from Susannah Warfield and Ruth Hornbeck, Ohio State censors. Miss Warfield, who is supervisor of the board, offers this counsel: "If all film producers followed their own production code, we wouldn't have much trouble."

Subsidy



ANNOUNCEMENT

WHILE THE BUS FARE REMAINS 10c

The Nathan Yamins Theaters will assume part of the cost to the theater-going public. Please clip and use the coupon below.

COUPON

10c FARE REFUND

Bring this coupon to any box office listed below, and with the purchase of an evening admission, 10c will be refunded on each adult ticket purchased.

DURFEE --- EMPIRE
CENTER --- CAPITOL

Coupon Good For Thursday, July 15
1 — 2 — 3 — 4

THIS ad, appearing in Fall River, Mass., newspapers last week was the Yamins circuit's answer to falling attendance, believed attributable to increased bus fares in the city. More than 1,000 bus riders took advantage of the offer the first day it was made and attendance since then has held up.

PEOPLE

Samuel Schneider, Warner vice-president, W. Stewart McDonald, Warner Theatres vice-president, and their wives, returned to New York Wednesday on the *Queen Mary* after a six-week business trip to England.

Lou Hart has been promoted by the Schine circuit from district manager at Gloversville, N. Y., to northern New York zone manager with headquarters at Watertown. He succeeds Harold Slither, who has been advanced to zone manager for the circuit at Lexington, Ky.

Henry Henigson has joined Vanguard Films in Hollywood in an "executive capacity," the company has announced. Mr. Henigson's most recent position in Hollywood was representing RKO Radio interests in Walter Wanger's filming of "Joan of Arc."

George Marshall, film director and writer, has been elected president of the industry's permanent Charities Committee, succeeding M. C. Levee, who remains on the board. Roy M. Brewer, representative of the International Alliance of Theatre Stage Employees, has been named chairman of the committee's fourth annual United Appeal.

Charles A. Smakwitz, Warner Theatres executive in Albany, N. Y., has been appointed zone manager for that territory, succeeding C. J. Latta, who will take over Warner Theatre operations in England.

William A. Scully, Universal-International distribution vice-president, returned to New York Thursday on the *S. S. America* after a brief visit to France and other countries of Europe.

Merritt Davis has been appointed branch manager of Republic's Atlanta branch, succeeding James E. Hobbs, who has resigned.

Robert R. Richardson, formerly with RKO, has been appointed Eagle Lion Cleveland branch manager, replacing Mark Goldman, resigned.

William H. Levy, of the United Artists home office sales staff, has been named branch manager in Cleveland, succeeding Harris Dudelson, resigned.

J. M. Bettencourt, formerly with Paramount, has joined Favorite Films in San Francisco as a salesman.

William Shartin has been appointed Film Classics district manager for the Portland-Seattle territory. He replaces Jack Klopper, resigned.

Frank Bell, manager of Florida State Theatres in Lakeland, has been appointed supervisor of 32 theatres for the southern circuit.

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THIS WEEK the Camera reports:

"THE BABE RUTH STORY" opened at the Astor in New York Monday night after a week of festivities which ended on Babe Ruth Day, so proclaimed by Mayor William O'Dwyer. Above, at a party given for the press and the industry by George Ruppert at his family's brewery are Harvey Marlow, program director of television station WPIX, which telecast the premiere; Lou Lifton, advertising and publicity director of Allied Artists; Mrs. Marlow, and Samuel Broidy, president of Allied Artists, producers of the picture.

NEW YORK school children contributed $284,623.64 to aid starving children abroad. With them at the check presentation are Charles Schlaifer, for Spyros Skouras, Twentieth Century-Fox president and chairman of the appeal committee; Deputy Mayor John J. Bennett and William O. Jansen, Superintendent of Schools.

LIGHTS UP. Alfred Hitchcock, above, right, turns the switch at the reopening of the Associated British studios at Elstree, Herts., rebuilt and modernized after nine years of war service as an Army camouflage depot. Watching are Michael Wilding, star of Mr. Hitchcock's "Under Capricorn"; Alex Boyd, general manager; Robert Clark, ABPC producer, and Vaughan Dean, assistant manager.

THE SELZNICK STUDIO

SELZNICK players Louis Jourdan, Ricky Soma and Robert Mitchum open the new SRO offices in Mexico City, right center. Watching are Alfred Holquin and Manny Reiner, SRO.

GREETINGS and reminiscences are in order at this meeting between Ned E. Depinet, RKO executive vice-president, and Douglas Lotherington, RKO general sales manager in Australia. Mr. Lotherington brought to New York with him a 10-year renewal contract for RKO product in Hoyt's theatres.

WITH three pictures on his agenda, Lloyd Bacon, 20th Century-Fox director, relaxes by constructing his new model railroad system. He is scheduled for "Mother Is a Freshman", a 20th Century-Fox Walter Morósco production.

ALFREDO GUARINI, left, vice-president of Ente Nazionale Industrie Cinematografiche, largest circuit in Italy, is on a two-weeks visit to New York and Hollywood.

SCHNEEWITTCHEN
kommt

GEORGE BOOKBINDER, standing, shows Don Prince, RKO foreign publicity director, the one-sheet he used to exploit Disney's "Snow White" in Austria, where it successfully played the largest theatre in Vienna.

CHARLES A. SMAKWITZ, right, new Albany zone manager for Warner theatres, confers with Harry Kalmine, vice-president and general manager of the circuit.

MOTION PICTURE HERALD

on September 25, 1948 will present an edition marking that constructive Third of A Century of this industry in which Martin Quigley has served as editor and publisher.

QUIGLEY PUBLICATIONS
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New York City

1915—1948

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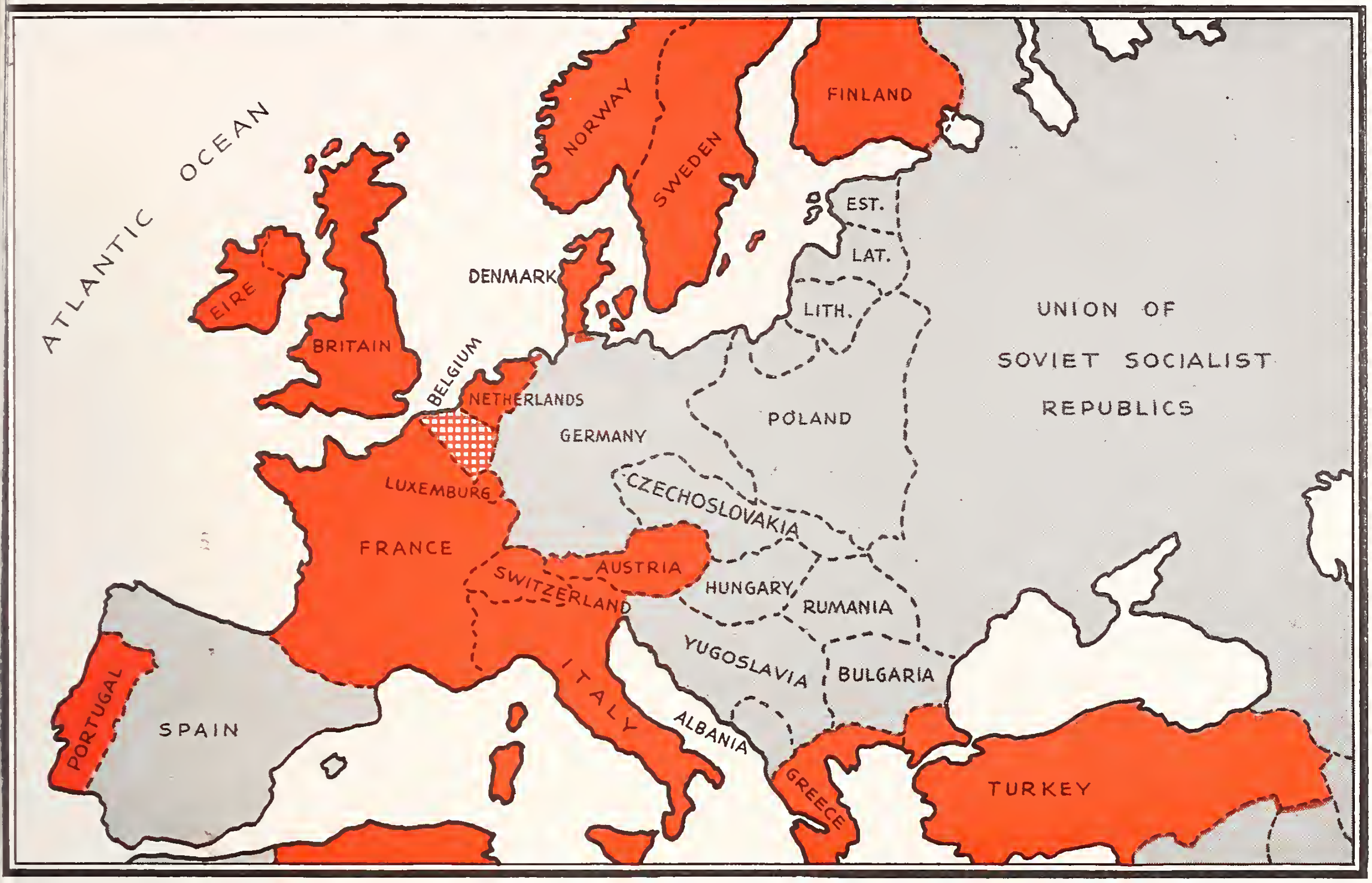

Marshall Plan countries appear in red in the HERALD map above, Belgium distinguished as the sole country of the 16 without restrictions.

CLOUDS DARK OVER EUROPE FOR AMERICAN PICTURES

by FRED HIFT

Rocked by severe storms caused by post-war nationalism and economic crisis abroad, the position of the American film on the foreign market is critical.

The way ahead appears spotted with further danger signals. Eric Johnston, president of the Motion Picture Association of America, in Hollywood Monday declared flatly that the foreign situation was likely to get worse before it improved, with the lowest point expected to be reached next year. Dollar remittances from abroad in 1949 might go as low as $50,000,000 to $60,000,000, or less than one-half of the 1946 foreign income, he said. In 1946 the industry's revenue from the foreign market stood at $120,000,000. In 1947 it dropped to $90,000,000 and 1948 will yield an estimated $70,000,000 Mr. Johnston disclosed. An improvement is expected late in 1949.

Moreover, with the wheels of the Marshall Plan program slowly grinding into gear, the American film industry, beset by a host of restrictions and trading obstacles in the very countries that stand to benefit most from the Economic Recovery Program, is wondering whether the ERP stands to work out in its favor.

A survey of the 16 Marshall Plan countries indicate no slackening of the pressures which, in the years since the war, have resulted in the many restrictive measures designed to cut down or halt the flow of dollar expenditure for American films. On the contrary, while the foreign situation has not actually worsened in the past few months, the future looks anything but bright.

Foreign department executives of the major companies feel that increasingly they will have to call on U. S. diplomatic representatives for aid to save the industry from discriminatory and restrictive measures.

"It is unrealistic for us as an industry to continue trading with a foreign Government," one said this week. While this opinion is held by many, it is pointed out at the same time that the American Government is limited in the scope of its possible support of Hollywood. It can intervene effectively only if there is "discrimination" against the American industry. In most cases, however, a foreign government will impose a restrictive measure and make it effective for all film imports, but obviously it is Hollywood which suffers the most.

Company executives are doubtful whether the European Recovery Program will materially help the U. S. film industry, at least in the immediate future. They point out that the Marshall Plan involves the loan of dollars for the purchase of machinery, etc., and that it is designed to stimulate trade among the Marshall Plan countries rather than with the U. S. Some see in this a definite incentive for these nations to buy British and French product. There is some hope, however, that ERP will stimulate the flow of dollars.

The State Department on several occasions has urged Hollywood to keep its films on foreign screens even though no dollars may be remittable. Industry spokesmen feel that they have been let down badly by the Economic Cooperation Administration's ruling that any payment of out-of-pocket expenses will not cover films already abroad

(*Continued on page* 16)

Grosses of foreign films in the United States have dropped sharply from last year's peak. A discussion of the market for this product in the U. S. will be found on page 14.

FOREIGN PRODUCT GROSS DOWN 45%

Summer Slump Emphasized General Weakness; See Improvement in Autumn

Grosses of foreign films in this country, already down about 30 per cent from last year's level, have fallen another 15 to 20 per cent as the result of the seasonal summer slump and many houses either have closed temporarily or resumed an all-American policy. But business is expected to improve with the coming of autumn.

These are the findings and the hopes of distributors of foreign language films in New York, who said that many pictures are being held back pending the return of cooler weather and the customers who ordinarily patronize the art houses. The summer slump has been especially bad in the eastern seaboard states and not quite so pronounced in the midwest and the west. The few houses in the South which play foreign product report satisfactory business.

Outlook Called Good

The outlook is good, the distributors report. Some films, like "Paisan," have played and are playing New York only, with national distribution held up. Before the summer there were some 250 theatres throughout the country playing French and Italian films—and occasionally a picture from Sweden, Germany or Russia—on a full or part-time basis.

A spring survey by the HERALD established that at that time distributors were planning to release 190 foreign films. Judging by the rate of current playoff and new films introduced, however, this total will not be realized.

The market for foreign product here still is considered lucrative and many houses are expected to experiment with films from abroad. Distributors have noted that the popularity of British films has dropped sharply. In some sections exhibitors are reportedly carrying on an unofficial "boycott" of British product, although there are no indications whether this stems from the public's aversion or the exhibitors' reaction to developments in Britain. As a case in point, a 400-seat house in Norfolk recently played a British film for two days with a gross of $94.

Fewer French Pictures

In addition to reduced grosses in this country, the distributors also are worried about the conditions at the source. The French film still is the most popular foreign picture in the U. S., followed closely by the Italian film. Yet producers in France, as the result of high costs and unsettled conditions, have been turning out fewer and weaker pictures.

With the tremendous expansion of the foreign film market here last year, the demand for French and Italian product has been great. According to Noel Meadow of Vog Films, New York, the foreign producers "literally are putting their wares on the auction block" and, with many inexperienced persons entering the field, prices are driven so high there is doubt whether the films can recoup their investment.

Foreign producers tend to ask higher and higher guarantees. The average price for the North American rights of a French production today is around $25,000, but some pictures have been much higher. "Monsieur Vincent," for instance, reportedly was sold for more than $50,000.

Cite Lack of Good Films

Says Joseph Burstyn, head of Mayer-Burstyn, "There is room for only four to five really good films from Europe in this country. Too many old and unworthy pictures have been and are being brought in." Sam Siritzky, of Siritzky International, commented: "The trouble with New York is that we have too many first run theatres here and not enough subsequents. There simply is not enough top product available to maintain all the 14 first runs in this city. Business is down anyhow and, with so many first run art houses in the metropolitan area, they are killing one another's business." The Siritzky's Ambassador theatre has switched from foreign product to a reissue and specialty policy while their Elyssee theatre is reviving old product. Their Golden theatre has closed.

While business fluctuates in New York, there are spots in the field where foreign films have done consistently good business, distributors report. One of these spots, says Walter Lasker, head of the Lasker-Schwartz booking service for foreign films, which services more than 25 theatres, is the World Theatre in Columbus, Ohio. Another is in Louisville, Kentucky. "Providing the foreign picture is handled intelligently, it can even now make money for the exhibitor and the distributor," Mr. Lasker said. "It's just a question of determining what the individual situation needs."

Both Sides Hit Terms

Distributors in New York still are upset at the terms offered them by the metropolitan circuits which, they say, refuse to recognize that the foreign film now represents a valuable drawing card in many sections of the city. The majority of the circuits still refuse to grant percentage terms and prefer flat term deals. Out-of-town, however, circuit deals are mostly of the open-term kind.

Exhibitors lately have complained that certain distributors are asking unreasonably high percentage terms ranging up to 40 and 45 per cent. Also, high terms have been asked on inferior foreign films and reissues. The majority of the distributor spokesmen in New York condemn this practice on the ground that it "drives exhibitors away from the foreign picture."

The foreign film taste of the country varies, distributors report. An Italian musical which may please one section falls flat in another. Increasingly, however, attention is being paid to population groupings in certain areas. Of the key cities, New York of course predominates with a foreign population of 2,100,000, of which 409,000 are Italian; 370,000 German; 12,000 French; 194,000 Polish; 395,000 Russian and 160,000 Irish.

German Films Now Accepted

Italians are concentrated also in Chicago, where there are 66,000; in Boston, 31,000, and in Philadelphia, 60,000. Large German populations in Chicago (83,000); Detroit (24,000), and Philadelphia (28,000) also are beginning to make themselves felt and distributors of German and Austrian films are preparing to enter the market again. Indicative, perhaps, of the willingness of the American public to accept German product is the success of "Die Fledermaus," a German-made musical, in the spots it has played so far.

Although foreign pictures do better in college towns than in field situations without any scholastic institutions, comparatively little has been done so far to exploit the school market for foreign-language pictures. There are about 1,300 senior and junior colleges in the U. S. and Canada, and about one-half of these are equipped with 35mm apparatus. The rest all have 16mm projectors and have shown considerable interest.

Film Rights To Release Ten Foreign Films in 1948-49

Ten new French, Italian and Swedish features will be released by Film Rights International and subsidiary companies in the 1948-49 season. The list includes: Andre Gide's "Symphonie Pastorale"; "Gates of the Night," directed by Marcel Carne and starring Pierre Brasseur and Yves Montand; "Rebirth," winner for the 1947 Venice prize for the best Italian film; "The Good Life," with Aldo Fabrizi; "Macadam," with Francoise Rosay; "Les Miserables," based on Victor Hugo's novel; "The Eternal City," concerning the Vatican; "Naked Paris," "House of the Hanged Man," and "Anna Lans," starring Viveca Lindfors. Additionally, the company will reissue "Kiss of Fire" and "The Human Beast."

"Eternal Return" Reclassified

"Eternal Return," French production distributed in the United States by Discina International, has been classified in Class B, Objectionable in Part, by the Legion of Decency. Originally in Class C. Condemned, dialogue and scene cuts warranted the change, the Legion said. MOTION PICTURE HERALD last week inadvertently said "Blind Desire," distributed by the same company, had been reclassified. It remains in Class C.

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Europe Tightens Grip Despite ERP

(Continued from page 13)

or scheduled to be shipped abroad. More than $1,000,000 already has been spent in Germany and Japan alone and there are no indications that this money will be recovered. There is general agreement that films will continue to be sent to countries where monetary restrictions are in effect.

The original ERP legislation provided $15,000,000 for guaranteeing investments in enterprises producing or distributing information media during the first year of the program. Later this amount was cut down to $10,000,000. It was not made known, however, how this amount would be distributed among the information media. The film industry had hoped to get about $4,000,000 of the total, which must be broken down among film companies, book publishers, newspapers and magazines. One film company executive observed it would be quite difficult to determine just where a film's cost ended and expenses began.

Only Belgium Considered To Be "Free Market"

Of all of the 16 Marshall Plan countries, only one—Belgium—can actually be termed "a free market." In all the 15 others, as well as in many Latin American countries, quotas, taxes and financial restrictions seriously impede the free flow of screen merchandise.

A recent Motion Picture Herald editorial, entitled "No Quotas!" said that, while the reasoning of foreign governments in imposing restrictions sounded economic, it actually meant: "We will take your money and your goods, but we will arbitrarily limit our people in seeing your screen reflection of the life and economy which produces the resources which we will be sharing." Continued the editorial: "This industry is not looking for an immunity from taxation. It does, however, hold to the position that taxes are justified by requirement for revenue only, for the sane conduct of government. There can be no approval of taxation for political and ideological causes. And confiscatory taxes are to be recognized as sheer expression of punitive purposes and jealous designs."

British Quota Plan Follows Lifting of Ad Valorem Tax

Britain, the American industry's largest pre-war market, leads the parade of countries with quota and dollar restrictions. The Government recently approved a quota requiring British exhibitors to allocate 45 per cent of their screen time to home product. Earlier, after many months of negotiations, the British agreed to lift their 75 per cent ad valorem tax and to remit to the U. S. annually $17,000,000 plus the equivalent of British film earnings in the sterling area.

On Monday, Mr. Johnston assailed the British quota as "a violation of the spirit and probably the letter of the Geneva and Havana agreements signed by the British" and said he expected the State Department to make a formal protest.

French Tax on Imports Narrowly Averted

In France, the threat of a 25 per cent tax on film imports was narrowly averted some weeks ago. A tax on footage, amounting to 800 to 1,200 francs per metre on all films in the French language, and a proposed tax on admissions still has a good chance of passage by the Assembly. All American pictures in France must be dubbed. The industry has about $12,000,000 blocked in France and the French would like to increase playing time for their own productions from four to seven weeks a quarter. Hollywood has enjoyed the active cooperation of the U. S. Embassy in its talks with the French Government.

Although there are no official Government restrictions in Holland, the Bioscoop Bond maintains a tight hold over distribution and exhibition. All American companies, to operate in Holland, must be members of the Bond. The Bond also enforces a 28-week annual limit for American product, while the Government permits only $1,800,000 to be remitted to the American companies. Rentals for feature films are restricted to 32½ per cent maximum.

Restrictions also are common in the Scandinavian countries where, while there is no limit on importation, indirect quotas are enforced through limited allocation of dollar funds for the Americans. The situation in Denmark is still fluid, but the Danes have allocated $125,000 a year to the Americans, who have agreed to hold imports down to 70 to 80 features annually. The Danes also are discussing a 10 per cent import duty and heavily tax all earnings beyond the agreed limit. Norway, where most theatres are municipally owned, permits the Americans to convert 2,000,000 kroner a year, but only 1,000,000 kroner actually can be remitted. Even this total is spread over four years.

Two-Thirds of Earnings Frozen in Sweden

There are no restrictions in Sweden, other than a ruling freezing two-thirds of all American earnings. The frozen funds can be used locally. This same situation holds true for Italy where all money is frozen. Distributors, however, have been able to make deals whereby they sell their films outright and get dollars in New York. In Greece, the Government has just allocated $500,000 to be remitted for the 12-month period starting July 1, 1948, but is discussing control of percentages and a decrease in admission prices.

Trouble is said to be brewing in Portugal, where at present there are no restrictions. The Government, however, is talking in terms of quotas and dubbing rules. U. S. film earnings now are frozen in Iceland, which was a dollar market up to last year. All earnings also are frozen in Finland. Turkey appears to be a free market, except that the Government does not permit the operation of subsidiaries of foreign companies. Switzerland remits dollars, but issues individual licenses, and has just cut by another 10 per cent the number of films that can be imported. Eire is tied closely to the British market money-wise, but there is no quota in existence in that country. Irish censorship is understood to be particularly strict and represents a considerable headache to American distributors.

French Restrictions Also Prevail in Luxembourg

Belgium is a free market. All restrictions pertaining to France also prevail in Luxembourg. Austria is serviced by the Motion Picture Export Association.

The Americans also have encountered an increasing number of restrictions in Latin America. Argentina has not remitted dollars for more than a year and has cut off all imports since early this year. Brazil has just imposed a 40 per cent maximum for foreign pictures, and Chile, which issues combination import and remittance licenses, freezes the largest part of American earnings.

Dickinson Joins ECA on Program Coordination

Washington Bureau

Edward T. Dickinson, Jr., on leave of absence as vice-president of Universal Pictures Company, in charge of educational films, last week was appointed director of the new program co-ordination division of the Economic Cooperation Administration, which will be responsible for evaluating and recommending ECA program for the participating European countries. Mr. Dickinson, executive director of the planning committee of the War Production Board during the war, later served as one of the U. S. representatives on the Emergency Economic Committee for Europe.

U. N. Films To Be Shown In U. S. and England

Two new United Nations films, "Searchlight on the Nations" and "Clearing the Way," will be distributed in the United States, the former through Universal-International and the latter through Screen Guild. In England, "Searchlight on the Nations" will be distributed through General Film Distributors, and "Clearing the Way" through British Lion Film Corporation. These films were shown at a screening for the press in New York last Tuesday.

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—BOXOFFICE

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MR. WILSON PRIMES BRITISH PUMP WITH $20,000,000

Independent Production Subsidy Plan Gets Chill Reception in England

by PETER BURNUP
in London

The British Government's long-awaited move to subsidize domestic film production became fact last week when Harold Wilson, president of the Board of Trade, announced to the House of Commons plans for the establishment of a $20,000,000 Film Finance Corporation to make loans to independent producers.

Except in producer circles, reaction to Mr. Wilson's project was mostly unfavorable, with both trade and government circles expressing strong misgivings concerning the plan.

Plan Called a Hurried, Ill-Digested Instrument

The consensus of opinion is that the Board president produced a hurried, ill-digested instrument in order to free himself from a self-contrived quandary resulting from his initial pledge to assist independent producers and his subsequent support of the new 45 per cent film quota, which it is unlikely British production will be able to support. Mr. Wilson also is on record as having said, at one stage, that the Government could not contemplate a subsidy of public money for film production.

According to Mr. Wilson's statement in Commons, in the initial stages, the loans will be advanced to distributors who, in turn, will provide financing to producers. The Corporation will not have power to own, lease or build theatres or studios and shall be active for five years. "It will naturally conduct its affairs along business lines," Mr. Wilson stated," and will have the final decision on whether or not a loan is to be made and, if so, on what terms."

Mr. Wilson, in agreement with Sir Stafford Cripps, Chancellor of the Exchequer, is drafting an interim measure constituting the company, with financing raised by a Treasury guarantee under the Borrowing Control and Guarantees Act, by which the Treasury has the power to guarantee a loan if satisfied that it is expedient and in the public interest to do so for the purpose of facilitating the reconstruction or development of an industry.

Preparation in Hands of Organizing Committee

The necessary preparation for the formation of the Corporation has been placed in the hands of an organizing committee, headed by J. H. Lawrie, distinguished City finance authority, who will be chairman. Under the working terms of the interim measure, loans will be limited to $10,000,000, or one-half of the total financing contemplated.

JOHNSTON SEES SUBSIDY A BRITISH MISTAKE

Eric Johnston, president of the Motion Picture Association of America, told a press conference in Hollywood Monday that in his opinion the acceptance of Government loans was a great mistake on the part of the British film companies.

"Sooner or later the Government will want to see what kind of a deal it is financing," the MPAA head declared. "It will want to know whether the producer is making a good picture or a bad one. So in time, someone will demand to see the script, and inevitably before long the Government will be directing what should and what should not go into British pictures."

The loan would not affect the interests of American films, he said. Mr. Johnston, revising downward a former estimate, said he now expected earnings of British films in the U. S. for this year to amount to less than $1,000,000.

Mr. Lawrie is 41, unmarried, stockily built, buoyant, and confesses to knowing next to nothing about film production. At Oxford University Mr. Lawrie read law, but went into finance immediately he came down from the University. He has an impressive reputation in City of London banking circles. At the age of 38 he was appointed general manager of the $180,000,000 International and Commercial Finance Corporation, created to assist in the post-war rehabilitation of Britain's industrial fabric.

Mr. Lawrie, who eventually will become chairman of the proposed Film Finance Corporation, admits that he has no illusions regarding his new job. "The City," he says, "evidently doesn't think film production now is a sound investment. The Government has had to come along and provide money. I am determined it shall be a commercial proposition." He is, however, only cautiously optimistic, declaring that "when so many others have gone astray, you feel you can not do much worse."

The trade generally criticizes Mr. Wilson's plan on the ground that it is not desirable that the financing be administered through established distributors, there being no guarantee that pictures suitable for effective exhibition will thereby materialize. It is commonly suggested that the Government ultimately will be driven to establish state-controlled distribution for its own protection. This lends point to a considerable demand that the Government enact legislation to divorce production from exhibition. National newspaper comment, in varying degree, reflects much of that.

It is significant that Mr. Wilson, as justification for his proposal, repeatedly emphasized to Commons his view that the British film industry can look forward to a long period of prosperity. Moreover, he insisted that "the industry is absolutely necessary to Britain's solving of her long term balance of payments problem."

Clearly, Mr. Wilson regards his project as the latest essential ingredient in the pattern of his plan to restrict, insofar as possible, American films here.

Calls Conditions Abnormal For Film Producers

The Board of Trade president emphasized to Commons that the film industry is similar to other competitive industries and must "conduct its affairs so that it can obtain money on reasonable commercial terms," but that the present position is an abnormal one for the industry.

Mr. Wilson's announcement in Commons drew a succession of pungent questions from Winston Churchill, minority leader. After replying Mr. Wilson promised a full debate on the subject when the bill providing for the creation of the Corporation and supplying it with capital is introduced.

Mr. Churchill asked first whether the failure of the City to subscribe film financing was "some sinister scheme of theirs or whether it was because they think public money is insufficient to sustain profitable enterprises of film people." Secondly, he asked: Is the government proposing stepping into this project without question of profit-making and investing national funds in what, on its face, is a losing proposition? Thirdly: Isn't this a great departure for something not a necessity of life? Fourthly: Will the government, now definitely entering the film business with the taxpayers' money, insure that there will be no attempt to exercise political control of films as is done in Russia?

Sees Little Chance of Plan Losing Any Money

Mr. Wilson replied that an emergency had arisen and that there was "great danger of production of all independent producers coming to a stop." He added, "In many areas it already has come to a stop." He also said that he didn't expect for a minute that the schemes was likely to lose public money.

A new stirring of hope was immediately discernible. Nettleford Studios, closed since June 14, are to reopen soon.

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IS

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"Typical of the best. Stirring spectacle. A very big draw at theatres of all types and classes!"

—SHOWMEN'S

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D. W. GRIFFITH DIES IN HOLLYWOOD

Gave Industry New Look with "Birth of a Nation", Produced in 1915

David Wark Griffith died in Hollywood Friday, July 23, in swift sequel to a cerebral hemorrhage which struck the Wednesday night before. He had been in normal health. He was variously recorded as 68 and 73 years of age.

With him at the end were a niece and nephew, Ruth and Willard Griffith of Santa Ana. He is survived by his brother, Albert Griffith Grey of Medina, New York. Mr. Griffith came to separation arrangements with his first wife, Linda Arvidson, actress, in 1911, and was divorced in 1936. He then immediately married Evelyn Marjorie Baldwin of New York, aged 26. They were divorced in 1947.

Memorial services were held at the Masonic Temple in Hollywood, Tuesday, with an invocation by the Reverend Emil Brininstool and addresses of eulogy by Donald Crisp and Charles Brackett, of the Academy of Motion Picture Arts and Sciences.

There was a three-minute silence in the studios of Hollywood at the hour of the service.

Burial was to be at Mount Tabor, near La Grange, Kentucky, his birthplace.

* * * *

by TERRY RAMSAYE

David Wark Griffith has departed wearing the laurels of the greatest fame and tradition of the art of the motion picture. He will ever be foremost remembered for "The Birth of a Nation." But that was only the most conspicuous of his contributions, made so conspicuous by its time and place in the industry. It was spectacular not only as a public entertainment but also within the industry as the first full blown flowering of a dramatic concept and technique which he had been developing for nearly a decade.

With that picture, Mr. Griffith magnificently broke with hampering precedent and the limited ideas of the nickelodeon era. He also swept on into a scope of human expression superbly beyond the stilted multireel spectacles of the early European features.

The Griffith story is intensely American, with a succession of minor experiences and adventures on his unplanned way to a career. He was born at LaGrange, Kentucky, probably in 1875, although his officially approved biographical records gave that date as January 22, 1880. His father was "Thunder Jake" Griffith, said to have been a Colonel in the Confederate army.

Born to No Luxury

Young Griffith, born to no luxury, went to work in his boyhood as a clerk in a dry goods shop, then in a bookstore and about age 17 became a reporter on the Louisville *Courier.* He developed playwright ambitions and in time became an actor in traveling stock companies. He had some three years of the road in support of Nance O'Neil. That brought him to New York and a period "at liberty." He was Lawrence Griffith then.

In this fallow and lean time, Mr. Griffith turned in presumably last resort to the movies, then held so much in scorn by the actors of the stage. The Edison studios in the Bronx seemed safely remote for his secret quest. There he went with a manuscript, which found no sale. But Edwin S. Porter, the director who had come to fame with the first big one-reel feature, "The Great Train Robbery," employed Griffith as an actor and cast him for a role in "The Eagle's Nest." It was a one-reel thriller, too, in which "Larry" Griffith, brave in padded shoulders, did battle with a stuffed bird, and saved the baby. The motion picture connection was made.

DAVID WARK GRIFFITH

The next step was employment with the American Biograph and Mutoscope Company, making peepshow card picture reels and nickelodeon product on film. The boom which accompanied the Patents Company peace made Biograph plan to increase output. Also their director, the elder Wallace McCutcheon was aging and overloaded. Henry N. Marvin, president of Biograph, consulted his brother Arthur, a cameraman, and then sent for "that bright young actor" Griffith to offer him a directorship.

Griffith was reluctant. "I am getting along," he told Mr. Marvin, "and I'm making thirty-five dollars a week. If I try directing and fail I'll be out of a job."

First Film Had Touches

They fixed that up and Griffith went to work. His first was "The Adventures of Dolly," a slight script from Stanner E. V. Taylor.

It had touches. Mr. Griffith got along. He had radical notions, such as the use of closeups to fill the screen with a face in emotion. He used cutbacks to show related action, regardless of tense, and the course of parallel events. He took over the camera tricks that had been explored by Porter, by George Melies in Paris in his magic pictures, and sundry devices originated by the late famed cameraman Billy Bitzer. Griffith invented none of these, but his contribution was greater in making them tools of telling, weaving a new syntax for the screen.

Biograph pictures became the most successful product on the American market. Griffith was sent to California to produce there. European producers were pushing out with spectacle pictures in feature length. Griffith felt challenged. At long last, and

(*Continued on page 22, column 1*)

FOUR FOUNDERS of United Artists, Douglas Fairbanks, David Wark Griffith, Mary Pickford and Charlie Chaplin, at the time of the formation of that company.

"RED RIVER" is *Terrific!*

"Packs a terrific boxoffice wallop. One of the best of the year. By all means buy it!"

—FILM DAILY

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D. W. GRIFFITH

(Continued from page 20)

headstrong, he chivvied Biograph into the stupendous undertaking of making a four-reel spectacle drama, "Judith of Bethulia." It cost about $35,000 and probably made no profit. His Biograph career ended there. He was off to the independents. It was 1914.

With the encouragement of promotion by Harry E. Aitken, president of the Mutual Film Corporation, and certain associates, Mr. Griffith moved into the ambitious project to make what was to be a "Mutual Masterpicture" of the novel called "The Clansman." There were endless problems and travails and much promoting of reluctant money. When the picture was done, it had swallowed the stupendous sum of $110,000, including some special costs. The Mutual was in a turmoil. Aitken withdrew, and Mutual insisted he take as his own, and pay for, the corporation's share of the picture. As the world knows the picture was finally titled "The Birth of a Nation" and made millions, literally some uncounted millions. No one knows really how much, bookkeeping and estimates being what they are.

"Intolerance" Came Next

Griffith next set out to top "The Birth of a Nation" with a strange mixture of pageantry, spectacle and drama entitled "Intolerance." It cost something more than a million dollars. It was amazing, awe inspiring and shot through with melodrama. But it was in total about an abstract idea, not so readily translatable into motion pictures. The public was impressed but not entertained. Griffith, considerably humbled, voluntarily, it is said, for some years devoted his earnings to the reimbursement of investors in "Intolerance."

The next studio affiliation was under Aitken auspices with the Triangle Film Corporation and its Fine Arts studio in California. The three components of the Triangle were Griffith, Thomas H. Ince and Mack Sennett.

Mr. Griffith is to be accredited with the acquiring and developing of important talent, starting with Mary Pickford, the Gish sisters and Mae Marsh at Biograph and a whole succession of others at Triangle and in subsequent connections. But the story of his discovery of Douglas Fairbanks is a trifle confused. When Mr. Fairbanks was drafted from the New York stage and sent west he reported to Mr. Griffith. After examing the first take, Griffith observed: "You are a jumping jack and you had better report to Mack Sennett." It turned out differently.

Had Wide Film Interests

As Triangle went into decline Mr. Griffith went into production enterprises with diverse connections, including World Film Corporation, Paramount-Artcraft, and some others. "Hearts of the World" was his World War classic. Greater in artistry, and dividends of fame was "Broken Blossoms."

In 1919, Mr. Griffith joined with Miss Pickford, Douglas Fairbanks and Charles Chaplin in the formation of United Artists Corporation. He sold his interest in that organization in 1933.

Among the outstanding titles from Mr. Griffith's last really productive years were: "Way Down East," in 1920; "Dream Street," 1921; "Orphans of the Storm," 1922; "America," in 1924; and in 1925, "Isn't Life Wonderful," his last important effort. In 1931, he delivered his first all-talking picture. "Abraham Lincoln." His last picture, a study of alcoholism, entitled "The Struggle," was a dismal failure, which did not achieve enough distribution to invade his fame.

Griffith's last years were spent in fancies about projects which he never was to launch, and the writing of his memoirs in which he sought to relive the triumphs of the days that were.

Judge Jackson Shifts To MPAA Legal Staff

Judge Stephen S. Jackson, member of the Production Code Administration of the Motion Picture Association, has been appointed to the Association's legal department in New York, Eric A. Johnston, president, announced in Hollywood Monday. In the PCA coast office since April, 1947, Judge Jackson was Production Code Administrator during the absence of Joseph I. Breen because of illness. Mr. Breen, now recovered, has resumed his administrative duties.

James Mason Signed for Enterprise Production

James Mason, noted British actor, first in the British Poll of Money Making Stars by Motion Picture Herald for foreigners, has been been signed by Enterprise Studios to make his first film in America, it was announced this week. Mr. Mason has been unavailable for pictures in the U. S. because of a suit brought against him by David Rose. The action recently was settled in Mr. Mason's favor by a New York court. Mr. Mason is scheduled to appear in the Enterprise production, "Wild Calendar," which will be released by MGM.

Warners Set Premiere for "Two Guys From Texas"

Warner Brothers have set up a regional territorial campaign for the premiere of their Technicolor feature, "Two Guys from Texas," at the Majestic theatre in San Antonio August 4, Mort Blumenstock, vice-president in charge of advertising and publicity, has announced. Publicity, exploitation, newspaper advertising and radio coverage will reach outlying areas of the premiere city, and the stars of the picture, Dennis Morgan and Jack Carson, will attend the opening.

Rebuilding Alabama House

The Friendly theatre, Slocomb, Ala., destroyed by fire at the first of the month, will be rebuilt at once, the owners announced last weekend.

Rathvon Resigns; Committee Will Run RKO Studio

Hollywood Bureau

Events at the Howard Hughes-controlled RKO studios continued to move swiftly this week with the resignation of N. Peter Rathvon, RKO president since 1942, and the appointment of a three-man executive committee to govern the modified program of studio operations.

If Mr. Hughes had further changes in mind, and there were indications that he might, they had not been announced by mid-week. Mr. Rathvon has agreed to continue as president until August 31 when a meeting of RKO stockholders is scheduled. It is believed that Mr. Hughes plans to use the occasion to make known in detail his program for continued operation of the RKO studio.

Mr. Rathvon's resignation was submitted by letter to a meeting of the RKO board of directors in New York July 23. Rumors of such a move had been current for several weeks. Later, at the request of the board and of Mr. Hughes, Mr. Rathvon announced that he would continue as RKO president until August 31 in a primarily advisory capacity. "I have only the highest regard for Howard Hughes, and I am happy to comply with his request to continue for a reasonable period of time," Mr. Rathvon said. Ned E. Depinet will continue as vice-chairman of the board and as executive vice-president in full charge of all operations out of the New York office.

Mr. Rathvon, in addition to holding the presidency of the RKO parent company, also is chairman of the board and president of RKO Radio and chairman of the board of RKO Theatres, Inc. Before joining the company in the late 1930s, he was associated with Floyd Odlum in Atlas Corporation, from which Mr. Hughes recently purchased control of RKO. When with Atlas, Mr. Rathvon was active in the 77-B reorganization of RKO under bankruptcy procedure.

The administrative triumvirate, appointed by Mr. Rathvon, Mr. Hughes and Mr. Depinet to run the studio temporarily, consists of Sid Rogell, Bicknell Lockhart and C. J. Tevlin. Mr. Rogell is a veteran RKO employee, who has served as studio manager since 1936. The other two men have been identified only as members of the Hughes organization and, according to available information, have had no former connection with the film industry.

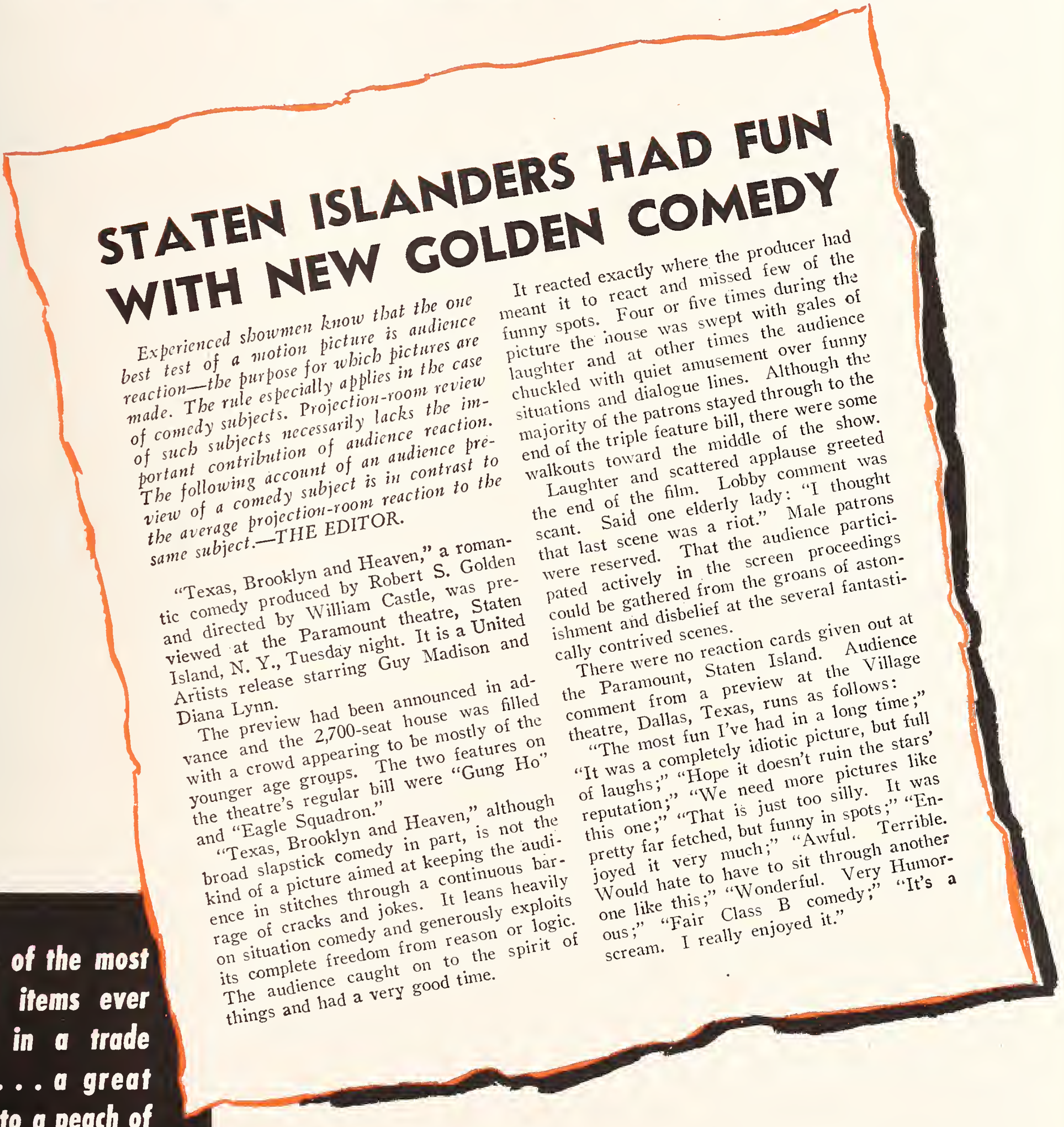
Sack Enters Television

The Sack Brothers—Alfred, Lester and Julius Sack—have formed Sack Television Enterprises and will enter the television production and distribution field, it was announced last week. Julius Sack, former sales promotion manager for Schenley distilleries, will be sales manager.

"THE HOUSE WAS SWEPT WITH GALES OF LAUGHTER"

at a prevue of

"TEXAS, BROOKLYN and HEAVEN"



MOTION PICTURE
HERALD
July 24, 1948

STATEN ISLANDERS HAD FUN WITH NEW GOLDEN COMEDY

Experienced showmen know that the one best test of a motion picture is audience reaction—the purpose for which pictures are made. The rule especially applies in the case of comedy subjects. Projection-room review of such subjects necessarily lacks the important contribution of audience reaction. The following account of an audience preview of a comedy subject is in contrast to the average projection-room reaction to the same subject.—THE EDITOR.

"Texas, Brooklyn and Heaven," a romantic comedy produced by Robert S. Golden and directed by William Castle, was previewed at the Paramount theatre, Staten Island, N. Y., Tuesday night. It is a United Artists release starring Guy Madison and Diana Lynn.

The preview had been announced in advance and the 2,700-seat house was filled with a crowd appearing to be mostly of the younger age groups. The two features on the theatre's regular bill were "Gung Ho" and "Eagle Squadron."

"Texas, Brooklyn and Heaven," although broad slapstick comedy in part, is not the kind of a picture aimed at keeping the audience in stitches through a continuous barrage of cracks and jokes. It leans heavily on situation comedy and generously exploits its complete freedom from reason or logic. The audience caught on to the spirit of things and had a very good time.

It reacted exactly where the producer had meant it to react and missed few of the funny spots. Four or five times during the picture the house was swept with gales of laughter and at other times the audience chuckled with quiet amusement over funny situations and dialogue lines. Although the majority of the patrons stayed through to the end of the triple feature bill, there were some walkouts toward the middle of the show.

Laughter and scattered applause greeted the end of the film. Lobby comment was scant. Said one elderly lady: "I thought that last scene was a riot." Male patrons were reserved. That the audience participated actively in the screen proceedings could be gathered from the groans of astonishment and disbelief at the several fantastically contrived scenes.

There were no reaction cards given out at the Paramount, Staten Island. Audience comment from a preview at the Village theatre, Dallas, Texas, runs as follows:

"The most fun I've had in a long time;" "It was a completely idiotic picture, but full of laughs;" "Hope it doesn't ruin the stars' reputation;" "We need more pictures like this one;" "That is just too silly. It was pretty far fetched, but funny in spots;" "Enjoyed it very much;" "Awful. Terrible. Would hate to have to sit through another one like this;" "Wonderful. Very Humorous;" "Fair Class B comedy;" "It's a scream. I really enjoyed it."

One of the most unusual items ever printed in a trade paper . . . a great tribute to a peach of a comedy . . . a wacky story about wacky people!

Golden Productions Presents GUY MADISON, DIANA LYNN in "TEXAS, BROOKLYN AND HEAVEN"
with JAMES DUNN, MICHAEL CHEKHOV, FLORENCE BATES, LIONEL STANDER.
Screenplay by Lewis Meltzer based on the Saturday Evening Post Story by Barry Benefield.
Produced by Robert S. Golden. Directed by William Castle.

released thru **UA**

1947 TRADE PROFIT AT $161,000,000

Under Peak '46 Year, But Above 1944 and '45, as Were Admissions

Washington Bureau

Motion picture industry corporate profits after taxes in 1947 were less than the record breaking high established in 1946 but were still substantially more than the profits of 1944 and 1945, the Department of Commerce reported this week. The 1947 profits were $161,000,000, compared with $202,000,000 in 1946; $104,000,000 in 1945, and $102,000,000 in 1944.

Officials of the Commerce Department said the report covered all segments of the industry. In addition to giving the 1947 figures for the first time, the report also revised the figures previously released for 1944, 1945 and 1946. Previously, for instance, the 1946 profits after taxes had been reported at a record $190,000,000 but later information caused this figure to be revised upward to $202,000,000.

Record Admissions in 1946

The report also revealed for the first time that the film-goers in this country paid a record $1,472,000,000 in theatre admissions during 1946. This figure was not available when the other 1946 figures were issued last year. Motion picture admissions in 1947 were off to $1,380,000,000. The revised figures for 1945 and 1944 are $1,259,000,000 and $1,175,000,000 respectively.

Corporate profits before taxes in the industry totaled $269,000,000 in 1947, compared with the revised figures of $336,000,000 in 1946; $255,000,000 in 1945, and $258,000,000 in 1944.

In 1947 the industry paid $108,000,000 in Federal and state corporate income and excess profits taxes, compared with $134,000,000 in 1946; $151,000,000 in 1945, and $156,000,000 in 1944. Net corporate dividend payments of motion picture firms totaled a record $76,000,000 in 1947, compared with $65,000,000 in 1946; $35,000,000 in 1945, and $33,000,000 in 1944.

Salaries at New High

Undistributed corporate profits last year were put at $85,000,000, compared with a record $137,000,000 in 1946, and $69,000,000 in 1944 and 1945.

The motion picture industry contributed $1,046,000,000 to the national income in 1947, compared with $1,115,000,000 in 1946; $889,000,000 in 1945, and $851,000,000 in 1944. Wages and salaries paid by the industry in 1947 hit a new high, $683,000,000, compared with $680,000,000 in 1946; $552,000,000 in 1945, and $509,000,000 in 1944.

Unincorporated enterprises in the industry had a $62,000,000 income last year, well below the $70,000,000 record set in 1946. The 1945 figure was $57,000,000 and the 1944 figure was $58,000,000.

The industry paid out $10,000,000 more interest than it took in, a new high. It compares with $8,000,000 in 1946, and $6,000,000 in each of the two previous years. Interest fell steadily from 1930 through 1944, but, according to Commerce Department figures, it is again on the upswing.

The average number of full-time and part-time employees in the industry in 1947 was 251,000, about 3,000 below the 1946 peak, but well above all other previous years. The average annual earnings for each full time employee in 1947 was $3,022, an all-time high. The 1946 figure was $2,969, while the 1945 figure was $2,567.

Corporate sales in 1947 were listed at $1,790,000,000, or slightly above the revised figure of $1,779,000,000. The revised figures for 1945 and 1944 were $1,574,000,000 and $1,483,000,000, respectively.

MPAA PLANS STUDY OF THEATRE GROSS

As part of its research program the Motion Picture Association of America is contemplating a survey to determine box office receipts around the country to provide a more exact picture on business fluctuations. While the new plan is said to be only in the discussion stage at this time, it is considered likely that the MPAA will start some time following the completion of its survey on drive-in theatres and advertising expenditures, now in progress.

Trans-Lux Acquires Three Theatres in Manhattan

The Trans-Lux Corporation has purchased three theatres in Manhattan, William M. Girden, president, has announced. The houses are the 900-seat Colony at 79th Street and Second Avenue; the 2,300-seat Monroe at 1456 First Avenue, and the 450-seat Granada at 346 East 72nd Street. Total rentals and cash considerations involved are reported at approximately $1,600,000. Improvements are planned. The company has also purchased the Embassy theatre at Dobbs Ferry, N. Y., for about $250,000, Mr. Girden said.

RCA Using Safety Stock

Field engineers of the RCA Service company hereafter will use acetate film when testing theatre equipment. The company move is part of a general trend towards eliminating hazards of nitrate base film.

1948 Dividends Reported Down

Washington Bureau

Publicly reported cash dividend payments by motion picture companies during the first six months of 1948 were more than 11 per cent below the payments during the first half of 1947, the Department of Commerce announced Monday.

The 1948 six-month total was $23,349,000, a drop of $3,048,000 from the comparable 1947 figure of $26,397,000. Commerce Department officials estimate that publicly reported cash dividend payments represent 60 per cent of all dividends, thus the drop is even sharper.

June payments were reported at $7,478,000, off slightly from the $7,959,000 reported last June. The Commerce Department said that the reason for the drop was that Twentieth Century-Fox paid a smaller dividend this June than in June, 1947. In only one month this year, February, were the payments larger than in 1947, and then only by $9,000.

Child Admission Prices Are Off

Washington Bureau

Children's admission prices dropped slightly during the first three months of this year, while adult admission prices remained at the level established in the latter part of 1947, according to the Bureau of Labor Statistics.

Last Thursday the Bureau issued its admission price index figures for March, composed of weighted price figures for 18 large cities. The figures, formerly issued every month, are now released each quarter.

The children's admission price index dropped from 161.0 at the end of December to 160.0 at the end of March. At the end of March last year the index was 162.5, dropped to 158.5 in June, 1947, and then rose through the rest of that year.

Adult admissions, which were at 167.7 at the end of December, remained there through the first quarter of this year. They are up considerably from the March, 1947, level of 165.7, and the June-September level of 164.1.

The decline in the children's price index dropped the combined children-adult index by one-tenth of one point, to 166.8, as compared with 166.9 at the end of December. The combined indices was 165.4 at the end of March, 1947, and 163.5 at the end of June last year.

UA Will Release "Urubu"

"Urubu," first picture from World Adventures, Inc., will be released by United Artists. George Breakston and Yorke Coplen produced it in the Matte Grosso jungles of Brazil. The cast is native Indian.

Now you will be able to see the picture that is the talk of Hollywood!

GARSON

PIDGEON

LAWFORD

TAYLOR

ROMERO

ADE
OWS

"JULIA MISBEHAVES"

CITY	PLACE	ADDRESS	TIME	CITY	PLACE	ADDRESS	TIME
LBANY	20th-Fox Screen Room	1052 Broadway	8/12 8 P.M.	MILWAUKEE	Warner Screen Room	212 W. Wisconsin Av.	8/12 1:30 P.M.
TLANTA	20th-Fox Screen Room	197 Walton St., N.W.	8/12 10 A.M.	MINNEAPOLIS	20th-Fox Screen Room	1015 Currie Avenue	8/12 2 P.M.
OSTON	M-G-M Screen Room	46 Church Street	8/12 2 P.M.	NEW HAVEN	20th-Fox Screen Room	40 Whiting Street	8/12 2 P.M.
UFFALO	20th-Fox Screen Room	290 Franklin Street	8/12 2 P.M.	NEW ORLEANS	20th-Fox Screen Room	200 So. Liberty St.	8/12 1:30 P.M.
HARLOTTE	20th-Fox Screen Room	308 S. Church Street	8/12 1:30 P.M.	NEW YORK- N. J.	M-G-M Screen Room	630 Ninth Avenue	8/12 1:30 P.M.
HICAGO	H. C. Igel's Screen Room	1301 S. Wabash Ave.	8/12 2 P.M.	OKLAHOMA CITY	20th-Fox Screen Room	10 North Lee Street	8/12 1 P.M.
NCINNATI	RKO Screen Room	16 East Sixth Street	8/12 8 P.M.	OMAHA	20th-Fox Screen Room	1502 Davenport St.	8/12 1:30 P.M.
LEVELAND	20th-Fox Screen Room	2219 Payne Ave.	8/12 1 P.M.	PHILADELPHIA	M-G-M Screen Room	1233 Summer Street	8/12 11 A.M.
ALLAS	20th-Fox Screen Room	1803 Wood Street	8/12 2:30 P.M.	PITTSBURGH	M-G-M Screen Room	1623 Blvd. of Allies	8/12 2 P.M.
ENVER	Paramount Screen Room	2100 Stout Street	8/12 2 P.M.	PORTLAND	B. F. Shearer Screen Rm.	1947 N.W. Kearney St.	8/12 2 P.M.
ES MOINES	20th-Fox Screen Room	1300 High Street	8/12 1 P.M.	ST. LOUIS	S'Renco Art Theatre	3143 Olive Street	8/12 1 P.M.
ETROIT	Max Blumenthal's Sc. Rm.	2310 Cass Avenue	8/12 1:30 P.M.	SALT LAKE CITY	20th-Fox Screen Room	216 E. First St., So.	8/12 1 P.M.
NDIANAPOLIS	20th-Fox Screen Room	326 No. Illinois St.	8/12 2 P.M.	SAN FRANCISCO	20th-Fox Screen Room	245 Hyde Street	8/12 1:30 P.M.
ANSAS CITY	Paramount Screen Room	1802 Wyandotte St.	8/12 1:30 P.M.	SEATTLE	Jewel Box Preview Thea.	2318 Second Ave.	8/12 1 P.M.
OS ANGELES	20th-Fox Screen Room	2019 S. Vermont Ave.	8/12 2 P.M.	WASHINGTON	20th-Fox Screen Room	932 New Jersey, N.W.	8/12 1 P.M.
EMPHIS	20th-Fox Screen Room	151 Vance Avenue	8/12 10 A.M.				

-G-M presents GREER GARSON, WALTER PIDGEON in "JULIA MISBEHAVES" • PETER LAWFORD, ELIZABETH AYLOR, CESAR ROMERO, Lucile Watson, Nigel Bruce, Mary Boland, Reginald Owen • Screen Play by William Ludwig, arry Ruskin and Arthur Wimperis • Adaptation by Gina Kaus and Monckton Hoffe • Based upon the novel "The Nutmeg ree" by Margery Sharp • Directed by JACK CONWAY • Produced by EVERETT RISKIN • A Metro-Goldwyn-Mayer Picture

Ascap's Theatre Take in 10 Years Was $12,510,968

The American Society of Composers, Authors and Publishers, during the 10-year period from 1938 to 1947, collected $12,510,968 from U. S. film theatres through its music tax. This was revealed in the findings of fact and conclusions of law which accompany the decision of Federal Judge Vincent L. Leibell in the anti-trust suit brought against Ascap by members of the Independent Theatre Owners Association.

Gael Sullivan, executive director of the Theatre Owners of America, Wednesday warned members not to cease Ascap payments until Ascap had been finally enjoined or a final judgment rendered. He pointed out no injunction had been issued, and none was expected until autumn. He cited the fact that use of music on the screen without a license is a copyright law violation.

The decision established Ascap as a monopoly and branded its theatre licensing system a violation of the anti-trust laws. Judge Leibell also enjoined Ascap from further theatre collections and ruled that in the future individual Ascap members should make their arrangements with the producers only.

On Monday, the Ascap board of directors discussed the decision, but voted to conduct further studies before taking official action. No date was set for its next meeting. The decision also was discussed at a meeting in New York Tuesday of the copyright committee of the Motion Picture Association.

In Hollywood also this week PCCITO trustees said they again would file an amicus curiae brief supporting the plaintiffs in any appeal from Judge Leibell's decision.

Services Held for Katz; Headed Monarch Circuit

Services for Dr. Harry Katz, former owner and president of Monarch Theatres, were held at the Piser Funeral Home in Chicago last week. Mr. Katz died July 20 at the age of 54. He had been ill for several months. He retired from the industry in 1947 when he sold his interests in the Monarch circuit to Ted R. Gamble. Mr. Katz is survived by his widow, Mary Katz; a brother, Sam Katz, studio vice-president of MGM; his mother, Conja, and two sisters.

United Artists to Release Two Reliance Productions

Contracts for the distribution of two Reliance Pictures productions through United Artists have been completed, it has been announced by Arthur W. Kelly, United Artists executive vice-president, and Edward Small, head of the producing company. The two pictures will be "Indian Scout," now being edited, and "Leather Stocking Tales."

Berger Sees Allied Units Adopting Grievance Plan

Benjamin Berger, president of North Central Allied, said last weekend in Minneapolis that he was completely satisfied with the operation of the Twentieth Century-Fox—NCA plan for settling grievances, despite the apparent lack of certified local complaints against 20th-Fox. He predicted the plan would be adopted in every Allied situation as soon as it could be "properly presented." Mr. Berger said the existence of a grievance board serves as a sharp warning to local branch managers and salesmen that they can no longer indulge in loose talk and loose tricks without facing the risk of being brought before the "police court." This week Mr. Berger presented the plan to the Indiana Allied convention at French Lick Springs, and also will outline its operation at the two regional meetings of Allied in North Dakota August 4 and 5.

"Babe Ruth Story" Opens At Astor on Broadway

The world premiere of Allied Artists' "The Babe Ruth Story" was held Monday night at the Broadway Astor theatre, topping off the activities of Babe Ruth Day which New York's Mayor O'Dwyer had proclaimed. The premiere was attended by Mr. Ruth, the Mayor, a large group of civic dignitaries, screen, stage and radio personalities and figures from the sports world. The event was covered by television station WPIX, radio station WNYC, by CBS newsreel and the Armed Forces Radio and Press Services. The entire proceeds of the premiere were turned over to the Babe Ruth Foundation. The picture stars William Bendix and was produced by Roy Del Ruth.

New York Owners Agree on Public Relations Program

A program for a united front of New York state exhibitors "in public relations and other matters" was agreed upon last weekend at a meeting of theatre men at Lake Placid, Fred J. Schwartz, president of the Metropolitan Motion Picture Theatres Association, announced Monday. The meeting, at which Mr. Schwartz was host, was attended by representatives of the Theatre Owners of America; Motion Picture Theatre Owners of New York, and the Buffalo and Albany chapters of TOA.

Ballantyne Buys Rights For Gardiner Projector

All rights to the design, and the tools and dies as well, for the manufacture of the projector made for many years by the L. J. Gardiner Company of Columbus, Ohio, have been purchased by the Ballantyne Company of Omaha, Neb. Design of the projector will be modernized, the new manufacturers add, and as soon as it is ready for production, it will be added to the company's "Royal Soundmaster" line of projection and sound reproduction equipment.

ConciliationPlan Must Be Local, Smith Declares

"The failure of conciliation and mediation plans in the past has been due to the fact that they were conceived on a national basis," A. W. Smith, Jr., general sales manager of Twentieth Century-Fox, told members of the Associated Theatre Owners of Indiana Tuesday.

Mr. Smith was explaining the Minneapolis concilation plan to the eighth annual mid-summer convention of ATOI, meeting in three-day session at French Lick, Ind. In giving credit for the idea to Benjamin Berger, Mr. Smith paid tribute to the North Central Allied president and explained that the Minneapolis plan was premised on a local-level basis. "The committee," he said, "is an exhibitor committee, appointed by the exhibitors themselves. It is a plan based on the good faith of both exhibitor and distributor and has no direct relationship to national viewpoints one way or another."

The plan, comprising a six-member grievance committee which will meet at scheduled periods, "is non-partisan," he pointed out. "Insofar as 20th Century-Fox is concerned, we are ready to enter into such a plan anywhere in the United States with any exhibitor group, regardless of locality." The committee will hear all complaints without restriction except if they involve grievances of a purely personal or private nature. The group also will not attempt to negotiate contracts for any exhibitors.

Mr. Smith said the plan was "not just a flash-in-the-pan idea," and saw it as a way to achieve liberation from court attacks. He appealed to exhibitors and distributors to be considerate of each other's problems.

The three-day ATOI convention included a meeting of the board and a business session. Besides Mr. Smith, the meeting also was addressed by William Ainsworth, president of national Allied.

Servicing from New York

National Screen Service now is servicing the Albany exchange district from New York with trailers as well as lobby advertising material and accessories, it was announced this week. The service does not include mats, stills and press books. In a letter to exhibitors, Herman Robbins, president of National Screen, explained that they could receive better service from New York.

"Rope" Premiere Aug. 26

The world premiere engagement of Alfred Hitchcock's Technicolor production, "Rope," starring James Stewart, will be held at the Globe theatre in New York Thursday, August 26, Warner Brothers has announced. The picture, Transatlantic Pictures first production for Warners, has a national release date of September 25.

THE *HOLLYWOOD SCENE*

Plans Production on a Year-Round Basis for Theatre and Video

by WILLIAM R. WEAVER
Hollywood Editor

The advent of television as a going concern foretells the end of the boom-and-bust pattern for Hollywood producers, irrespective of what it may foretell for Exhibition and Distribution, in the opinion of Lester Cutler, executive producer of National Pictures, Inc., who is setting up that independent producing company on a basis designed in accordance with that opinion.

Although he has scheduled only three pictures for production during the first year of operation, he is engaging production personnel on terms of year-around employment, instead of on the short term deals commonly made by independents, and he contemplates no lulls in camera activity, no lay-offs of staff, such as, he remarks, "Have always given a gypsy quality to independent producing setups."

He expects to maintain this year-around activity by a policy of simply shifting from production of theatre films, as each is finished, to production of television films, the demand for which he expects to mount rapidly to a pitch as yet only dimly foreseen by most observers.

Has Statistics to Prove Television's Future

Just back from a series of visits with the head men of radio and television in New York, and with their bankers, personal intimates of his by reason of his promotion picture career in finance as representative of the Mellon interests, Mr. Cutler authenticates his predictions by covering a Lucey's Restaurant table cloth with statistics which he bluntly describes as "too fantastic to be phony."

They are figures showing the present and projected number of television stations, figures showing the number of hours each is to be on the air daily, the number of areas to be covered, the number of stations to service each, and a few indecisive figures indicating when and how, but none denoting uncertainty.

Sees Enormous Demand For Television Pictures

With a speed and precision born of long years as a banker, he funnels all these statistics down to a total, then with an unbankerish flourish, cuts the total an arbitrary 50 per cent, and comes up with the dazzling conclusion that television is going to require annual production of an amount of film equal to 18,000 feature length pictures. He adds that you can halve this figure three or four times and still come up with a demand several times greater than Hollywood has ever faced.

That the demand will be made of Hollywood there can be no doubt, in the Cutler view, for this is where production people and facilities are. The type of picture to be demanded is a less fixed certainty, he says, but for a while at least it is likely to be stuff which producers accustomed to producing for theatre purposes can dash off in a flash, quantity rather than quality being the first requirement. He says this will be a breeze for men who, like himself, have turned out feature length pictures on occasion at $21,000 over-all.

Mr. Cutler is not the first Hollywood producer to anticipate television production demand. Indeed, scores of them have formed paper corporations in that anticipation, and shorts producer Jerry Fairbanks is in television production on a grand scale. He is, however, the first to set up a year-around independent feature producing unit designed to function dually with respect to the two media, expanding its activities in either direction as circumstances dictate.

The initial National Pictures production, "House of Cards," a Clarence Buddington Kelland mystery comedy, goes into production in September under the direction of Francis B. Lyon, winner of the year's Academy Award for film editing. "High Noon" and "Hope of Earth" are in preparation to follow.

It is difficult, if not impossible, to predict at this time the effect of expanding television on theatre attendance, says Mr. Cutler, but he's disposed to think the public will turn out to be able to take both, without serious cost to either. He has a television set in his home, and he has two boys, aged 9 and 12, and he says they think the television set is O.K., but they demand to be taken to the picture show just as often as they did before the set was installed. He thinks that maybe that is the answer to the question.

Production Off Slightly With 33 Shooting

The production index eased off from 36 to 33 in a week of readjustment which witnessed the start of two pictures and the completion of five.

Columbia started "Smoky Mountain Melody," produced by Colbert Clark and directed by Ray Nazarro, with Roy Acuff and the Smoky Mountain Boys.

Producer Philip N. Krasne launched "Adventures of the Cisco Kid," for United Artists release, with Wallace Fox directing Duncan Renaldo and Leo Carrillo in the key roles.

Creative Opens Office

Creative Films, formed on the coast to distribute foreign pictures, is opening headquarters in New York. Its first release will be the French "Francois Villon." Three more will follow, Beryl Weiner is president; Harold Salemson, vice-president and general manager.

STARTED

COLUMBIA
Smoky Mountain Melody

UNITED ARTISTS
Adventures of the Cisco Kid (Krasne)

COMPLETED

COLUMBIA
Triple Threat

RKO RADIO
Baltimore Escapade
Every Girl Should Be Married

UNITED ARTISTS
The Gay Amigo (Krasne)

UNIVERSAL-INTERNATIONAL
Black Velvet

SHOOTING

ALLIED ARTISTS
Strike It Rich (Wrather)

COLUMBIA
The Lovers

EAGLE LION
The Big Cat
Red Stallion in the Rockies
Tulsa

ENTERPRISE
The Numbers Racket
The Luckiest Girl in the World

M-G-M
Little Women
The Bribe

MONOGRAM
Bowery Comeback
Sheriff of Medicine Bow

PARAMOUNT
The Heiress (Wyler)
Streets of Laredo

RKO RADIO
Interference
Tarzan and the Arrow of Death (Lesser)
Enchantment (Goldwyn)

REPUBLIC
Wake of the Red Witch

20TH CENTURY-FOX
The Fan
Chicken Every Sunday
Three Wives
Sand
Miss Mink of 1949 (Wurtzel)

UNITED ARTISTS
Blondes Up (Artists Alliance)
The Lucky Stiff (Amusement Enterprises)

UNIVERSAL-INTERNATIONAL
Criss-Cross
Mexican Hayride
Family Honeymoon

WARNER BROTHERS
June Bride
South of St. Louis (U. S. Pictures)
Fighter Squadron
The Fountainhead

SUMMER HIT-WAVE S

as New York critics follow their
"Emperor Waltz" and "Foreign Affair"
raves with high praise for . . . .

PARAMOUNT'S THIRD SIMULTANEOUS

RAY
MILLAND · ANN
TODD
By courtesy of J. Arthur Rank
GERALDINE
FITZGERALD
in
HAL WALLIS'
production

"So Evil My Love"

with
Leo G. Carroll
Raymond Huntley
Martita Hunt
Raymond Lovell
Moira Lister
Roderick Lovell
Directed by LEWIS ALLEN
Screenplay by Leonard Spiegelgass and Ronald M
A Paramount Picture

FLASH!

From First Out-Of-Town Dates . . . . .
It's topping Paramount's previous top-suspense drama of 1948 in Atlantic City and Cincinnati.

IKES AGAIN!!

OADWAY HIT!

"'So Evil My Love' scores hit. Fascinating...story of a dashing cad who entices a weak woman to her destruction."
—Alton Cook, World-Telegram

• • •

"Loaded with boxoffice ingredients...Destined for a long stay at the Rivoli...Odds-on winner."
—Lee Mortimer, Mirror

• • •

"No better acting can be found in town than on the Rivoli screen. Women...delight in melodramas of this sort."
—Wanda Hale, Daily News

• • •

"Suspenseful...ingenious...chiller...with inventive plot twists and spectacularly good performances."
—Cecelia Ager, N. Y. Star

• • •

"Strange, always interesting melodrama...piling evil on evil ...Hal Wallis knows how to make them."
—Eileen Creelman, Sun

• • •

"Few movie descents into murder have been acted as perfectly. All performances excellent."
—Archer Winsten, Post

• • •

"A walloping amount of suspense. Boiling passion, blackmail and murder...splendidly dished up by all hands."
—Lew Sheaffer, Brooklyn Eagle

THE NATIONAL SPOTLIGHT

ALBANY

The Palace booked "Give My Regards to Broadway" and "Green Grass of Wyoming," to buck the heat. The Grand had "Deep Waters" and "Anna Karenina." This represented a complete change of pace from the previous bill, "Abbott & Costello Meet Frankenstein" and "Shaggy," which proved solid box office. The Ritz presented "The Sainted Sisters" and "King of the Olympics." . . . Exhibitors named to the committees for the Will Rogers Memorial Hospital area drive include: Charles A. Smakwitz, J. Myer Schine, Saul J. Ullman, Neil Hellman, Mrs. Margaret Buckley, Sid Kallet, Harry Lamont, William E. Benton, William Smalley.

ATLANTA

In the city booking were: C. J. Carter and Joe Hackett, Ritz, Jacksonville, Fla.; Harry Gorman, National Theatres, Jacksonville; Carl Floyd and Luckie Stein, Floyd and Stein theatres in Jacksonville; Alpha Fowler Alpha, Douglasville, Ga.; Mr. and Mrs. John Carter, Brookhaven, Brookhaven, Ga.; W. M. Snelson, Buckhead, Buckhead, Ga.; Forman Rogers, the showman from Alabama. . . . Moving to their new quarters on West Peachtree Street is Colonial Film. . . . The Atlanta Variety Club donated $60,000 recently to three charitable activities for the benefit of the youngsters of Atlanta and vicinity. . . Walter Morris has opened his new theatre in Knoxville. . . . Other visitors in the city were: O. C. Lam, Lam Amusement Co., Rome, with his booker; P. L. Taylor, Dixie, Columbus, Ga.; Al Duncan, West Point, Ga.; Edd Duncan, Carrollton, Ga.; Sidney Laird, Al-Dun Amusement Co., West Point, Ga.

BALTIMORE

Week beginning July 22 started with hot and humid weather but turned delightful moderate and clear over the weekend and business lifted considerably. Century held "The Easter Parade" for a third week to good attendance. Also good business resulted in the Mayair holding "The Crusades" for a second week and the Town holding "Melody Time" for a second. Six new pictures including "Thunderhoof," good at the Hippodrome with vaudeville; "So Evil My Love," good at Keith's; "Deep Waters," good at the New theatre; "Romance on the High Seas," good at the Stanley; "Die Fledermaus," O.K. at the Little; "For You I Die," plus "Li'l Abner," good at the Times and Roslyn. . . . The Blandings "Dream House," built in Baltimore and tied in with the Hearst newspapers in Baltimore, was opened to the public and has proved a great success with all admission going to help disabled veterans. All this in connection with the coming opening of "Mr. Blandings Builds His Dream House," at the Century. . . . Using and not using sound trucks in Baltimore is governed by the issuing or not issuing of permits as the ordinance forbidding sound trucks for commercial purposes and advertising is still enforced, but where the sound truck is used for public interest matters, permits are issued.

BOSTON

A State Minimum Wage Commission, set up by Governor Robert F. Bradford, has voted 8 to 1 to establish a minimum wage for ushers and doormen of 62½ cents per hour. The Independent Exhibitors of New England, Inc., will oppose this wage boost, since there is now no set minimum, but the prevailing scale is 40 cents per hour. The organization has requested pay-roll information from all theatres throughout the State, and will represent them (all theatres) at a hearing to be held in the State House shortly. . . . Visitors to Film Row last week included P. A. Warner, vice-president of the Manley Company, Mrs. V. G. Manley, wife of the late president of the company, and her daughter, Pat, to visit district manager Sam Horenstein, recuperating from pneumonia. Charles Brooks, owner of four theatres in the Ashland, Maine, area, was also in town. . . . Harry Zeitz' State theatre, New Bedford, is celebrating its twenty-fifth, Silver Jubilee, anniversary. Program included an advance run of "Easter Parade." . . . After a week out of circulation, "Emperor Waltz" moved into the Paramount and Fenway, doing very well. Rave reviews for "A Foreign Affair," which opened at the Metropolitan, with holdovers for "Mr. Blandings Builds His Dream House" at the Keith Memorial, and "Easter Parade" at the Loew's State and Orpheum. Good opening for the re-release of "San Francisco" at the Astor.

WHEN AND WHERE

August 3–4: North Central Allied meetings: August 3 at Fargo, N. D., and August 4 at Devil's Lake, Minn.

August 16: International Alliance of Theatrical Stage Employees biannual convention at the Cleveland Public Auditorium, Cleveland, Ohio.

September 14–15: Independent Theatre Owners of Ohio convention at the Deshler-Wallick Hotel, Columbus, Ohio.

September 16–18: International Variety Clubs mid-year convention at the Statler Hotel, Washington, D. C.

September 24 – 25: Theatre Owners of America convention at the Drake Hotel, Chicago, Ill.

September 28 – 29: Kansas - Missouri Theatre Association annual convention in Kansas City, Mo.

September 28 – 30: Theatre Equipment and Supply Manufacturers Association national trade show and convention at the Jefferson Hotel, St. Louis, Mo.

October 14 – 15: Independent Theatre Owners of Wisconsin and Upper Michigan annual convention at the Schroeder Hotel, Milwaukee, Wis.

CHICAGO

Leading the Loop in a week of spotty grosses is "Emperor Waltz," with $70,000. "Key Largo" and "Street With No Name" opened strong. Opening of the Railroad Fair on Tuesday, located on the site of the Century of Progress in 1933, is attracting thousands daily, both locally and out-of-town. General admission is 25 cents. . . . Harold Stevens, local branch manager for Paramount, was appointed distributor chairman for the Will Rogers Memorial fund. Assisting him are "Doc" Banford, Tom Gilliam and Harris Silverburg. Jack Kirsch and Eddie Zorn are co-chairman for the exhibitors. . . . The LaSalle theatre, downtown, operated by Jones, Linick and Schaefer, reopens July 30. The theatre, which will be a first run outlet for Screen Guild product, has been completely renovated. . . . Charles Wilson, 61, assistant manager of the State theatre, an outlying house, died July 20.

CINCINNATI

A box office record for recent months, coming close to "The Egg and I," was established by the world premire of "Abbott and Costello Meet Frankenstein" at Keith's theatre, which did approximately 125 per cent over the established house average on the first week. Business at the other first run houses is holding up well, everything considered. . . . Donald Duff has been appointed general manager of the local Popular Pictures branch, and will devote his time to circuits booked out of here. . . . Samuel Weiss, formerly Eagle Lion St. Louis manager and a salesman for Cincinnati, will cover southern Ohio and eastern Kentucky for Realart Pictures. . . . Heywood Mitchum, formerly booker for Paramount, has joined the booking department of Universal-International. . . . Rube Shor, well-known circuit operator in nearby territory, has acquired a 35-acre tract at suburban Reading, Ohio, on which a 1,000-car drive-in and recreation center will be built. A shopping center will be included in the project, it is reported.

CLEVELAND

Theatre business generally in this area is reportedly showing an upward tendency. Exhibitors report that they think they have hit the summer low. Big boxoffice attractions are now drawing satisfactory attendance. A block-long line-up was on hand for the opening of Bob Crosby at the RKO Palace, with "Easter Parade" doing all right at Loew's State and "Street With No Name" hitting on all cylinders at Warners' Hipp. . . . Vogel Building Co. of Wellsville, O., has started construction of Howard Reif and Henry Fickensher's new 1,300-seat $300,000 Galion theatre, Galion, O. . . . Earle

(*Continued on opposite page*)

(*Continued from preceding page*)

Sweigert, Paramount eastern division manager and Harry Goldstein, district manager, held meetings this week in Detroit, Cincinnati and Cleveland with exchange personnel. . . . Sam Reichblum of East Liverpool, with theatres in Ohio and Pennsylvania, has moved to Cleveland. . . . George Ritzler has sold his Allen and Majestic theatres, Lima, to Don F. Loukos. . . . Hilliard Square Theatre, here, has installed air conditioning. . . . Loren Solether of the Falls theatre, Chagrin Falls, is now operating the Hudson theatre, Hudson, previously leased to the late Charles Powers. . . . New 400-seat Genoa theatre, at Genoa, O., built by Herbert Hoglan, opened this week.

DENVER

Dore Schary, new Metro vice-president in charge of production, is vacationing in Troutdale-in-the-Pines near here, working on the script of his talk on "Hollywood and the Writer," given to the Writers' Conference at the University of Colorado, Boulder, Colo., July 30. . . . Civic Theatres will reopen the Rex, closed several years, after extensive remodeling, as the Coronet, September 1. . . . Dan Thyne putting up a 400-seat $55,000 quonset hut theatre, The Wells, opening about August 15, with Ross Bluck as manager. . . . Tom Bailey, Film Classics district manager, to New York for sales meeting.

DES MOINES

A contract has been awarded for remodeling the Paramount, Des Moines. A. H. Blank, president of Tri-States Theatre Corp., said work will start at once and the improvement program will include modernizing the theatre front and canopy and enlarging the inner lobby from which a staircase will lead to the mezzanine. The mezzanine will be completely refurnished and the theatre auditorium also will be remodeled. The theatre will continue open during the work. . . . The Strand, Cedar Rapids, has been sold by W. A. Olson to Sara E. Miller. On a conditional sales contract, the house was sold for $15,000, not including the real estate. . . . A new outdoor motion picture theatre, described as the "finest this side of Hollywood," will be built at Riverview Park, Sioux City, by Roy M. Warfield. The project will cost an estimated $250,000. It will have capacity for 1,000 autos and will cover about 20 acres. . . . The Iowa State Industrial executive board (C.I.O.) has urged theatres to adopt an "in between" age admission price for children in the 12 to 15 age group.

HARTFORD

The weather continues to cut into theatre receipts in this territory. M-G-M's "Easter Parade" and "On an Island With You" have been doing top business in a number of situations, however. . . . Joe Gittleman, service staff, Loew's Poli Palace, Meriden, Conn., has been promoted to student assistant manager at Loew's Poli Palace, Hartford. . . . Herman Tranig is the new relief manager at Webb Playhouse, Wethersfield, Conn. . . . Virginia Avmick has been named assistant manager of the Center Theatre, Hartford. . . . The annual summer picnic of the Warner Club, organization for New England zone Warner employes, will be held at Castle Inn, Saybrook, Conn., August 12. . . . A community outing of the exchanges of New Haven will be held at Double Beach, Conn., August 4.

PICTURE PIONEER

Jacob Wilk

Jacob "Jake" Wilk was always interested in English literature. He also soon found after his graduation from the University of Minnesota in 1907 that he was a good salesman. The two factors propelled him into the world of the drama, and, in 1914, into motion pictures, as publicity director for Lewis J. Selznick's World Film Company. Jake, who is eastern production manager for Warners, and one of the company's seniors in the New York office, can look back upon a long and varied career.

In 1915, he became a partner in the Authors' Associated Agency, and then an independent film distributor and authors' and actors' agent for some 15 years, selling American pictures to the British, and vice-versa, and also representing novelists such as Harold McGrath, Sam Hellman, Edgar Franklin and S. S. Van Dine. Irving Thalberg gave Mr. Wilk his only independently made picture, "What's Your Daughter Doing?". Jake also handled negotiations by which Warners obtained "The Desert Song," and MGM the talking rights to "Alias Jimmy Valentine".

When Harry Warner asked him in 1929 to abandon his private business, Mr. Wilk came to the company as story and play editor. Since then his selections of best selling novels and plays has been notable. Incidentally, it took him six years of persevering negotiation to obtain screen rights to the play, "Life With Father".

INDIANAPOLIS

"Eastern Parade" grossed $22,000 at Loew's last week, breaking the house record at regular prices the opening day. No other attraction made house average, "A Letter to an Unknown Woman" taking only $8,000 at the Circle and "Romance on the High Seas" $9,000 at the Indiana. The first week of summer opera, "The Desert Song," drew $28,000 at the Butler Bowl. . . . The Variety Club will give a testimonial dinner and dance July 31 honoring George Landis, who resigned last week as 20th-Fox branch manager here. . . . Richard Hathaway, 33, Winamac, Ind., theatre manager, was killed in an auto accident July 22. . . . Harry Hayes, United Artists branch manager, is recuperating from a heart attack at Methodist Hospital. . . . The Princeton theatre, Princeton, Ind., rebuilt after being destroyed by fire last year, reopened Wednesday. . . . Arthur Van Dyke, Chicago sales manager for 20th-Fox, visited the local exchange Tuesday. . . . Hobart Kaylor has resigned as Paramount office manager to take a sales post with Selznick. . . . .

KANSAS CITY

Serious floods reached their peak in the southeast July 25; were receding elsewhere. . . . Wet and cool weather and humidity aided theatres. . . . The Roxy, currently showing "Mr. Reckless" and "Waterfront at Midnight," will follow with "Intermezzo" and "Rebecca." . . . The Admiral, Kansas City, damaged by fire last December, has been reopened, improved, by Devins & Bodney. . . . Dickinson circuit recently opened its second drive-in, 540 cars, at Salina, Kan. . . . Shreve Theatre Supply reports sale of drive-in equipment for an Arkansas City, Kan., site, to be operated by Lee Sproule, who has theatre interests at Hutchinson, and E. M. Tindell, formerly operating the Mac at McPherson. . . . Visitors on Film Row included: Kansas—Mr. and Mrs. D. E. Burnett and Don Burnett, Jr., State, Garnett; F. L. Norton, Ritz, Caldwell; Mr. and Mrs. Glenn A. Cooper, Drive-In, Dodge City; Thelma Morris, Plaza, Howard; O. D. Sulivan, group of theatres at Wichita; C. E. Musgrave, Ritz, Minneapolis; Mr. and Mrs. Dale Danielson, Dream, Russell; E. J. May, Uptown, Strong City; A. K. Smith, Southwest, Johson; Audrey Flynn, Drive-In, Great Bend; J. L. Musgrave, Cozy, Girard; T. J. Campbell, Osa, Osawatomie.

LOS ANGELES

Francis Bateman, SGP general sales manager, is in the Cedars of Lebanon Hospital and is reported doing nicely following an appendectomy. . . . W. E. Calaway, UA district manager, has returned from a trip to Denver. . . . Harold Goldstein, formerly with Eagle Lion as booker, is now booking for SGP. . . . Charles Klein, theatre operator in Deadwood, South Dakota, and Mrs. Klein are spending their vacation in Hollywood. . . . Robert Nead bought the Union theatre from Charles Harris. . . . Bill Foy, Fox West Coast Theatres director of maintenance, left for England and will visit his home in Essex after an absence of 21 years. . . . George A. Hickey, MGM Pacific Coast sales manager, is a visitor at the local exchange. . . . Ann Mieth is the new biller at the Republic office. . . . John Rennie, San Fernando Valley theatre owner, is off by motor to New York. . . . Jack Katz, formerly with Balaban and Katz in Chicago as manager of the Roosevelt theatre, is making his home in Hollywood. . . . Arlene Resnick, Republic biller, has been upped to bookers' secretary. . . . Ben Adler, of the Adler Silhouette Letter Company of Chicago, is a visitor in town. . . . H. Wolk, of the Ed Wolk Theatre Equipment Company of Chicago, and Mrs. Wolk were visiting friends on the Row.

LOUISVILLE

Only three new film programs were brought into Louisville's seven first run theatres this past week. These were "The Big Punch" at the Mary Anderson; the French film "They Are Not Angels" at the Scoop, and "The Street With No Name" at the Rialto, doubled billed with "Sweet Genevieve." . . . The polio scare at Frank-

(*Continued on page 34*)

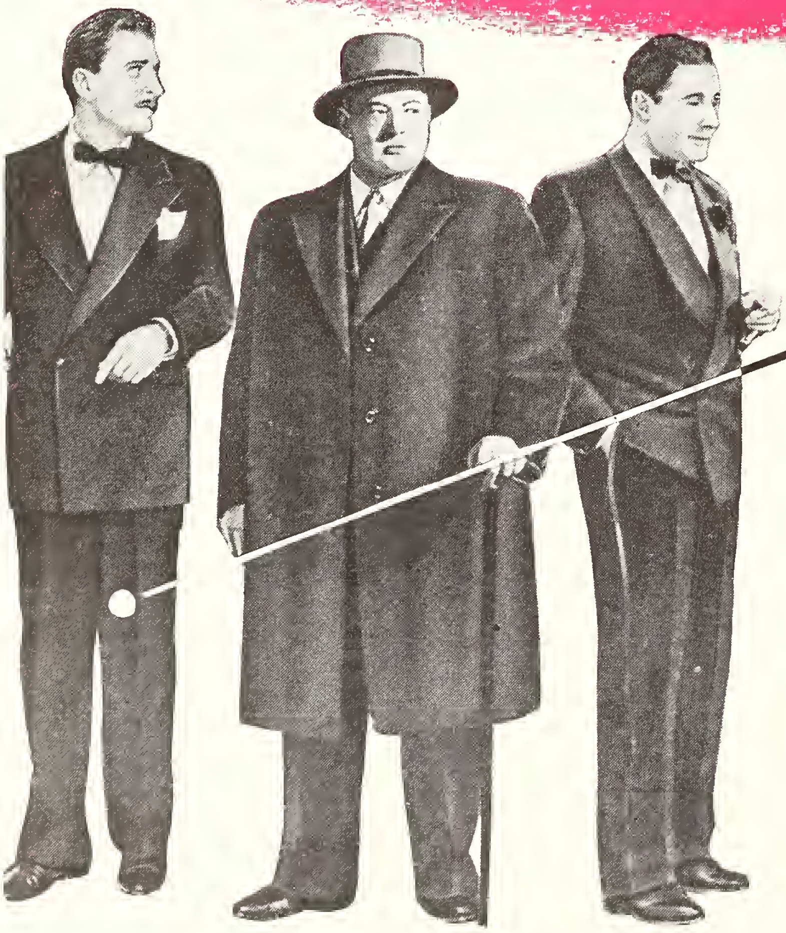
Rosalind... GAY, GLAMOUROUS, DAN

...in the intimate story of Broadway's most exciting actress, who played her most enticing scenes *OFF STAGE!*

ROSALIND RUSSELL

in

THE VELVET TOUCH



A FREDERICK BRISSON PRODUCTION

also starring

LEO GENN · CLAIRE TREVOR
SYDNEY GREENSTREET

with

LEON AMES · FRANK McHUGH
WALTER KINGSFORD · DAN TOBIN

Directed by JOHN GAGE • Screenplay by LEO ROSTEN
An INDEPENDENT ARTISTS Picture • Released by RKO RADIO PICTURES

INDEPENDENT
ARTISTS
PICTURE

OPENS AT BROADWAY'S FAMOU

"You can get away with ANYTHING
...if you've got the VELVET TOUCH!"

Anything?

RIVOLI THEATRE, SOON

THE
NATIONAL
SPOTLIGHT

(*Continued from page* 31)

fort, Ky., has closed all motion picture theatres, playgrounds and other public gathering places to children 17 years and under. . . . Morris Blacker, owner and manager of the Rio theatre at Gloverport, Ky., has opened in conjunction with his theatre a delicatessen and sandwich shop which can serve the regular transit trade from the street as well as those attending the theatre. . . . Forser Lane's new de luxe Lane theatre opened in Williamsburg, Ky., last week. . . . W. B. Aspley, Jr., has announced that construction of a drive-in theatre at Glasgow, and plans for a new 2,000-seat indoor theatre in the same city. . . . Out-of-town exhibitors seen on the row recently were: Rodger Davis, Grand theatre, Lancaster, Ky.; J. B. Dale, Clay theatre, Celina, Tenn.; Clarke Bennett, Valley theatre, Taylorsville, Ky.; Louis Phumphery, Sanders theatres, Campbellsville, Ky.; Lewis Baker, Star theatre, West Point, Ky.; Mrs. Irene Marshall, Columbian theatre, Columbia, Ky.; Russell Phillips, Franklin theatres, Greensburg, Ky.; E. L. Ornstein, Ornstein Theatres, Marengo, Indiana; C. K. Arnold, Arco theatre, Bardstown, Ky.; Don Steinkamp, French Lick Amusement Co., French Lick, Indiana.

MEMPHIS

Summer business held up beautifully at Memphis first-runs. Loew's Palace led the attendance parade with "Summer Holiday," which opened after a newspaper essay contest promoting the picture. Malco had a strong opening with "The Sainted Sisters." Loew's State had a terrific week with "Easter Parade" and held it over. Warner was pleased with better than average attendance for "Panhandle." Ritz showed "Captain Boycott." Strand had a double feature. . . . Variety Club held its annual picnic at Ellendale last Saturday with paraplegic patients of Kennedy Hospital as guests of honor. . . . Mid-South exhibitors visiting on Film Row included Gordon Hutchins, Corning; Bill Kroeger, Portageville; Floyd B. Peek, Little Rock; Lawrence Landers, Batesville; C. A. Gilliland, Cooter; Lyle Richmond, Senath; B. V. McDougald, Monticello; E. E. Reeves, Batesville; W. F. Sonneman, Springdale; Henry Haven, Forrest City; J. F. Adams, Coldwater; W. F. Ruffin, Sr., Covington; Louise Mask, Bolivar; M. E. Rice, Brownsville; Cliff Peck, Covington.

MONTREAL

Letting up of heat wave, combined with record tourist traffic, improved business all along film row. "Naked City" in second week at the Capitol the only holdover. . . . "Arch of Triumph" in opening week at Loew's. . . . "To the Ends of the Earth" playing at Palace and "To the Victor" at Princess. . . . Front lobby and foyer of Princess, as well as marquee, undergoing face-lifting operations. . . . Orpheum, Consolidated Theatres house used for the past two years as show-case for Hollywood films with dubbed in French dialogue, to revert to showing of first run English-language pictures. . . . Directors of Consolidated Theatres have announced that a dividend of 13 cents per share on Class "A" common stock is declared payable next September 1 to shareholders of record August 4. . . . CAPAC (Canadian Association of Publishers & Composers) denies that negotiations with Canadian exhibitors, for the raising of the royalty fee, have broken down.

NEW ORLEANS

Held over for a second week at Loew's State was "Easter Parade." "Give My Regards to Broadway" was playing at the Saenger. The Joy featured "Another Part of the Forest." The Center showed "Raw Deal." "Up in Central Park" was the Orpheum's feature, while the Liberty presented "Return of the Bad Men." "Green Grass of Wyoming" was featured by the Tudor. The Globe showed "Tobacco Road." The Strand double-billed "South of Pago Pago" and "Trail of Kit Carson." . . . The opening of L. C. Montgomery and T. G. Solomon's new Tiger Drive-In at Baton Rouge July 16 was well attended. . . . Visiting the row last week were Joe D. Lyons, Ritz theatre, Lucedale, Miss.; Frank Smith, Grand theatre, Grand Isle, La.; Sam Wilson, Hazel theatre, Hazelhurst, Miss.; and Charles Levy, Harlem theatre, Thibodaux, La. . . . William Sendy, who operates the Kenner theater, Kenner, La., is constructing another house on the Airline Highway between New Orleans and Kenner. . . . Pete Stoma of the L & S Amusement Co. has opened his new Roxy theatre at Mansfield, La. . . . Construction will begin immediately on an 1,100-seat theatre in downtown Vicksburg, Miss., it is announced by W. A. Prewitt, Jr. and Joy N. Houck, of New Orleans, who have let the contract. The house should be ready in late December. The premiere showing of "The Man From New Orleans," Warner Brothers' short based on the true life story of New Orleans' Bill Spratling, was held at the Orpheum theatre July 21.

NEW YORK

Despite the strike of maintenance men which halted the functioning of air-conditioning systems at RKO and Loew's theatres in the metropolitan area, managers reported no decline in weekend receipts. Part of this was attributed to the comfortable weather which prevailed. . . . Three new films opened this week. They were: Allied Artists' "The Babe Ruth Story" at the Astor; Universal's "Abbott and Costello Meet Frankenstein" at Loew's Criterion; MGM's "On an Island With You" at the Capitol, starring Esther Williams and Peter Lawford. . . . Herman Robbins, president of National Screen Service, has announced that the Albany area will now be serviced from the New York office, but that the Albany office will be maintained. . . . William Hartley has been named managing editor of *Modern Screen,* and William Jeffers is the story editor. . . . Formation of Jewish Film Distributors, a releasing company headed by Elias Marks, has been announced. The organization's efforts will be devoted exclusively to foreign films, with emphasis on Jewish and Palestine films.

OMAHA

Polio cases are running ahead of 1947 in Nebraska with 52 to date against 31 a year ago. A severe epidemic has broken out in Southwest Iowa. Theatre business, of course, has suffered. . . . Mrs. John Edding, who also has a house at Aurelia, Ia., sold the Galva, Galva, Ia., to Bradley Grimes. . . . Another shift transfers the Royal, Dunlap, Ia., from Carl Worl to J. P. Broderick. . . . Hans Nelson, owner of the Campbell, Campbell, Neb., died. Business men have taken over the house temporarily, but Ted Arnold will come from Bruning, Neb., August 1 to take over. . . . Sixty-five Nebraska 4-H girls indicate they want to try for parts in "The Green Promise." . . . M. G. Rogers and Frank P. Gartner, Film Row Garage, have incorporated the Omaha Film Depot with capitaliaztion at $25,000. They already are shipping for three distributing firms.

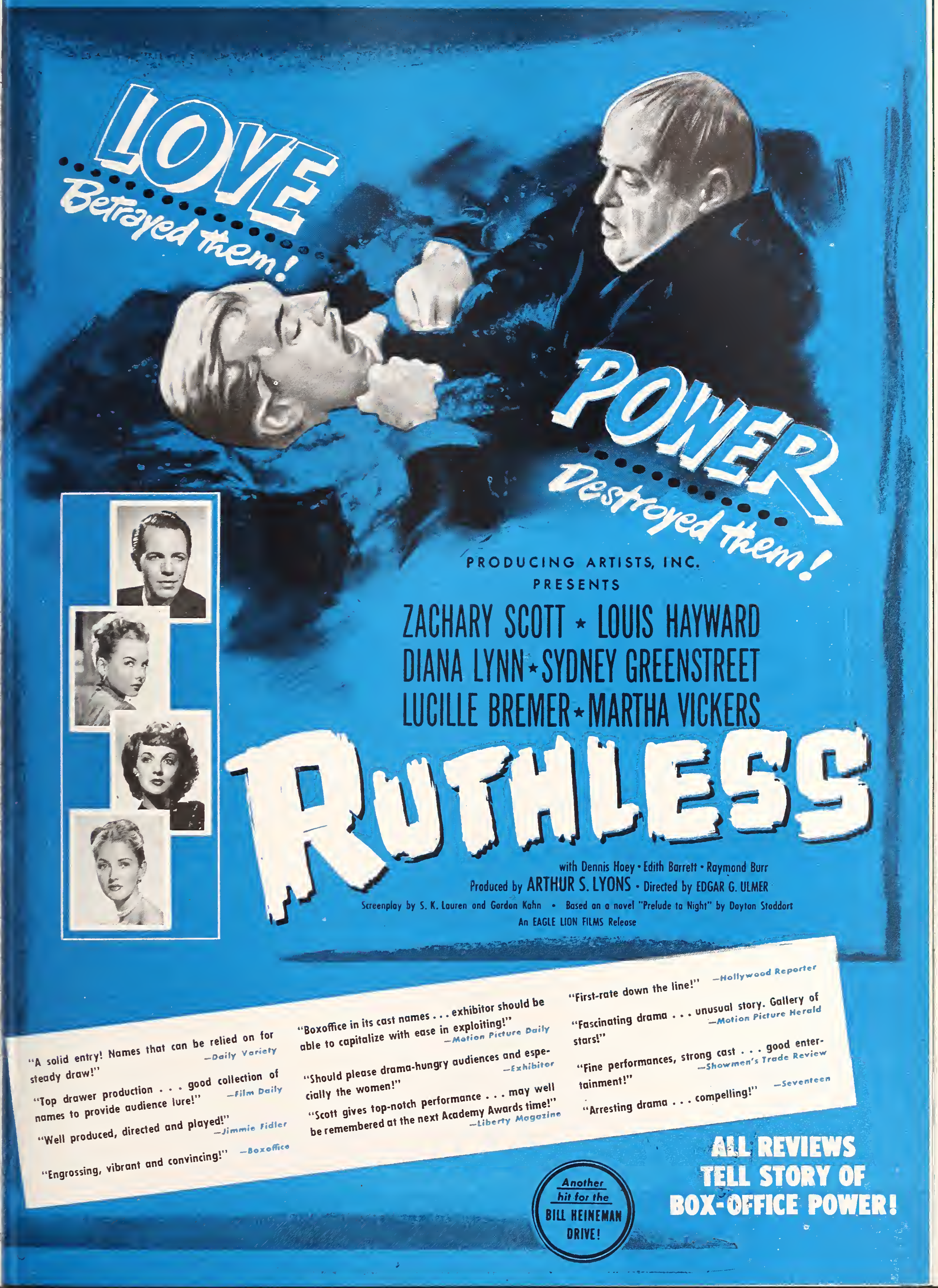
PHILADELPHIA

Warner Brothers' theatre circuit announced the following managerial changes: Dick Parks named new manager of the Forum, succeeding Andy Schectman, who resigned from the company. William Ryder, assistant at the Astor, promoted to manager of the Harrowgate. William Bedell, former assistant at the Savoia, to manager of the Egyptian with Bill Hornung going over temporarily as manager of the Manor. D. Ned Hackenberg new assistant manager of the Arcadia, Wilmington, Del., succeeding Francis Young, who left the company. William Scott new assistant manager of the Queen, Wilmington, Del., and James Scott new assistant at the Grand there. . . . Al Allen, out-of-town booker for the Warner Brothers' theatre circuit, and Elizabeth Lamont, office receptionist for the company, set their wedding date for September 25. . . . The Crescent was conveyed by Samuel Chain to Robert Abel, for $60,000. The theatre is assessed at $22,000 and had been under lease for quite some time to the purchasers. . . . Embassy, Reading, Pa., showing the locally-produced "Reading—My Home Town," feature short filmed entirely in Reading with sportscaster Bill Stern as narrator. . . . Earle, New Castle, Del., installed a new house front. . . . RCA hearing aids installed at the Hill, Camp Hill, Pa., and the Elton, Steelton, Pa. . . . National, Harrisburg, Pa., installed a new air-conditioning system and work on a similar system will be started in September for the Rialto there. . . . Gerry Wollaston, manager of the State, Harrisburg, Pa., recuperating from an appendectomy in Stone Harbor, N. J.

PITTSBURGH

Ideal weather conditions helped the first run houses here last week but grosses could not be expected to stay above average with

(*Continued on page* 36)


LOVE
Betrayed them!
POWER
Destroyed them!

PRODUCING ARTISTS, INC.
PRESENTS

ZACHARY SCOTT ★ LOUIS HAYWARD
DIANA LYNN ★ SYDNEY GREENSTREET
LUCILLE BREMER ★ MARTHA VICKERS

RUTHLESS

with Dennis Hoey • Edith Barrett • Raymond Burr
Produced by ARTHUR S. LYONS • Directed by EDGAR G. ULMER
Screenplay by S. K. Lauren and Gordon Kahn • Based on a novel "Prelude to Night" by Dayton Stoddart
An EAGLE LION FILMS Release

"A solid entry! Names that can be relied on for steady draw!" —*Daily Variety*

"Top drawer production . . . good collection of names to provide audience lure!" —*Film Daily*

"Well produced, directed and played!" —*Jimmie Fidler*

"Engrossing, vibrant and convincing!" —*Boxoffice*

"Boxoffice in its cast names . . . exhibitor should be able to capitalize with ease in exploiting!" —*Motion Picture Daily*

"Should please drama-hungry audiences and especially the women!" —*Exhibitor*

"Scott gives top-notch performance . . . may well be remembered at the next Academy Awards time!" —*Liberty Magazine*

"First-rate down the line!" —*Hollywood Reporter*

"Fascinating drama . . . unusual story. Gallery of stars!" —*Motion Picture Herald*

"Fine performances, strong cast . . . good entertainment!" —*Showmen's Trade Review*

"Arresting drama . . . compelling!" —*Seventeen*

Another hit for the BILL HEINEMAN DRIVE!

ALL REVIEWS TELL STORY OF BOX-OFFICE POWER!

(Continued from page 34)

four holdovers doing business. . . . "Emperor Waltz" got better than $42,000 in two weeks in Loew's Penn and then moved over to the Ritz to pave the way for "Mr. Blandings Builds His Dream House" and "On an Island With You" moved to the suburbs after a three-week stay downtown. . . . Donn Wermuth resigned as manager of the Warner house in Fairmont, W. Va., and was replaced by Arthur Pierce. Chuch Shannon, back with Warner's, takes over the post held by Pierce at Sharon. . . . Elaborate and modernistic drive-in theatres will soon be opened on Route 30 East and West of this city. . . . "Up in Central Park" only lasted one week in the J. P. Harris and was yanked in favor of "Letters From an Unknown Woman." In the Stanley, "Dream Girl" was below par from a box-office standpoint and "Key Largo" replaced it.

ST LOUIS

Henry Halloway, who was elected first president of Mid-Central Allied Independent Theatre Owners, Inc., is owner of three houses in northwestern St. Louis County. His latest interest has been a projected drive-in to accommodate the drive-in enthusiasm in the St. Louis suburbs. Halloway is a veteran of many years in the theatre business. The organization meeting of Allied's new St. Louis affiliate was held at the Sheraton. . . . The Fred Wehrenberg drive-in circuit opened its second installation, the 1,000-car Ronnie's Drive-In theatre in the southwest suburbs. Earlier this year, Mr. Wehrenberg, dean of local exhibitors, acquired the 66 Park-In from Flexer Theatres, Inc. . . . While the St. Louis Board of Aldermen engaged in hot debate, without action, over repeal of the five per cent amusement tax, the tax epidemic jumped the city limits with Richmond Heights, Mo., the first suburb to propose the levy. The developmen is viewed with concern along Film Row because the discrimination against St. Louis exhibitors, as long as suburban theatres were free of tax, has been a talking point for its repeal.

SAN ANTONIO

Top first runs of the week: "The Paradine Case" at the Majestic; "Tarzan and the Mermaids" and "Hazard" split the week's offerings at the Texas; "Green Grass of Wyoming" was the Aztec's attraction. . . . Clasa-Mohme screened "Vuelven Los Garcia" and "La Fe" at the Guadalupe Teatro last week. . . . Film exchange workers and theatre men gave Bob Lucchese of International Amusement Enterprises a party at Pablo Garza's country home, prior to his marriage. . . . Visitors were: Mr. and Mrs. Lloyd Munter, Eagle Pass; Antonia V. Montalbo and son Eloy, Santa Elena, Texas; Mr. and Mrs. R. T. Ramirez, New Roxy, Port Isabel; Arnoldo Ramirez, Rio, Mission; Hiram Parks, Lubbock and Brownfield; Narciso Guerra, La Grulla, Tex.

SAN FRANCISCO

The overall gross business on Market Street this session was better than average, "Easter Parade" looking particularly strong with $34,500. . . . Also holding up for solid box-office was "Paradine Case," which did $10,000 in its sixth week. . . . Slumping were the Golden Gate which slid to $17,500 with "Return of the Bad Men" and "Up in Central Park," which did weak business at the Esquire and Orpheum. . . . Other spots were good. . . . T & D Jr. Enterprises opened their El Rey, Chico, this week, the second house in that locale. . . . Bob Coffman has been appointed manager, moving over from the Redding theatre. . . . Martin Ravenstein of Carmel did the mural decorations in the 975-seat house. . . . D. Dickerman, president of the Highland Theatre Co., announced that construction work has begun on the new $180,000 drive-in theatre at Highland. . . . The open-air theatre will be completed about November. . . . Mason Shaw, formerly operator of two theatres in Texas, is building a theatre at Saratoga for $70,000. . . . The house which will include such features as hearing aids, special air cooling and circulating system and a cry room, will seat 475. . . . Shaw also will construct two stores and an apartment adjacent to the theatre. . . . Opening of the new Turlock Theatre was held last week, with George Atton supervising management of that house and the Fox Theatre.

SEATTLE

Box office leaders were "The Emperor Waltz" at the Music Hall and "The Pirate" at the Roosevelt, each completing their fourth weeks. Other downtown holdovers were "Deep Waters" in week number three at the Music Box, and "Street With No Name" in its second week at the Paramount. . . . Jack Kloepper resigned as Northwest manager of Film Classics, and was succeeded by William Shartin, who returned to Seattle's Film Row after an absence of several years. Mr. Shartin preceded Vete Stewart as Warner's branch manager at Seattle. . . . Dixon Murphy succeeded Bill Hughes as manager of the Liberty theatre at Dayton for Midstate Amusement Company. . . . Virginia Oehler was named secretary to Al Harris, booker for the Liberty and other William Edris theatres. . . . Roy Brown, booker for the Gamble theatres, was here from Portland. . . . Out-of-town exhibitors on Film Row included: G. O. Spencer, Tacoma; Mrs. W. A. Cochrane, Snoqualmie; Mickey De Leo, Port Townsend; Billy Conners, Tacoma; Junior Mercy, Yakima; Joe Rosenfield, Spokane; R. A. Gardner, Grand Coulee and Oak Harbor.

TORONTO

"The Fuller Brush Man" continues to be the hot-weather tickler in Toronto at Shea's theatre, where it has been held for a fifth week, the programs at all other ace houses being of one week's duration. . . . "Dream Girl" brought nice crowds on its opening at the Imperial theatre while "Mr. Blandings Builds His Dream House" enjoyed steady summertime patronage at Loew's theatre. . . . Loew's Uptown continued to play double-bills for its off-season policy and the latest top picture was "Big City." . . . Negotiations are continuing between the Motion Picture Theatres Association of Ontario and the Composers, Authors and Publishers Association of Canada on the latter's proposed license-fee increases for 1949. . . . Meanwhile, a new taxation twist in British Columbia in a three per cent sales tax, which is applied to film rentals, is being studied by film distributors and circuit head-office officials in Toronto. . . . Ross McLean, national commissioner of the National Film Board, Ottawa, has left for Great Britain and the Continent and was scheduled to confer with his former chief, John Grierson, in England. . . . 20th Century Theatres, affiliated with Famous Players, is rushing a theatre in downtown Toronto near the Famous Players' Imperial and is starting another unit near Bloor and Yonge Streets, which will be opposition to Loew's Uptown.

VANCOUVER

First-run business perked up a bit this week with cool weather and rain. "Northwest Stampede" at the Vogue was away in the lead, doing capacity. "Kit Carson" and "Last of the Mohicans" at the Paradise also were very good. "Summer Holiday" at the Strand is doing above average. "Sainted Sisters" at the Orpheum, did poorly. . . . Kelowna Film Council will be allowed to show moving pictures in the city park in the summer evenings, the City Council having decided that movies were appreciated by large audiences last year. The National Film Board will start shows in the Cariboo and if sufficient interest is shown, a self-operating circuit will give monthly showings. . . . The Little Theatre Ass'n of Vancouver plans to build a $100,000 500-seat playhouse in the West End. At present the Little Theatre group is using the York, a motion picture house for its stage attractions.

WASHINGTON

Despite the moist Washington heat, business was good, with holdovers reported at the Warner and the Palace; "Emperor Waltz" and "Easter Parade" both holding for second weeks. New openings included "Melody Time" at RKO Keith's; and "Give my Regards to Broadway" at Loew's Capitol. Carryover for the week was "On an Island With You" at Loew's Columbia. Reissue for the week was "Flowing Gold" at Warner's Metropolitan. . . . Charles Burger, manager of the York Theatre, was married on July 17 to Christine Sebastian. The couple will visit the bride's family in Kentucky before returning to Washington. . . . Fred S. Kogod, chairman of the Variety Club Welfare Committee, had a luncheon-meeting on July 26, of his 1948 Welfare Awards Committee. The goal in this year's fund raising drive is $100,000. . . . Carl Blanchard of the Warner contact department is leaving to join the U. S. Coast Guard.

Metropolitan Owners Offer Aid on N. Y. Anniversary

Metropolitan Motion Picture Theatres Association, representing several hundred New York theatres, have offered "their aid and their efforts" to the City of New York during its Golden Jubilee, being celebrated this year. Mayor William O'Dwyer received the resolution from the Association last week. Members of the MMPTA executive committee signing the letter accompanying the resolution were: Fred J. Schwartz, Oscar A. Doob, Julius Joelson, Samuel Rinzler and Robert M. Weitman.

Earle Revives Stage

Warners' Earle theatre, in downtown Philadelphia, will revive its stage policy in September, after a lapse of two years. The new policy will stress variety shows, rather than name bands.

Goldwyn Weighs Supervision of Others' Selling

Following negotiations aiming at the distribution of Walter Wanger's "Joan of Arc" on a roadshow basis by Samuel Goldwyn Productions, it was learned this week that the latter company is considering the role of supervisor of first run sales for other independent producers' top product, with Howard Hawks' "Red River" mentioned as a second possibility for special handling.

The reported deal between Mr. Wanger and Mr. Goldwyn is said to call for the supervision of sales only with the physical distribution to be handled by RKO. It is pointed out that neither Goldwyn nor Wanger are parties to the Paramount et al anti-trust suit and neither is therefore bound by the Government's ban on roadshowings. However, Mr. Wanger is said to be anxious to see his picture handled by the same sales setup which sold "Best Years of Our Lives" to high grosses.

James Mulvey, president of Goldwyn Productions, returned to New York from the coast Monday but was unavailable for comment. It is understood, however, that the Goldwyn firm feels that, by virtue of its experience in handling "Best Years," which brought very high rentals ranging up to 65 per cent of the theatre gross in some deals, it is equipped to represent other producers of high-budget product.

AFM Demand Blocks Army Short Subject

Plans of the U. S. Army to make a two-reel picture on the Berkshire Festival for distribution in the occupied areas of Europe and Asia were blocked this week when the American Federation of Musicians insisted on charging extra rates for the recording rights, it was learned. The Army's shorts-production program meanwhile is hanging in the balance, pending the allotment of funds to the Information Control Division's motion picture section. Last year's program called for 20 shorts, but only three were produced. One of these, "The Nuremberg Trials," has been finished and the print is expected in New York soon. This year's schedule also calls for 20 shorts, to be made by commercial producers for distribution in Germany, Austria, Japan and Korea.

Mary Pickford Is Victor In LaCava Damage Suit

Judge Elmer Heald in the Superior Court in Los Angeles ruled in favor of Mary Pickford, defendant in a $1,653,750 breach of contract suit. The action was brought by Gregory LaCava on the ground that Miss Pickford orally contracted to give him full charge of the production, "One Touch of Venus." The court found the complainant was not entitled to damages.

Ohio Operator Files Trust Suit Against Schine

An anti-trust suit was filed in Federal District Court, Columbus, Ohio, this week by Emerson W. Long, theatre operator in Cadiz, Ohio, against the Schine theatre circuit. Mr. Long asks treble damages of $345,000, allegedly sustained while operating the Memorial theatre, Mount Vernon, Ohio, from January 1, 1935, to January 1, 1947.

The complaint alleges that because of the exertion of buying power of the Schine circuit, the Memorial was unable to obtain first and second run product. The suit further charges that, when Mr. Long began operating his Memorial, Schine reopened a closed house, the Lyric, and later attempted to secure lease on the Memorial away from Long for the purpose of closing the theatre.

Mr. Long charges also that the efforts to stifle competition in Mount Vernon were part of a scheme by Schine to monopolize the exhibition of pictures in all towns where the circuit operates.

"Merry Way" in Chicago Not Under Bidding Plan

Chicago Bureau

"On Our Merry Way," the next United Artists release in this area, will not be sold under the new competitive bidding plan, initiated here by UA with its "Arch of Triumph," but under the old release system, it was learned last week. This will be done despite the fact that the bidding-zoning program is understood to have worked favorably in this area. Deals for "Arch" in the first exclusive zone comprising 11 theatres already have been closed and the film will play eight theatres in that zone starting either July 30 or August 6. Theatres bidding first run have a clearance protection of seven to 14 days.

Companies Lose Trust Appeal In Pennsylvania

Philadelphia Bureau

The five major distributors received a setback last week when the third United States Court of Appeals held that they had "conspired" to withhold first run features from the Ball Penn theatre, Ambridge, Pennsylvania. The decision reversed a ruling by District Judge Robert M. Gibson in Pittsburgh, who previously had dismissed the suit on behalf of the theatre on the ground that conspiracy was not proved.

The Circuit Court's two-to-one ruling established that a conspiracy did exist and moreover that it was in violation of the Sherman and Clayton anti-trust laws. The Court ordered the companies to stop discriminating against the Ball group and to pay "damages" for all losses sustained through being deprived of first run features.

The defendants include Paramount Pictures, Inc.; Paramount Film Distributing Corporation; RKO Radio Pictures, Inc.; Loew's, Inc.; 20th Century-Fox Film Corp.

Wilby Returns Two

The Rialto and Gem theatres, Kingsport, Tenn., have been relinquished by Wilby Theatres and have been returned to Crescent Amusement Company of Nashville, owner and former operator, it was announced this week. Wilby, which had operated the houses for many years past, will continue to operate the State, its own house in Kingsport. Two independent houses, the Center and the recently opened Fox, also are operating in Kingsport.

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— *ERIC JOHNSTON*

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Protest Vending Machine Ban in Building Code

At the final public hearing on the new New York State building code at the Empire State Building, New York City, last Wednesday, sharp objections were raised to a proposed revision which would prohibit the use in theatres of popcorn machines and other vending machines using combustible fluid.

The objections were raised at the State Board of Standards and Appeals by Leonard L. Rosenthal, representing Smalley Theatres, Inc., and Upstate Theatres, Inc. He said that such a provision "would work severe hardships on many smaller theatres," and his views were supported by representatives of the Metropolitan Motion Picture Theatres Association.

Most of the hearing was devoted to an interpretation of the language of the proposed building code as well as comments on its provisions. After reviewing the comments made at these hearings, as well as other suggestions that may be submitted up to August 31, the board will draw up a final draft.

Prior to the hearing Harry Lamont, operator of four drive-in theatres in the Albany area, expressed objections to a provision which would bar walk-in spectators from drive-in theatres. He pointed out that many drive-ins provide annex parking spaces for overflow cars, with theatre seating accommodations for these passengers.

The question of whether resort hotels that occasionally show motion pictures should come under the provisions for theatres came up for considerable discussion and will be taken under consideration by the board.

William H. Roberts, chairman of the board, presided at the hearing, and John Coggeshall, State Industrial Code Officer, was moderator.

Wood Answers Newspaper Editorial on Tax Plan

P. J. Wood, secretary of the Independent Theatre Owners of Ohio, has written to the Cleveland *Plain Dealer* attacking the editorial in which the newspaper called upon the Federal Government to abandon the 20 per cent admission tax field so that the city may impose a similar tax. In his letter to the editor of that paper, Mr. Wood said: "Surely motion picture entertainment cannot be classed as a luxury, but Congress . . . always places our business in the luxury class with $10,000 diamond rings, $20,000 fur coats and $5,000 wrist watches. . . . If you are to be consistent, you should also recommend that the Federal Government abandon the 20 per cent tax on jewelry, furs, etc., so as to permit your city to impose a local tax upon such items in the same manner as your editorial recommends a tax upon admissions."

IN NEWSREELS

MOVIETONE NEWS—Vol. 31, No. 59—General Clay in Washington. . . . B-29's fly to England. . . . British jets cross Atlantic. . . . Anti-Communist rally in Berlin. . . . Gen. Hershey explains new draft. . . . France decorates U. S. Lieutenant Murphy. . . . New York Communists seized by FBI. . . . Sports: Olympic torch starts trip to London; Skiing.

MOVIETONE NEWS—Vol. 31, No. 60—Third Party nominates Wallace. . . . General Clay reports. . . . Dewey holds conference on foreign affairs. . . . Giant 180-passenger plane joins U. S. Navy. . . . Klu Klux Klan initiates new members. . . . Confession of Robert Daniels.

NEWS OF THE DAY—Vol. 19, No. 293—Berlin crisis. . . . FBI roundup of Red leaders. . . . College girl fashions. . . . London set for 1948 Olympics. . . . Czechs hold Sokol gymnastic carnival.

NEWS OF THE DAY—Vol. 19, No. 294—Progressives name Wallace for President. . . . Report by General Clay. . . . Klu Klux Klan out in the open. . . . Refugees from Soviet terror flee to U. S. . . . Greatest airship in first flight. . . . U. S. Olympic team hailed in London.

PARAMOUNT NEWS—No. 96—Gymnastic eyeful: 20,000 women in Sokol drill. . . . Vanport, Ore.: Flood city lifts head above water. . . . Master's voice saves dog. . . . Berlin crisis; Clay recalled from Berlin. . . . FBI arrests top Reds. . . . Draft plans announced. . . . B-29's in England.

PARAMOUNT NEWS—No. 97—1948 Olympiad: London host to top flight athletes. . . . Weekend at Pawling: Dewey keeps pace with world issues. . . . Minneapolis stages great water spectacle. . . . Wallace Party states policy.

UNIVERSAL NEWS—No. 163—Red crisis in Berlin. American super-forts arrive in England. . . . Gen. Clay in Washington. . . . Gen. Hershey gives draft instructions. . . . Reds on trial. . . . Turkey gets U. S. submarines. . . . Farmer Brown's "magic" cell. . . . Bastile Day. . . . Stork busy at Bronx zoo.

UNIVERSAL NEWS—No. 164—Clay sees no war despite blockade of Berlin. . . . Third Party nominates Wallace. . . . Abbott & Costello meet contest winners. . . . War mutilitated children meet the Pope. . . . Refugee's ship arrives in Boston. . . . Shooting stars in Washington. . . . 180-passenger plane.

WARNER PATHE NEWS—No. 98—U. S. Reds arrested. . . . Two U. S. soldiers honored. . . . Gen. Clay reports on Berlin. . . . Gen. Hershey takes over new draft. . . . Tiny tigers. . . . Sculpturing in ice. . . . Sky sailing in the Alps. . . . Great Events: Fulton's Steamboat.

WARNER PATHE NEWS—No. 99—Klu Klux Klan rears head again. . . . Third Party convention. . . . Air News: B-25 crashes; Navy giant; Jets on parade. . . . People in the News: General Clay; Andre Marie. . . . Refugees from Red dominated countries. . . . Dewey and Eisenhower discuss Berlin crisis. . . . Minneapolis Aquatennial.

TELENEWS DIGEST—Vol. 11, No. 9—New Party founded. . . . Masked Klansmen meet in Georgia. . . . Police break N. Y. narcotics ring. . . . Berlin battles Red blockade. . . . War criminal meets death. . . . U. S. condemned in air tragedy. . . . Top secret atom research. . . . "Master cell" puzzles science. . . . Olympic stars arrive in England.

MGM Wins Court Appeal In British Slander Suit

The British High Court in London Monday ruled in favor of MGM in its appeal against a judgment of a year ago in the libel and slander suit filed by Mrs. Edith Arnot Robertson, former film critic for the British Broadcasting Company. The judgment, for £1,500 (about $6,000), was given on an action by Mrs. Robertson arising from a letter sent by MGM to BBC commenting that she was out of touch with tastes and requirements of moviegoers after she had criticized several MGM pictures. The Lower Court upheld her contention that the letter intimated that she was an incompetent film critic and had injured her professional reputation. In the new decision three judges of the High Court found, however, there had been "no evidence that the film company wanted to silence or inhibit her" and that the letter to BBC had "been put in the kindest way possible."

Foresee Ticket Levy by Cities In New Jersey

A bill which would give all New Jersey municipalities the right to levy theatre admission taxes may be introduced when the state legislature reconvenes the last week in August, according to Jack Bryson, Motion Picture Association legislative representative in Washington.

Mr. Bryson said various state legislators are consulting on the measure now. A bill empowering resort towns to levy such taxes passed last year and, according to Mr. Bryson, the clamor from other municipalities for similar taxing power has increased since then.

A proposed ordinance which would impose a five per cent tax on daily gross receipts of the two theatres in Richmond Heights, Mo., has been introduced in the City Council. Officials estimate about $10,000 revenue from this levy each year.

In Pennsylvania, an amusement tax of one cent per ticket was passed by the Borough Council of Royersford this week. Effective August 15, the measure applies to all places of public amusement, while in Norristown the Borough Council has revised its recently enacted amusement tax to lift the tax on students' tickets for school events.

Trinity Sues Selznick In Contract Dispute

William A. Bacher's Trinity Pictures Corporation has filed suit in the Superior Court in Los Angeles against David O. Selznick, Vanguard Films and numerous "John Does," asking $2,500,000 for charged violation of a contract covering the production of "If This Be My Harvest." Filming was stopped on the scheduled starting date when Vanguard-loaned players, Valli, Louis Jourdan and Robert Mitchum, failed to report for work. Mr. Selznick subsequently issued a statement saying the deal had not been completed and the players were withheld because Mr. Bacher had failed to revise a script to conform with Mr. Selznick's requirements.

"American Heritage" Has Played 10,000 Theatres

More than 10,000 theatres in the United States have played the pre-Rededication Week trailer and the one-reel documentary, "Our American Heritage," prior to the visit of the Freedom Train, Ned Shugrue, national director of the American Heritage Foundation, has announced. National Screen Service, which has been distributing the trailer and the documentary without charge as a public service, has been a key factor in promoting the success of the film program, he said. The American Heritage Foundation is sponsoring the Freedom Train.

“WHAT THE PICTURE DID *FOR ME*”

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

CORPSE CAME C. O. D., THE: George Brent, Joan Blondell—A cute little murder yarn. A few laughs but no gross. Should have been on the bottom of the bill. Every time we book a murder picture on a weekend we can chalk up the results ahead of time. Poor business! Played Friday, Saturday, July 16, 17.—Jack Hammond, Shastona Theatre, Mount Shasta, Cal.

SIGN OF THE RAM, THE: Susan Peters, Alexander Knox—Business good. Most people came to see the comeback of Susan Peters but they were all pleased with the show. It is a little long and drawn out so we had a few complaints. Played Tuesday, Wednesday, June 29. 30.—Wallace M. Smith, Palace Theatre, Cisco, Texas.

Eagle Lion

RUTHLESS: Zachary Scott, Louis Hayward—This is a good picture but deep for small towns. About average draw. Played Saturday, Sunday.—L. Brazil, Jr., New Theatre, Bearden, Ark.

Metro-Goldwyn-Mayer

BRIDE GOES WILD, THE: Van Johnson, June Allyson—A very, very funny comedy that more than pleased our holiday patrons. Business was a bit off Sunday due to a local Frolic but the Monday following more than made up for it. The tipsy act of Miss Allyson was a riot of laughs. Everyone left the theatre chuckling, which is a rarity from Hollywood today. Played Sunday, Monday, July 4, 5.—Jack Hammond, Shastona Theatre, Mount Shasta, Cal.

CYNTHIA: Elizabeth Taylor, George Murphy—A pleasant film that pleased a below average crowd. Definitely a family picture. Lack of big names does not help to draw a crowd. Our seasonal slump is here now and it takes something very special to draw a big crowd. Played Monday, June 28.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

GONE WITH THE WIND: Clark Gable, Vivien Leigh—This is a good picture which did satisfactory business. It was a little too long, 231 minutes, but it should please wherever good drama is enjoyed. Weather good. Played Sunday, Monday, July 11, 12. —Earle J. Stierwalt, McCleary Theatre, McCleary, Wash. Small town and rural patronage.

GREAT WALTZ, THE: Luise Rainer, Fernand Gravet—This still remains one of the top musicals. Metro should be proud of this feature. Drew a rather good crowd. This company needs to take stock of its reissues and compare them to their present current releases. The new ones are spectacular but that is all. There is no body to them and definitely weak on story and appeal to the ordinary film fan. Played Thursday, July 1.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

KILLER McCOY: Mickey Rooney, Brian Donlevy. —This picture did exceptionally well allowing for sound difficulties. Some came back three times to see it. Played Monday-Wednesday, July 5-7.—Erwin A. Darby, Naches Theatre, Naches, Wash.

THIS TIME FOR KEEPS: Esther Williams, Jimmy Durante—Opened the 16th. Business wasn't too good. However, it seemed that everyone who saw it enjoyed the show. Played Thursday-Saturday, June 24, 25.—Erwin A. Darby, Naches Theatre, Naches, Wash.

Monogram

HUNTED, THE: Belita, Preston Foster.—The customers liked this better than the “Gangster” as Belita ice skated and the ending was better. Comments were good. Played Wednesday, Thursday.—L. Brazil, Jr., New Theatre, Bearden, Ark.

RKO Radio

BISHOP'S WIFE, THE: Cary Grant, Loretta Young—Business very good. Of course it was played on a holiday but I think it would have done the same anyway. Everyone seemed to like it. Lots of laughs and a good story. Cary Grant was at his best as usual. Played Sunday, Monday, July 4, 5.—Wallace M. Smith, Palace Theatre, Cisco, Texas.

CROSSFIRE: Robert Young, Robert Mitchum—Very good. Drew a fair crowd. A timely topic well produced. Definitely worth playing in any situation. Not for children. Priced right as well. This studio has a pretty good lineup of features. Played Monday, July 5.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

FORT APACHE: Henry Fonda, Shirley Temple, John Wayne—Business very good. John Wayne will fill my theatre any day. The story is packed full of action. It is especially good for a town with good Western patronage. Let's have more of them. Played Sunday, Monday, July 11, 12.—Wallace M. Smith, Palace Theatre, Cisco, Texas.

FUGITIVE, THE: Henry Fonda, Dolores Del Rio—Business bad and those who came either walked out or complained on the way out. Not much story to it and the one there was of no value or interest to most of the people. Played Thursday, Friday, July 8, 9.—Wallace M. Smith, Palace Theatre, Cisco, Texas.

MIRACLE OF THE BELLS, THE: Fred MacMurray, Valli, Frank Sinatra—Good story with a good cast. Valli held her own with two veteran actors. Dramatic pictures are not usually good for small towns but this one went over well. Played Thursday, Friday, July 1, 2.—Wallace M. Smith, Palace Theatre, Cisco, Texas.

Republic

HOMESTEADERS OF PARADISE VALLEY: Allan Lane, Bobby Blake—Better than the average Red Ryder Westerns. The little girl that played with Little Beaver was very good. We would like to see her in more Westerns. Played Friday, Saturday.—L. Brazil, Jr., New Theatre, Bearden, Ark.

MARSHAL OF CRIPPLE CREEK: Allan Lane, Bobby Blake — A good Saturday Western. — J. N. Knowels, Capital Theatre, Gastonia, N. C.

SANTE FE UPRISING: Allan Lane, Bobby Blake —A fair little Red Ryder Western that failed to do any business on a weekend. Doubled with “Pirates of Monterey.” Played Friday, Saturday, July 9, 10.—Jack Hammond, Shastona Theatre, Mount Shasta, Cal.

Screen Guild

ROLLING HOME Russell Hayden, Jean Parker—A nice little picture of a race horse and a parson, played very well by Rusell Hayden. Doubled with “The Corpse Came C.O.D.” to poor weekend business. However, the few who came wanted to see “Rolling Home” and walked out on the mystery picture, which goes to show you. Played Friday, Saturday, July 16, 17.—Jack Hammond, Shastona Theatre, Mount Shasta, Cal.

Twentieth Century-Fox

BRASHER DOUBLOON: George Montgomery, Nancy Guild—For the price which 20th-Fox sells this feature it is excellent in all respects. A good cast and well produced. Right length and price for double billing, which we did. Played Friday, July 9.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

DANGEROUS YEARS: William Halop, Ann E. Todd—Here is a nice little story that will hold up on the second half of a double bill. Played Tuesday, July 6.—Earle J. Stierwalt, McCleary Theatre, McCleary, Wash. Small town and rural patronage.

WAKE UP AND DREAM: June Haver, John Payne —A pleasant enough show that won't break any records. Drew only a fair crowd here. Most of those who came seemed fairly well satisfied. Technicolor good. Should be double-billed. Played Friday, June 25.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

United Artists

BODY AND SOUL: John Garfield, Lilli Palmer—Good. Personally I always like John Garfield but the local folks shied away from this, thinking from the preview that it was another murder mystery. It is definitely not a Sunday picture for a small town. The salesman always talks faster than we do. Result: We lost our only chance to come out on the week. No more. Played Sunday, Monday, July 11, 12.—Jack Hammond, Shastona Theatre, Mount Shasta, Cal.

OTHER LOVE, THE: Barbara Stanwyck, David Niven—For a small town it did very well. It was a good picture. Played Tuesday Wednesday, July 29, 30. —Erwin A. Darby, Naches Theatre, Naches, Wash.

WHO KILLED “DOC” ROBIN?: Virginia Grey, Don Castle—Another good comedy picture from Hal Roach. This is the best to date and a real treat for the kiddies. Even the adults went for it. Better than average draw. Played Friday, Saturday.—L. Brazil, Jr., New Theatre, Bearden, Ark.

Universal

EGG AND I, THE: Fred MacMurray, Claudette Colbert—This is an old one that did average business and should be O.K. if you have not played it. It is a very nice little comedy. Played Sunday, Monday, July 4, 5.—Earle J. Stierwalt, McCleary Theatre, McCleary, Wash. Small town and rural patronage.

PIRATES OF MONTEREY: Maria Montez, Rod Cameron—In spite of its beautiful Technicolor shots, this feature failed us miserably. Color was good, acting was fair and the plot has been done many times. Doubled with a Red Ryder to below average business. Maybe the weather was too good. In the winter it is too cold. Played Friday, Saturday, July 9, 10.—Jack Hammond, Shastona Theatre, Mount Shasta, Cal.

Warner Bros.

APRIL SHOWERS: Jack Carson, Ann Sothern—A nice musical with some good songs like “Pretty Baby” etc. Also the little boy who danced made a hit here, especially with the kiddies. Good draw. Played Saturday, Sunday,—L. Brazil, Jr., New Theatre, Bearden, Ark.

CLOAK AND DAGGER: Gary Cooper, Lilli Palmer —Excellent melodrama. These spy pictures make exciting film fare. This was well done with good story and acting. Robert Alda was wasted in a very small role. Lilli Palmer is good. Played Friday, July 2.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

ESCAPE ME NEVER: Errol Flynn, Ida Lupino—A love story which did not appeal particularly to our class of trade. Seems as if Mr. Flynn was badly miscast. Business was excellent, however, due to the co-feature and the Louis-Walcott fight pictures. Played Tuesday-Thursday, July 6-8.—Jack Hammond, Shastona Theatre, Mount Shasta, Cal.

TREASURE OF SIERRA MADRE: Humphrey Bogart, Walter Huston—We had been wary of this one for a Sunday playdate and finally got to use a midweek booking. After reading how well it had gone over in other situations we were surprised and disappointed in the box office. Business was below normal. We liked it but then we don't buy a ticket at the window. Played Tuesday-Thursday, July 13-15.—Jack Hammond, Shastona Theatre, Mount Shasta, Cal.

Shute Time Producer

James L. Shute this week became an assistant producer for the March of Time. For the past 13 years, he was senior script editor.

Cooling System Strike Settled

A strike of Local No. 30, International Union of Operating Engineers, AFL, which halted air-conditioning apparatus in 80 theatres in the New York metropolitan area, at midweek had largely been settled, with only the RKO and Loew's houses still without air-conditioning service.

A meeting at the office of Theodore Kheel, Mayor O'Dwyer's labor conciliator, Monday did not produce a complete settlement. The union is asking for a 15 per cent wage boost against the circuits' offer of 10 per cent. The houses affected by the strike did their best to substitute for the air-conditioning through the installation of fans.

Although some of the big houses were without air-conditioning at midweek, others settled with the union at the beginning. Among them were the Radio City Music Hall, the Centre Theatre, the Roxy and the Astor. The Centre theatre, connected with the Music Hall, and the Roxy would have had to cancel their ice shows had the strike materialized. Several of the independent circuits also settled soon after their refrigeration systems had gone dead. The agreements reached are understood to be for one year, retroactive to April 1.

According to Frank G. Daly, business manager of the union, business in the struck houses was off considerably, with many patrons demanding refunds. Theatre spokesmen declared, however, that there had been no drop in weekend business.

20th-Fox Plea for Station In Oakland Denied

Washington Bureau

George E. Sterling, Federal Communications Commissioner, last week turned down an application by Twentieth Century-Fox, asking permission to amend its application for a San Francisco station to include plans for an auxiliary studio in Oakland. 20th-Fox will appeal the decision to the full commission. The 20th-Fox petition was opposed by the Columbia Broadcasting System and other competitors for the San Francisco television channels. The FCC at the same time made public the application by Warner Brothers to purchase the Thackery radio interests in San Francisco and Los Angeles. This includes the firm's Los Angeles television station. Since Warners already has applied for a Chicago television station, the proposal may give the FCC an opportunity to air its views on the ownership of new stations by "big five" theatre firms.

Zenith Wins Point in Suit

Zenith Radio Corporation this week received permission from United States District Court Judge Paul Leahy in Wilmington to include television patents in a supplemental complaint against Radio Corporation of America, General Electric and Western Electric in its suit against what the original complaint characterized as a "monopoly."

Short Product in First Run Houses

NEW YORK—Week of July 26

CAPITOL: Cape Breton Island*..........*MGM
A Bear and a Hair*....................*MGM
Feature: Fort Apache......................RKO
CRITERION: Mighty Timber*........*Universal
Singin' the Blues*..................*Universal
Feature: Abbott and Costello Meet Frankenstein Universal
GLOBE: Dying to Live*........*20th Cent.-Fox
Mighty Mouse and the Magician* *20th Cent.-Fox
Feature: Deep Waters.............20th Cent.-Fox
MUSIC HALL: Donald's Dream Voice*....*RKO
Feature: The Emperor Waltz...........Paramount
PARAMOUNT: Universal Occupations, No. 5* *Paramount
Popular Science, No. 6*...........*Paramount
Feature: A Foreign Affair............Paramount
RIVOLI: Neighbors to the North*...*Paramount
Feature: So Evil My Love............Paramount
ROXY: Mystery in the Moonlight* *20th Cent.-Fox
Majesty of Yellowstone*......*20th Cent.-Fox
Feature: The Street With No Name.20th Cent.-Fox
STRAND: Bugs Bunny Rides Again* *Warner Bros.
A Nation on Skis*.............*Warner Bros.
Feature: Key Largo................Warner Bros.
WINTER GARDEN: Copa Carnival*..*Universal
Tex Williams & Orchestra*.........*Universal
Feature: Man-Eater of Kumaon..........Universal

CHICAGO—Week of July 26

GARRICK: Headliners* ....*Paramount
Adventures in Silverado*...........*Columbia
Feature: The Black Arrow.............Columbia
PALACE: Superman* ....*Columbia
Feature: I Remember Mama.................RKO
ROOSEVELT: Winter Draws On*...*Paramount
Feature: Mickey......................Eagle Lion
STATE LAKE: Magic City*.........*Paramount
The Battled Rooster*...........*Warner Bros.
Feature: Key Largo................Warner Bros.
UNITED ARTISTS: Upstanding Sitter* *Warnér Bros.
Feature: On Our Merry Way.......United Artists

RCA and NBC Sued by Armstrong Over FM

Radio Corporation of America and the National Broadcasting Company last week were named defendants in a suit filed by Dr. Edwin H. Armstrong, pioneer in the development of frequency modulation, asking the United States District Court in Wilmington, Del., to prohibit RCA from infringing on his patents.

Dr. Armstrong asked triple damages, but did not specify any amounts. The complaint said Dr. Armstrong had five patents dealing with FM and that he had brought these patents to the attention of RCA and NBC, seeking to have the companies take out licenses in his patents. This, he said, they refused, with the purpose "to monopolize and to maintain RCA's monopoly of the business of granting licenses under radio patents in the U. S. and NBC's dominant position" in the broadcasting field.

The suit further contends that the companies had attempted to induce the Federal Communications Commission to allocate to FM "so small a number of usable radio frequencies to make its development and use at a national level impossible." RCA refused to comment on the suit.

Selznick Television Begins Operation in 60 Days

The recently established Selznick Television Corporation will commence operations on experimental television shows within the next 60 days, it was announced this week. The first production will be known as "The Selznick Test Stage," and will involve a unique presentation of talent under contract and under option to the Selznick studio. Cecil Barker and Arthur Fellows will be in charge of production. According to the announcement, the organization already has received offers for the program from two television chains and from several commercial sponsors.

Announce Plans For 4 Theatres

Plans for the construction of four theatres—two of them drive-ins—and the opening of a drive-in theatre for Negroes in Oklahoma City were announced this week.

The Georgia Theatre Company, operating four theatres in Athens, Ga., and others throughout the state, has purchased a large tract of land near that city for the construction of a drive-in. William K. Jenkins, president, also announced that a contract has been let for the erection of a building at Elberton, Ga., on the site of the old Strand theatre. The building will house two store units, one of which will be developed at a later date as an entrnce lobby to a theatre which is to be built in the rear of the store building.

The Dickinson Operating Company at Mission, Kan., has purchased land in Johnson County, Kan., for an 800-car drive-in theatre, while Mrs. E. H. Bounds, manager of the Joy Grand theatre at Vicksburg, Miss., will build a new theatre there to seat 1,000.

In Oklahoma City, the $50,000 Fairpark Drive-In has been opened by the Southwestern Theatres Company exclusively for Negro patronage.

Paramount Theatre Shows Address by Truman

The Paramount theatre, New York, shortly after noon Tuesday, picked up President Truman's address before a special session of Congress from a television pool established by the broadcasters and presented it in full on its large screen. The image was exceptionally clear and audience reaction was most satisfactory, with spontaneous applause punctuating certain phases of the President's speech.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

WALTER BROOKS, Director

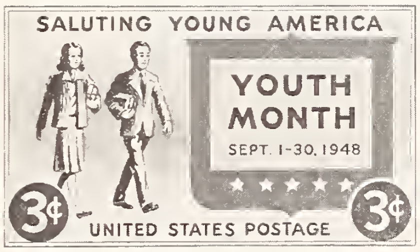
RUDY KOUTNIK was in from Milwaukee, on his way to enjoy a Bermuda vacation, and he shows us a remarkable newspaper page, promoted and paid-for cooperatively with seven Kaiser-Frazer dealers in Milwaukee, to sell Esther Williams "On an Island With You" at the Fox Palace theatre. Splendid cooperative result, in two colors, and with the automotive merchants paying the full cost of more than $1,400—which is not hay. Rudy says it worked so well that as a result of his promotion in Milwaukee, the Kaiser-Frazer dealers were ready to underwrite the same thing in Chicago and elsewhere, after they had seen the Milwaukee page.

And Rudy tells us some stories of Charley Hacker, as we sat talking about the news that was just going to press here. Rudy says Charley started with him, back in 1937, when he was a lad of 17. Charley was willing to do anything that had to be done around the theatre and would appear as a volunteer when there were handbills to distribute or sidewalks to shovel. It takes real love of the theatre to ask for all the menial jobs so you can learn. Rudy says Charley has a reputation of "mission accomplished" apart from his war record. He tackles a job and does it thoroughly, and knows all the detail of it, as an addition to his experience. It is no wonder that Rudy thinks the world of his protege.

We had other visitors from Milwaukee, earlier in the week. John P. Brunette, who is now a district manager with Fox Wisconsin theatres, and Mrs. Brunette, celebrating their first wedding anniversary in New York and starting a summer vacation. His first visit to New York, but she has been here before, and we regret the absence from the office of our staff photographer.

Looking in the membership files, we find that John was also listed from the Palace theatre, where the prize-winners come from, as recently as February, 1948. And we begin to understand the basic policy which keeps good men rotating through this downtown first-run house. It isn't an easy assignment, and Fox managers get it, in turn.

We would like to have a complete story of the way in which the Palace is managed and the Fox policy which makes it a part of basic training. Perhaps Mr. Harold Fitzgerald will give us a statement for publication, to tell members of the Round Table about the operation of this theatre, where good men, good ideas and good showmanship are so often credited.



"Youth Month" begins, for managers of film theatres and members of the Round Table, with the release this week of the special "Youth Month" pressbook, reviewed in this issue. Your copy is in the mail; plan to make use of it.

And on August 11th the above special postage stamp will be issued. Not often do we have a commemorative stamp to launch a campaign built around the box office. Create use for that stamp; see that it gets added circulation as further advertisement of "Youth Month."

There is also a new "Youth Song" *"I'm the YOU in the U. S. A."*— which looks good on paper, words and music. You can get it in film, on records, as sheet music, and you can sing it yourself, for it will do no harm to sing about this special occasion.

And enter your campaign for the special Quigley Awards, announced in connection with "Youth Month" activities.

¶ A. J. Laurie, director of public relations for the Odeon circuit in Canada, reports the public relations value of his company's efforts to help victims of the floods in the Frazer Valley of British Columbia. The Odeon Junior Clubs were enlisted to assist those who were entirely flooded out. A great number of families had been evacuated and housed in Vancouver. Children thus brought into the city were entertained and given gifts of candy. Some of the little victims had never been in the city, nor in a big movie theatre, before.

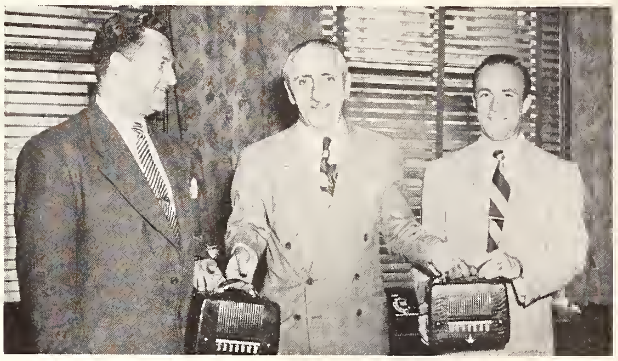
* * *

¶ We were obliged to rule out an entry received recently from a circuit in which a number of managers were represented in one campaign, on the grounds that in the judging of quarterly and annual winners of the Quigley Awards "the honors are for the man and not for the event"—i. e., it is individual effort and accomplishment that is recognized. If and when such a campaign comes up, please remember to give credit to the manager of the theatre where the work was done, and don't put collective effort together in one campaign book. Managers or publicists are eligible, and either, but not both, may be contenders.

* * *

Just to prove that showmanship opportunities exist literally right under your nose, the Belmont theatre, a scant two blocks from Rockefeller Center, has for several years maintained a policy of Spanish language films, half way between Times Square and the Avenue of the Americas. Now, we note, the same management has opened another all-Spanish language theatre in the Bronx, New York, surprising some folks, perhaps, with the amount of Spanish that is spoken so far this side of the Rio Grande. —*Walter Brooks*

People Promote Pictures [& *Vice Versa*]



J. R. Springer, general theatre manager of Century Theatres, New York, presents Jack Dieber, manager of Century's Marine theatre, and Saul Renick, manager of Century's Farragut theatre, with rewards for circuit showmanship.

At left, Ervin Clumb, manager of the Towne theatre, Milwaukee, with Louis Orlove, ubiquitous exploiteer, and John G. Kemptgen, MGM manager in Milwaukee, examine props used to advertise "The Pirate".

Fun on vacation: In the happy group at left, you will find Arthur De Titta of Fox Movietone News and Mrs. De Titta, then Xavier Cugat, with Mrs. Lou Brown, Lou Brown, advertising and publicity director for Loew Poli New England theatres, and Shirley Lou Brown, at the Cavalier Hotel, Virginia Beach.

WHICH KEY WILL OPEN
KEY LARGO
TREASURE CHEST
KEY LARGO
ABC

Pat Barnes interviews Robert Merrill at the prize-laden "Key Largo" treasure chest promotion for Warners' New York Strand theatre. A lucky key opened the chest each day, with winners eligible for grand award.

HOUSE OF HITS
COMMUNITY
AND COMFORT
NOW SHOWING
NOW SHOWING
RED SKELTON
The FULLER BRUSH MAN
JANET BLAIR

Arthur C. Fuller, the Original Fuller Brush Man, makes a personal appearance in his old home town; shown above with Syd Wyman, manager of the Community theatre, and Peter Herschorn, at Yarmouth, Nova Scotia. Theatre is operated by Franklin-Herschorn circuit in the Maritimes.

Manager Frank H. Durkee, Jr., at the opening of the new North Point Drive - In theatre, Baltimore, and Major John J. Volz, with C. Elmer Nolte explaining the operation of the 1,000 individual car speakers.

Technicolor Print Delivery Speeded

Two years ago Technicolor started an expansion program from 160,000,000 feet per year print manufacturing volume to a goal of 320,000,000 feet a year by the end of 1948. Technicolor is already enjoying more than 50% of this increased capacity, which it is EMPLOYING ENTIRELY TO IMPROVE THE DELIVERY TIME OF PRINTS.

Domestic Deliveries

By the end of 1948 it is expected that Technicolor print deliveries will be back to normal, that the lapse of time until delivery of prints on the average will be about 5 months from the completion of photography and about 2 months from the time Technicolor receives the cut negative.

Foreign Deliveries

Interval between approval of the foreign sample print and delivery of foreign version release prints has been reduced to about 3 months and time required by Technicolor to prepare a foreign version sample print has been reduced to about 5 weeks. THE TIME OF DELIVERY OF TECHNICOLOR FOREIGN VERSION PRINTS IS BACK TO NORMAL.

Color by
TECHNICOLOR
WORLD FAVORITE IN MOTION PICTURES

"Technicolor" is a trade-mark

TECHNICOLOR MOTION PICTURE CORPORATION

HERBERT T. KALMUS, PRESIDENT AND GENERAL MANAGER

SHOWMEN IN ACTION

Hollywood Comes To Salamanca As School Benefit

Ray Helson, manager of the Seneca theatre, Salamanca, N. Y., not only sold a benefit for his local senior class, but he dressed it up with a stunt that was a sock activity—a Hollywood premiere, right there in Salamanca, with more than 30 Hollywood stars—impersonated by Salamanca students! Witnessed by hundreds of Salamancans, the "stars" arrived at the theatre, escorted by the high school band, and were ,interviewed under a glare of floodlights.

There's no doubt Ray was the busiest man in town, whipping the show into shape. He met with the student body to arrange their tieup and selected members of the classes to act the parts of Hollywood stars. Enlisted the high school band, and arranged a parade of police and fire company, with 12 new Fords to convey the "visiting" celebrities. Promoted free hair-dos for the "stars" at a local beauty shop. Secured corsages and flowers, and lighting equipment and had five merchants underwrite a souvenir program. Sold a full-page co-op ad and obtained five local acts for stage entertainment.

It all paid off when "Mae West" looking like the old flame herself, stepped off a fire truck in front of the theatre, and two dozen other Hollywood celebrities (impersonated —but twice as natural) took part in entertainment that made everyone agree "Hollywood Had Come to Town."

Gets Back Number Magazines For Free Distribution

Gabriel Rosenthal, manager of the Culver theatre, Brooklyn, distributed 1,000 copies of the May issue of *Parent's Magazine* containing the article which named "I Remember Mama" as the "Movie of the Month." Copies for free distribution were obtained on a cooperative basis from the publisher. Each front cover carried an advertising label that displayed the name of the theatre and the July play dates, thus making the best use of issues that were a couple of months old. Gabriel also circulated a herald on the picture which was sponsored by a cooperating restaurant with a reminder to "remember Mama's cooking."

Gives Regards to Broadway

City manager Guy Hevia of Walter Reade's Community theatre, Morristown, N. J., promoted a pair of tickets for a Broadway show and an all-expense evening at the Broadway night club for the lucky winner of his contest to compile the most complete list of background music and write the best review of his current attraction, "Give My Regards to Broadway." Several hundred entries were received.

Ansel Winston obtained a fine cooperative window display with the 25c Pocketbook edition of "Mr. Blandings' Dream House" to plug the picture at the RKO Coliseum theatre on upper Broadway, in New York.

▼

Harry Greenman, managing director of the Capitol theatre on Broadway, awarded a round trip by air to Caracas, Venezuela, to the winner of the Capitol's "Homecoming" contest, held recently.

▼

Manager Joe Sommers of Walter Reade's St. James theatre, Asbury Park, N. J., built a miniature western rig to advertise "Albuquerque," using a pony cart with cowboys to match.

▼

Max Cooper, manager of the Cove theatre, Glen Cove, L. I., had local real estate firms paying for his newspaper advertising for "Mr. Blandings' Dream House."

▼

Wally Goldstein, manager of the Waldorf theatre, Brooklyn, using a vintage Buick as ballyhoo for "I Remember Mama"—ancient vehicle made two round trips to Chicago Fair as automotive relic.

▼

Joe Boyle planted a tiein gag in downtown Norwich, Conn., where the Poli circuit is erecting another theatre. Joe put a sign on the site, "Loew's is building another dream house for your entertainment."

▼

Fred Greenway had them guessing in Hartford with a mystery campaign on "O. A. I. W. U."—to advertise "On an Island With You" at Loew's Poli Palace.

▼

Al Hatoff running miniature jet airplane races at the Ritz theatre, Brooklyn. Says it is a "first"—and that the little planes run on wires by jet propulsion.

▼

Edward E. Vaughan writes his first letter to the Round Table and encloses a souvenir brochure for the opening of his new Drive-In theatre at Sacramento, California. He invites new parents to be his guests.

▼

Biggest co-op effort in many years promoted by Harry Burke, manager of Walter Reade's Community theatre, Saratoga Springs, N. Y., with 30 local merchants and the *Daily Saratogan*, for "Mr. Blanding's Dream House."

▼

Larry Woodin showing twenty minutes of 16-millimeter Kodachrome of his June 17th Laurel Festival and packing them in to see it all over again, at the Arcadia theatre, Wellsboro, Pa.

▼

Len Utecht, manager of the Oak Park theatre, named Cook County Suburban Chairman of the Sister Kenny Foundation in their drive for $25,000 in Chicago neighborhood theatres.

Frank Boyle, publicist for the RKO Keith theatre, Lowell, Mass., sending in one of those dream cooperative pages for "Mr. Blandings' Dream House."

▼

City manager Hal Martz, of the Walter Reade theatres in Plainfield, N. J., photographed the Fourth of July parade in 16-millimeter Kodachrome and had it on the screen to capacity business, just nine days later.

▼

William Trambukis, assistant to J. C. Samartano, manager of Loew's State theatre, Providence, promoted a dance contest with $150 in free lessons from a local studio as prizes.

▼

Metro promoting a fashion sketch contest with Emily Shops in New York as exploitation for "Easter Parade" at the State, with original costumes on display and student artists trying for best results with water color, crayon or pencil.

▼

George Smith, manager of the Victory theatre, Savannah, Ga., had a circular shadow box which he built into a "Big Clock" with 12 stills from the picture to mark the hours.

▼

Delmar Sherill's thesis on "Hollywood, Magic Land of Make Believe" won him an "A" and praise from the teacher, in English 102, Mitchell College in Statesville, N. C.

▼

Gordon Hewitt of Fox Wisconsin theatres, Milwaukee, says more campaign books coming up from Fox managers, as entries in the Quigley Awards Competition.

▼

Morris Rosenthal using a combination herald-quiz folder to award cash for those who can identify Irving Berlin tunes in "Easter Parade" at the Loew-Poli theatre, New Haven. Local music shop foots the bill for prize and printing.

▼

Jack Campbell has left the Essoldo theatre, Blyth, Northumberland, to join the staff of the Army Kinema Corporation in the British Zone in Germany.

▼

Boyd Sparrow combining Irving Berlin music with cooperative newspaper advertising for "Easter Parade" at Loew's theatre, Indianapolis.

▼

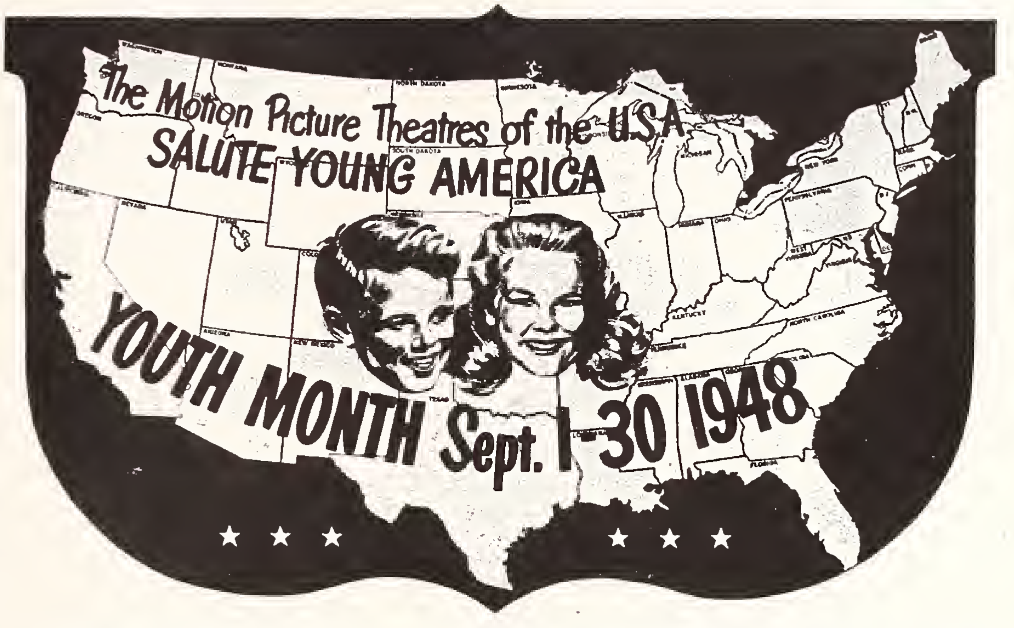
Uncle Sam in action! An initial print order of 75,000,000 of those "Youth Month" stamps have been ordered to help you sell "Youth Month" at your box office.

▼

Lou Marcks enlisted local industries in Delaware, Ohio, to underwrite a city-wide holiday and parade as promotion for "Thunderbolt" at the Strand theatre, with a gratis performance paid for by the sponsors.

QUIGLEY AWARDS FOR BEST "YOUTH MONTH" CAMPAIGNS

For the first time since the War Showmanship Awards of 1942-45, there will be a special Quigley Award this year for the best campaigns on "Youth Month"—saluting Young America—September 1st to 30th, in addition to honorable mentions for runners-up. An extra panel of judges, representing all branches of the industry in New York, will view these entries, which must be sent to the Managers Round Table by November 1st, 1948. Winners will be announced within a short time following this closing date.


The Motion Picture Theatres of the U.S.A.
SALUTE YOUNG AMERICA
YOUTH MONTH Sept. 1-30 1948
★ ★ ★
★ ★ ★

Four-color lobby hanger, 13½ x 21½ inches, has been designed for many uses and may be obtained GRATIS from your nearest National Screen Service branch. The hangers are considerably more attractive than this black-and-white reproduction and can be used effectively to launch your campaign.

Opportunity for Showmen

"Youth Month" is sponsored by the Attorney General of the United States in cooperation with Theatre Owners of America as a program organized at the community level in meeting problems of juvenile delinquency. It is an opportunity for managers to assist towards a national result as well as demonstrate the place which the neighborhood theatre holds in a youth movement. It can benefit the theatre as much as the youth it serves. The success of "Youth Month" depends on the initiative and energy of the local theatre manager.

The press book, especially created for the purposes of "Youth Month" is ready and will be mailed direct to 16,000 theatres. The ideas contained are so inclusive that they can be developed by any manager for his own community. Through his efforts he can plan activities and obtain results that will make "Youth Month" in his theatre a living, vital event. Our examination of the pressbook is evidence that all the detail is here to work with; all it requires is your personal interest and energy. There is a surplus of ideas; in the "Youth Month" pressbook will be found enough idea material to last all summer, and to make the "Month" a huge success.

What YOU Can Do For "Youth Month"

Proclaim "Youth Month".
Contact community groups.
Decorate theatre and marquee.
Book special "Youth" films.
Organize a "Youth" parade.
Engage your High School band.
Sing the "Youth" song.
Use the "Youth" stamps.
Form theatre "Youth" club.
Plan extra use of radio.
Obtain cooperative ads.
Create merchant tie-ins.
Book "Report for Action" (not for public showing).
Address your business clubs.
Use the special accessories.
Hold a "Youth" election.
See your newspaper man.
Contact city authorities.
Enter for Quigley Awards.

As is our policy in reviewing pressbooks, we urge all managers to read their own pressbook thoroughly and not look here for a resume, or a short cut. The pages of the "Youth Month" pressbook contain so much that is good advice, and help, for managers at work, that we can simply say: Read it, Do it, Profit by it. It is also policy in reviewing pressbooks to be fairly critical of shortcomings, so managers may benefit by corrective changes. The "Youth Month" pressbook contains no posters (it seems to us that this is one thing that should have been 24-sheeted from Coast to Coast) and printed accessories are available only from Los Angeles, Cal., which is a long ways to go for printing and get it in time.

Plenty of Co-operation

You'll find any amount of support for "Youth Month"—more than you have any conception of, until you get into it and try for yourself. The list of organizations, ready and willing to cooperate is as complete as a directory for public relations. It is also as near to you as your local phone book. You can't count all the benefits you'll find by cooperating in full, and in advance, with the civic, educational, religious, municipal and business clubs, organizations, societies and groups, ready to go. And make use of your local High School Band—there are 35,000 such bands who really love to parade, for a cause of their own.

Best Idea of the Month, for our money, is the stunt of turning over the theatre to a Youth management, for a day, as has been done in other fields. Have a local contest to select an all-Youth staff, give them the reins, let them run the theatre as a feature of your own "Youth Month" sincerity. Warner theatres in the Albany, N. Y., area have done this with unusual success, giving the winning management team a trip to New York to visit Warners' theatres and home office. Frequently, a local newspaper, or a city administration, turns over management for a day, to its Youth. In no other way can young folks feel responsibilities. Make a special trip around to your local newspaper offices, visit with the top executives and the star reporters and by-line writers. This is your chance to walk in with an idea.

Merchants Are Sponsors

Encourage cooperative merchants to drop "Youth Month" slugs in their advertising. These mats can be obtained from National Screen Service and you'll find merchants with the same incentive that you have, as manager of a theatre, to encourage Youth along these lines. Cooperative ads, in large space, can build a month of film attractions into a revival of "Greater Movie Season" much needed in a revitalization of business at the box office. If you have a local radio station, arrange for a full month of activity, some program feature that will build and continue through the period—and put the teen-agers at work. You have a community service to sell; sell it from the top down in your town, let it percolate into every home, for parents as well as youngsters.

A New Selling Approach

REVIEW OF CURRENT PRESSBOOKS

THE TIME OF YOUR LIFE — United Artists. Startling, exciting film version of William Saroyan's play that won the Pulitzer Prize. Meet the folks down at Nick's place on the waterfront. Never before was there such an enchanting picture of the human race — the film that rates the biggest electric sign on Broadway. Better than usual pressbook is of different than usual advertising and exploitation. Posters are exciting. The 24-sheet is two-thirds white space, so it will display well on boards; the 6-sheet is another style. There is a lot of newspaper ads in all sizes and shapes but all selling the Cagney punch. A row of teaser ads sells the barroom characters one by one, which makes interesting treatment. Smash opening ad will combine the cast in one display as a follow-up. Title lends itself to selling; there is a good full-page masthead mat for co-op newspaper ads. As usual with Eagle Lion, there have been plenty of promotions previously arranged with national advertisers with opportunity to tie in locally. Publicity mats will sell readers to your feature editor, with the interest of the drama critic who remembers the play. Herald and one-sheet has a punch-line that may be keyed to your campaign. Special mat No. 4-A is a quiz test for newspaper use that will attract attention and cost you no more than the cost of the mat; try it as a throwaway. Free spot radio discs are from U. A. Contest to "find your town's most interesting characters", and street ballyhoo of typical barflies tie in with picture's treatment of a mythical honkytonk and its patrons.

MICKEY — Eagle Lion. In Cinecolor. America's New Sweetheart — Lois Butler. She sings; she laughs; she is neat; she is sweet. You are invited to a Heart Warming. The Eagle Lions have gone all out to make this the best pressbook of the month. It is packed with stuff and the opportunity to use it. Posters are all "Mickey" but the gal will stand selling. There are 24-sheet appeals to kids, as well as grownups; other paper follows pattern—two kinds of teaser ads, pictorial and regular, the latter all on one combination mat. A large "announcement" ad to introduce the star is nice, if you can afford the space. Pressbook lists eleven big tie-ins that have been more or less established in advance to follow up locally. Go down the list and see what you can do. "Mickey" is a natural with and for the teen-agers; so plan your campaign accordingly. It is similarly sold with music; so study the pressbook page for these tie-ins — sheet music, records, and a good 25¢ Bantam Book. There is a special four-days contest on a composite mat, from National Screen, which looks good enough to be carried in cooperative newspaper advertising with merchant sponsors putting up prizes. First - run situations under home office stimulation have had success in setting up Lois Butler fan clubs, and that you may do in your town if you give it as much push. A contest to discover local Lois Butler may help to build interest in the star. Radio plans include teen-age programs as a must, for here is where you will find the potential "Mickey" fans. Give this picture a little extra and cash in later.

Warners' Jersey Theatres Build Youth Programs

Anthony Williams, of Warners' Newark theatres, submits a campaign book from the Union theatre, Union, N. J., which is a good example, well in advance, of how to build a "Youth Month" background, towards better films for children and the problem of juvenile delinquency. Starting back in December, 1947, Mr. Williams shows how the Suburban Women's Club of Union went about their task of obtaining theatre cooperation and its result.

The manager of the Union theatre was advised that all civic groups, churches and P. T. A.'s would attend a meeting in the Town Hall for the purpose of establishing a permanent Children's Movie Council. Representatives of about forty organizations were present, to meet the manager of the Union theatre and Mr. Williams, representing the Warner circuit in New Jersey. The *Union Register* ran an editorial and discussion was broadcast over local stations.

Out of several months of preparation there evolved a series of Saturday Junior Fun Shows, with selected film programs and stage attractions in which the children themselves took part. The Washington School "Stardusters," a very juvenile stage band—but good!—became one of the best features. Interesting fact was complete support from parents and teachers and unqualified success of programs aimed at children and with their participation on a "Youth" basis.

Good Use of Ad Mats

Robert Bush, manager of the Uptown and Villa theatres, Oklahoma City, Okla., shows some examples of his use of advertising mats, good display that gives the small situation a chance to get special art results. It's still a problem, although highly desirable as an end result, to combine theatre signature heads with prepared mat copy, and have it look like a finished job.

Filmack
GIVES YOU THE BEST VALUE IN
SPECIAL TRAILERS

THREE COMPLETELY EQUIPPED PLANTS
CHICAGO 1327 S. WABASH AVE.
NEW YORK 245 WEST 55 STREET
LOS ANGELES 1574 W. WASHINGTON

SEND US YOUR NEXT ORDER ✓

Beach Demonstrates What To Use for Money

We always admire ingenuity in overcoming obstacles in the path of showmanship, and so J. W. Beach, manager of the Appalachian theatre, Boone, N. C., shows us what he used for money. When they were advertising "T-Men" they wanted to put out some of that "phony money" widely used in the exploitation of that picture. But, apparently, none was to be had, so manager Beach printed some of his own, using check safety paper, with only this type-message: "This isn't a dollar bill—same size though—measure it, and know your money."

Father Takes the Cake

Leonard Tuttle, manager of the Laurelton theatre, Laurelton, L. I. will award to the father with the most sons, a forty pound cake, donated by a local bakery and enough to serve eighty people. Winner takes the cake to advertise "All My Sons."

RKO Chicago Theatres Promote "Loveliest Mother" Contest

Louis E. Meyer, publicity director for RKO Chicago theatres, reports his success with a "Loveliest Mother" contest as exploitation for "I Remember Mama" at the RKO Palace theatre. Prizes amounting to $1,000 were offered through sponsorship with the Chicago *Daily News* for the photograph of the loveliest mother. The extraordinary publicity break is represented by tear sheets from the Chicago paper through four weeks and a supplementary tieup with a local dairy company resulted in the direct sale of 9,350 tickets in advance of the opening. A local chain of six department stores also cooperated. 1,000 gardenia corsages were donated by the Florists Association and there were special editorials and endorsements by Catholic periodicals and Norwegian societies.

Finally Pays His Dues

Al Swett, who is remembered as a Round Tabler since 1936, when he signed in from Salem, Mass., writes as city manager of the Dixie and Pix theatres, Jacksonville, Florida, to say he is finally paying his dues by reporting his showmanship from the deep South. Al is also buyer and booker for B. & B. theatres.

PICTURE GROSSES

A statistical compilation and comparison of Box Office Performance in first run theatres

Figures directly below picture title compare estimated dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending April 30, 1948.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

THE PARADINE CASE (Selznick)

First Report:

Total Gross Tabulated	$1,020,000
Comparative Average Gross	$988,300
Over-all Performance	103.2%

CHICAGO — Woods	146.8%
LOS ANGELES—Vogue, 1st week	230.7%
LOS ANGELES—Vogue, 2nd week	166.6%
LOS ANGELES—Vogue, 3rd week	141.0%
LOS ANGELES—Vogue, 4th week	115.3%
LOS ANGELES—Vogue, 5th week	69.6%
NEW YORK—Music Hall, 1st week	104.6%
(SA) Radio City Music Hall Stage Presentation	
NEW YORK—MUSIC HALL, 2nd week	102.3%
(SA) Radio City Music Hall Stage Presentation	
NEW YORK—Music Hall, 3rd week	97.0%
(SA) Radio City Music Hall Stag Presentation	
NEW YORK—Music Hall, 4th week	97.0%
(SA) Radio City Music Hall Stage Presentation	
NEW YORK—Music Hall, 5th week	92.7%
(SA) Radio City Music Hall Stage Presentation	
NEW YORK—Music Hall. 6th week	95.7%
(SA) Radio City Music Hall Stage Presentation	
PHILADELPHIA—Boyd, 1st week	138.3%
PHILADELPHIA—Boyd, 2nd week	128.6%
PHILADELPHIA—Boyd, 3rd week	106.7%

•

EASTER PARADE (MGM)

First Report:

Total Gross Tabulated	$273,700
Comparative Average Gross	207,300
Over-all Performance	132.0%

ATLANTA—Loew's Grand	95.5%
BALTIMORE—Century, 1st week	134.6%
BALTIMORE—Century, 2nd week	102.5%
BOSTON — Orpheum	98.0%
BOSTON — State	99.4%
BUFFALO—Great Lakes	97.0%
INDIANAPOLIS—Loew's	181.8%
KANSAS CITY—Midland	177.1%
PHILADELPHIA—Mastbaum, 1st week	169.2%
PHILADELPHIA—Mastbaum, 2nd week	125.7%
SAN FRANCISCO—Fox	166.6%
(DB) The Winner's Circle	

•

THE EMPEROR WALTZ (Para.)

Final Report:

Total Gross Tabulated	$1,671,100
Comparative Average Gross	1,506,200
Over-all Performance	110.9%

ATLANTA—Fox, 1st week	80.7%
ATLANTA—Fox, 2nd week	90.0%
ATLANTA—Roxy, MO 1st week	95.2%
BALTIMORE—Stanley, 1st week	144.9%
BALTIMORE—Stanley, 2nd week	94.2%
BALTIMORE—Stanley, 3rd week	76.0%
BOSTON—Metropolitan, 1st week	86.8%
(DB) Big Town Scandal (Para.)	
BOSTON—Metropolitan, 2nd week	69.4%
(DB) Big Town Scandal (Para.)	
BUFFALO—Great Lakes, 1st week	97.1%
BUFFALO—Great Lakes, 2nd week	85.7%
BUFFALO—Teck, MO 1st week	76.0%
CHICAGO — Chicago	146.1%
(SA) Vaudeville	
CINCINNATI—RKO Albee	145.2%
CINCINNATI—RKO Shubert, MO 1st week	155.1%
CINCINNATI—RKO Shubert, MO 2nd week	124.1%
CLEVELAND—Loew's State, 1st week	138.6%
CLEVELAND—Loew's State, 2nd week	86.6%
DENVER—Denham, 1st week	189.9%
DENVER—Denham, 2nd week	120.1%
DENVED—Denham, 3rd week	96.8%
DENVER — Denham, 4th week	75.7%
INDIANAPOLIS—Indiana, 1st week	133.8%
INDIANAPOLIS—Indiana, 2nd week	74.8%
KANSAS CITY—Paramount, 1st week	168.0%
KANSAS CITY—Paramount, 2nd week	112.0%
KANSAS CITY—Paramount, 3rd week	88.8%
LOS ANGELES—Para. Downtown, 1st week	104.0%
LOS ANGELES—Para. Downtown, 2nd week	114.3%
LOS ANGELES—Para. Downtown, 3rd week	69.1%
LOS ANGELES—Para. Downtown, 4th week	61.1%
LOS ANGELES—Para. Downtown, 5th week	53.1%
LOS ANGELES—Para. Hollywood, 1st week	204.0%
LOS ANGELES—Para. Hollywood, 2nd week	152.0%
LOS ANGELES—Para. Hollywood, 3rd week	104.0%
LOS ANGELES—Para. Hollywood, 4th week	89.6%
LOS ANGELES—Para. Hollywood, 5th week	65.6%
MINNEAPOLIS—Radio City	80.0%
NEW YORK—Music Hall, 1st week	121.7%
(SA) Radio City Music Hall Stage Presentation	
NEW YORK—Music Hall, 2nd week	116.0%
(SA) Radio City Music Hall Stage Presentation	
NEW YORK—Music Hall, 3rd week	119.0%
(SA) Radio City Music Hall Stage Presentation	
NEW YORK—Music Hall, 4th week	111.4%
(SA) Radio City Music Hall Stage Presentation	
NEW YORK—Music Hall, 5th week	102.7%
(SA) Radio City Music Hall Stage Presentation	
OMAHA—Paramount	127.7%
OMAHA—Omaha, MO 1st week	110.4%
PHILADELPHIA—Stanley, 1st week	182.6%
PHILADELPHIA—Stanley, 2nd week	120.0%
PHILADELPHIA—Stanley, 3rd week	95.8%
PHILADELPHIA—Stanley, 4th week	91.3%
PHILADELPHIA—Stanley, 5th week	69.4%
PITTSBURGH — Penn	92.5%
SAN FRANCISCO—Paramount, 1st week	110.5%
SAN FRANCISCO—Paramount, 2nd week	123.1%
SAN FRANCISCO—Paramount, 3rd week	92.9%
SAN FRANCISCO—Paramount, 4th week	77.1%
ST. LOUIS—Ambassador, 1st week	142.8%
(DB) Shaggy (Para.)	
ST. LOUIS—Ambassador, 2nd week	100.0%
(DB) Shaggy (Para.)	
ST. LOUIS—Shubert, MO 1st week	90.1%
(DB) Shaggy (Para.)	

"Strange Victory" Cites Rise of Prejudices

"Strange Victory," a documentary showing the post-war return of religious and racial bias to the United States, was screened in New York last week.

The subject runs 70 minutes and, while strikingly photographed and impressively narrated, seems repetitious and over-long. The film traces the rise of the Nazi movement on wings of hate and demonstrates its complete collapse at the end of the war. There is an attempt to show that, while the Nazi war machine has been beaten, its spirit still lives in the rise of racial and religious prejudice in this country.

The disadvantageous position of the Negro especially is underlined. Produced by Barnet L. Rosset, Jr., and written, directed and edited by Leo Hurwitz, the film, pieced together from newsreel and stock shots as well as original material, is powerful in impact and presents a collection of the most unusual and dramatic war shots seen on any screen. Some scenes may be too gruesome for children and adults with weak stomachs. The scenes in the maternity ward, showing a variety of babies in long rows of cribs, deserve special praise, as does David Diamond's musical score.—F. H.

SAVE $4.00 PER BAG
ON YOUR RAW MATERIAL COST WHEN YOU USE
"French Boy" SUPER CORN

We have available for immediate delivery, Purdue Hybrid No. 31 popcorn. The popping expansion of French Boy Popcorn runs *32 to 1* on a standard tester. It is the finest corn available and is worth about $4.00 per bag to you, over the average corn. This is based on its expansion value as against the ordinary blended corn expansion value of 27 to 1.

We can offer you a limited supply of this fine corn at the exceptionally low price shown. Prices are F.O.B., our cold storage warehouse, Chicago.

In Lots of 10 Bags.
Per Bag $12.45
200 Bags or more.
Per Bag $11.95
10% deposit with all orders
(Prices on Popcorn Boxes and Seasoning on request.)

How To Buy Popcorn!

1 CU. FT. — Average Good Corn — 27 CU. FT.
1 CU. FT. — "French Boy" SUPER CORN — 32 CU. FT.

Regular Run (Expansion 27 to 1)
100 lb. bag average corn. $12.50
25 lb. seasoning (34¢ lb.).. 8.50
$21.00
1/27 of $21.00....78¢
5 points expansion costs... $3.90

B. & B. ENTERPRISES • 1325 S. Wabash Ave. • Chicago 5
Phone: WEbster 3188

Distributors of "French Boy" POPCORN PRODUCTS

CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions, for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

USED EQUIPMENT

DON'T TAKE CHANCES—GET YOUR EQUIPment from reliable source. SOS has background 22 years square dealing. Typical values complete 35mm sound and picture equipment: Dual DeVry ESF with amplifier, speaker $595; Holmes $695; DeVry XDC with low intensity lamps, $1,995; with 1KW arcs $2,495; Ballantyne Royal Soundmaster soundheads $249.50 pair with motors; closing out some good Simplex heads $69.50 up; arclamps, rectifiers and generators at a sacrifice. Tell us what you want. New Address S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

DEVRY XD PROJECTORS WITH MAZDA lamphouses, DeVry 25 watt amplifier, speaker, lenses, etc., complete and rebuilt, pair $745; RCA PS-24 Rotary Stabilizer soundheads, rebuilt, pair $395; Simplex rear shutter double bearing spiral gear mechanisms, like new, $275; Powers mechanisms, rebuilt, $114.50; Pair Strong 50 ampere lamphouses, excellent, $225; DeVry 25 watt theatre amplifiers, rebuilt, $95. STAR CINEMA SUPPLY, 459 W. 46th St., New York 19.

COMPLETE EQUIPMENT FOR SMALL THEAtre. 300 veneer chairs, Simplex machines, RCA sound, changeovers, enclosed rewinder, Peerless low-intensity lamps, Hertner 20-40 generator. Good condition. Now in operation in Eastern Pennsylvania. Address BOX 2260, MOTION PICTURE HERALD.

BUSINESS BOOSTERS

GIVEAWAY TOYS, SCHOOL SUPPLIES FOR school opening at your Saturday children matinees. $30 per thousand (all 10c values). UNIVERSAL TOY CO., 40 E. 23rd St., N. Y.

COMIC BOOKS AGAIN AVAILABLE AS premiums, giveaways at your kiddy shows. Large variety, latest 48-page newsstand editions. COMICS PREMIUM CO., 412½ Greenwich St., N. Y. C.

BINGO DIE-CUT CARDS, 75 OR 100 NUMBER. $3.00 per M., Screen Dial $20.00. PREMIUM PRODUCTS, 354 W. 44th St., New York 18, N. Y.

SEATING

THEATRE CHAIRS AT $1.75 UP—3,000 IN STOCK used spring cashioned, part full upholstered back and part insert panel back, with spring edge and box-spring cushions; 1,000 veneer chairs, 800 good backs, 500 spring cushions; and hinges. Immediate delivery. Advise how many you need. Write for prices and photographs. Phone Valley 2-3445. JESSE COLE, 2565 McClellan Avenue, Detroit, Michigan.

ARTIFICIAL LEATHER FOR RECOVERING seats. All colors, durable, washable, priced from 80c per yd. and up. Write for samples to MANKO FABRICS CO., INC. 29 W. 26th St., New York 10, N. Y:

WORRIED ABOUT COST OF CHAIRS? CHAIR up at S.O.S. Can't beat us for quality and low price, for example, 288 Andrews fully upholstered back, box-spring cushion, good as is $4.95; 350 American panel back, boxspring cushion, rebuilt, $5.25. Plenty others, get Chair Bulletin 15. New Address S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

1,300 USED LEATHER UPHOLSTERED THEAtre chairs, good condition. $5.00 each F.O.B. Hamrick's Tacoma Theatres, Address, MUSIC BOX THEATRE BUILDING, Tacoma 2, Wash.

1550 LATE TYPE AMERICAN SEATING CHAIRS, excellent condition, fully upholstered back $5 each or $7.50 rebuilt, 700 fully upholstered back spring seat $4 each, or $6 rebuilt. 300 inserted panel spring seat $3.75 or $5.50 rebuilt. Other lots. Write for photos. BODELSON & CO., 10-38 Jackson Ave., Long Island City, N. Y.

NEW EQUIPMENT

SOS SAVES DRIVE-INS THOUSANDS—SEND US details, car capacity, etc. Our prices will delight you! Complete sound projection outfits $1,995 up; new 500 watt Western Electric booster Amplifiers, $650; new Dual In-Car Speakers with junction box and transformer, $14.95 until August 1st, then $19.95; new driveway entrance and Exit Signs, illuminated, $18.75; Burial Cable, 7½c ft.; Generators 70/140 amperes, $525; Super snaplite fl. 9 lenses increase light 25%, from $150; 40" Aircolumn Weatherproof reflex horns, heavy-duty 25 watt Alnico V driver units, $39.75. New address S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

SUMMER SLASHINGS — STUPENDOUS STOCK sacrificed. Replacement parts for Simplex 40% off; Simplex BB Movements $61.20; Universal splicers $4.25; Stereopticons $27.50; Pump type extinguishers $6.95; Carbon savers 77c; Jensen 12" PM speakers $18.95; 1,000 watt T-20 Mog. Pref. C-13D lamps $3.95; 1,500 watt $5.95; Film Cabinets $3.95 section; Soundfilm amplifiers including record player $124.75; exhaust fans 10", $10.79; 12", $13.75; 16", $18.15; 24" 3 speed pedestal fans $69.50. New Address S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

SMOLLIN'S CONVERSION GUIDE SAVES CARbons, estimates time, footage for any length reel. $1.50 M. SMOLLIN, Easthampton, N. Y.

BLOWERS, 11,000 CFM, $122.50; WEAVER changeovers with footswitches, $42.50; Pair 65 ampere rectifiers with 8 new tubes $295; Reel end alarms $4.45; Bell & Howell 35mm splicers $4.35; Exciter lamps 39c. STAR CINEMA SUPPLY, 459 W. 46th St., New York 19.

PHILLIPS SAFETY CARBON SAVERS. ASK your THEATRE SUPPLY DEALER.

FOR PERFECT SOUND AND PROJECTION Equipment: All Supplies, Popcorn Machines, for Modern Theatres, everywhere. Write, AMERICAN THEATRE SUPPLY, INC., Seattle 22. Big money savings. Satisfaction guaranteed!

VENTILATING EQUIPMENT

NEW DOUBLE MAT AIRWASHERS — DON'T Wait. Quick Deliveries Now. 5,000 cfm—$138; 7,000 cfm —$168; 10,000 cfm—$204; 15,000 cfm—$240; 20,000 cfm—$276; New Blowers with motors and drives, 8,500 cfm—$172.50; 11,000 cfm—$229.90; 13,500 cfm—$276; 22,500 cfm —$348. Beat the heat, wire S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

BLOWERS: BEST MATERIALS AND FINEST workmanship insure absolute quiet and years of care-free operation in this outstanding blower. 5,000 cfm, $76; 7,500 cfm, $90; 10,000 cfm, $140; 20,000 cfm, $175; 30,000 cfm, $265. Prices include belts and pulleys. ZIPAIRE MFG. CO., 638 Sinclair Ave., Grand Rapids 5, Mich.

STUDIO EQUIPMENT

PRODUCTION, EDITING, LABORATORY EQUIPment. Used and new 16-35mm Mitchell, Arriflex, Eyemo, Akeley, Cinephon, Auricon, Cine special cameras always in stock. Film, Disc, Tape and Wire Recorders, Moviolas, Editors, Splicers, Tripods, Booms, Lights. Write for catalog R4. CAMERA MART, 70 W. 45th St., New York.

UNIT EYE SHUTTLE FOR BELL & HOWELL camera, $650; Galvonomefer Assembly for RCA (less optics), $365; Bell & Howell Automatic 16/35 hot splicer, $795; B & H Single System Recording and Studio Camera, with rackover; 3-1000' magazines, synchronous and wild motors, 6 fast Astro lenses, 4 position amplifier, 4 mikes, power supply, etc. Reduced—$5,250; Western Electric Preview Magazines, $395; Bodde Process Screens, $2.40 sq. ft.; W.E. 35mm Sound Moviola, $795; Mitchell Plywood Blimp, $149.50; Klieglite 2000W Rifle, $79.50; Neumade Automatic Film Cleaners, $159.50. Send for latest Catalog. New Address S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

HELP WANTED

WANTED: THEATRE MANAGERS, APPLY ANDERSON THEATRE CORP., Morris, Ill.

POSITIONS WANTED

MANAGER-PROJECTIONIST WITH SMALL INdependent theatre experience. Licensed New York City motion picture operator (non-union). BOX 2257, MOTION PICTURE HERALD.

AM I YOUR MAN? DISTRICT MANAGER'S position desired, or Supervisor of Concessions. 24 years' experience. New England preferred. Highest references. Available for interview any time. BOX 2259, MOTION PICTURE HERALD.

MANAGER DESIRES CHANGE. 28 YEARS' EXperience all types of operations from 2nd run to Deluxe with stage shows. Employed by Paramount-Publix for 12 years. All around man. Good exploiteer. Age 43. Reasons for change. BOX 2258, MOTION PICTURE HERALD.

STUDIO FOR SALE

FAMOUS FILMCRAFT EDISON STUDIO FOR television production. Completely equipped sound stages, Mitchell camera equipment, process projection, heavy generators, RCA sound channels, lights, film vaults, executive offices, dressing rooms, shops, props. Long term lease, reasonable rental or sale. Wire or phone for details. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

THEATRES

EQUIPMENT AND LEASE FOR SALE, SAN Diego, Cal. Seating capacity 449, excellent condition, good neighborhood. $14,500 cash. J. D. HADREAS, 630 F St.

SALE OR LEASE: COLUMBUS, OHIO NEIGHborhood 400 seat theatre and building. Ideal for operator and wife. $5,000 minimum cash required. Write R. H. CAMPBELL, 1905 Bedford Rd., Columbus, Ohio.

THEATRES FOR SALE. WRITE FOR LIST. THEATRE EXCHANGE, Fine Arts Bldg., Portland, Ore.

SCHOOLS

LEARN MODERN MANAGEMENT. HUNDREDS have successfully advanced to better theatre positions through the Institute's time tested training in spare time, at low cost. Free information. Established 20th year. THEATRE MANAGERS INSTITUTE, Elmira, N. Y.

BOOKS

MAGIC SHADOWS—THE STORY OF THE ORIgin of Motion Pictures by Martin Quigley, Jr. Adventurous explorations of the screen's history told in 191 crisp pages and 28 rare illustrations. Exciting reading for now and authoritative reference for tomorrow. A Georgetown University Press Book. Price, postpaid, $3.50. QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. Best seller since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Chart. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert. $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

INTERNATIONAL MOTION PICTURE ALMANac—the big book about your business—1948-49 edition ready soon. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listing of feature pictures 1937 to date. Order your copy today. $5.00, postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

Kieran and Schulberg Signed for Video Series

John Kieran, sports writer and star of the popular radio program "Information Please," has been signed to an exclusive contract to appear in a weekly television film series, to be called "Kieran's Kaleidoscope," it was announced last week by the producer, International Tele-Film Company of New York. Budd Schulberg, author, also has been signed to write and direct a number of special television programs for International Tele-Film.

Forms Trop Films, Inc.

J. D. Trop, formerly associated with Harry Sherman, has formed J. D. Trop Films, Inc., a production company, with offices in New York. Mr. Trop is president; Barend Broekman, vice-president, and Marcel Broekman, secretary-treasurer.

MOTION PICTURE HERALD

Better Theatres

EQUIPMENT · FURNISHINGS · DESIGN

SEATING

- Requirements of Good Installation
- Features of Today's Leading Chairs

PROPOSING

A Larger Picture for a Better Show

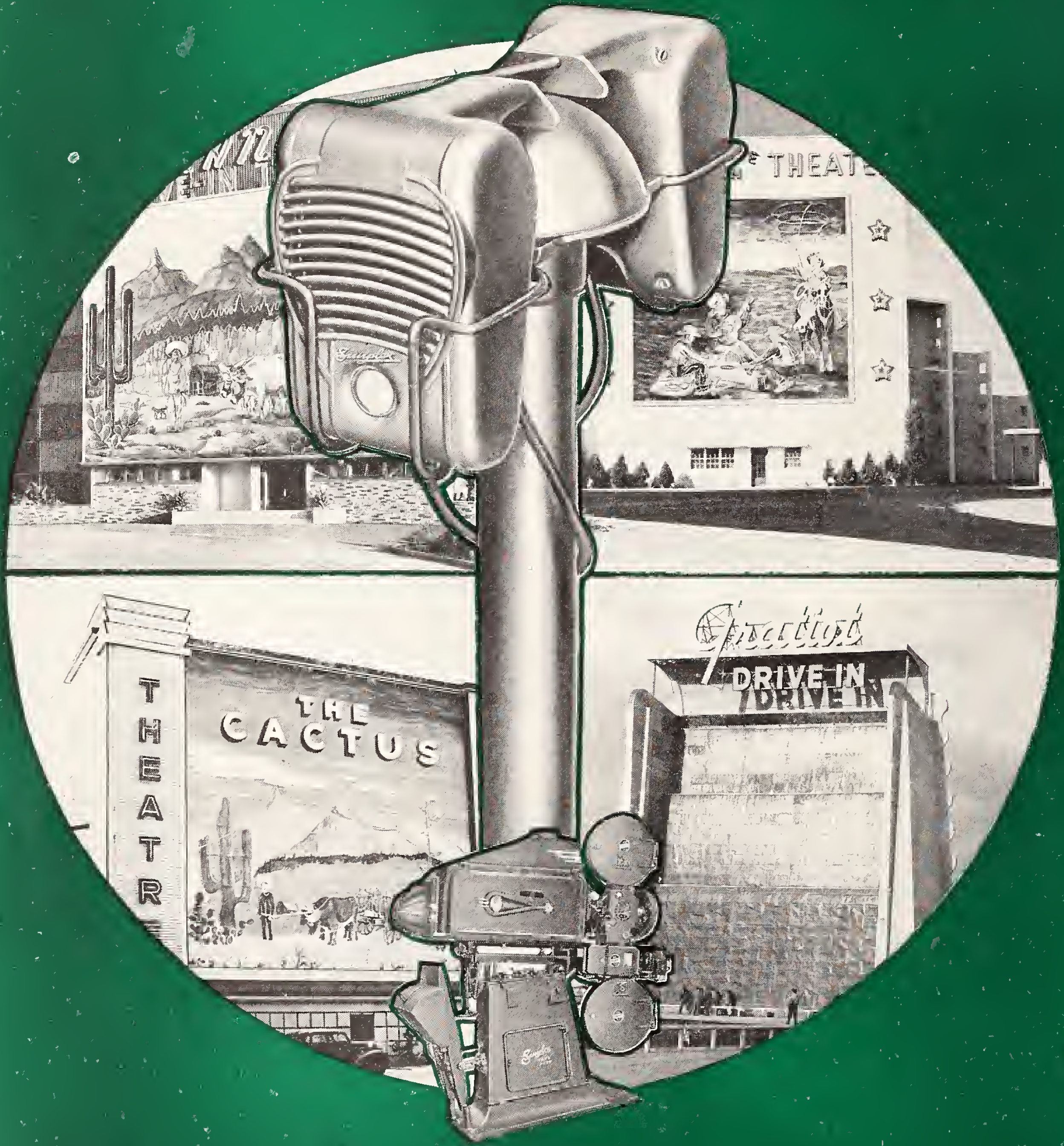
Standardization of High-Quality Sound

PHYSICAL OPERATION · MAINTENANCE

JULY 31, 1948

Simplex

DRIVE-IN THEATRE EQUIPMENT


THEATRE
Simplex
THEATR
THE CACTUS
DRIVE-IN
DRIVE-IN
Simplex

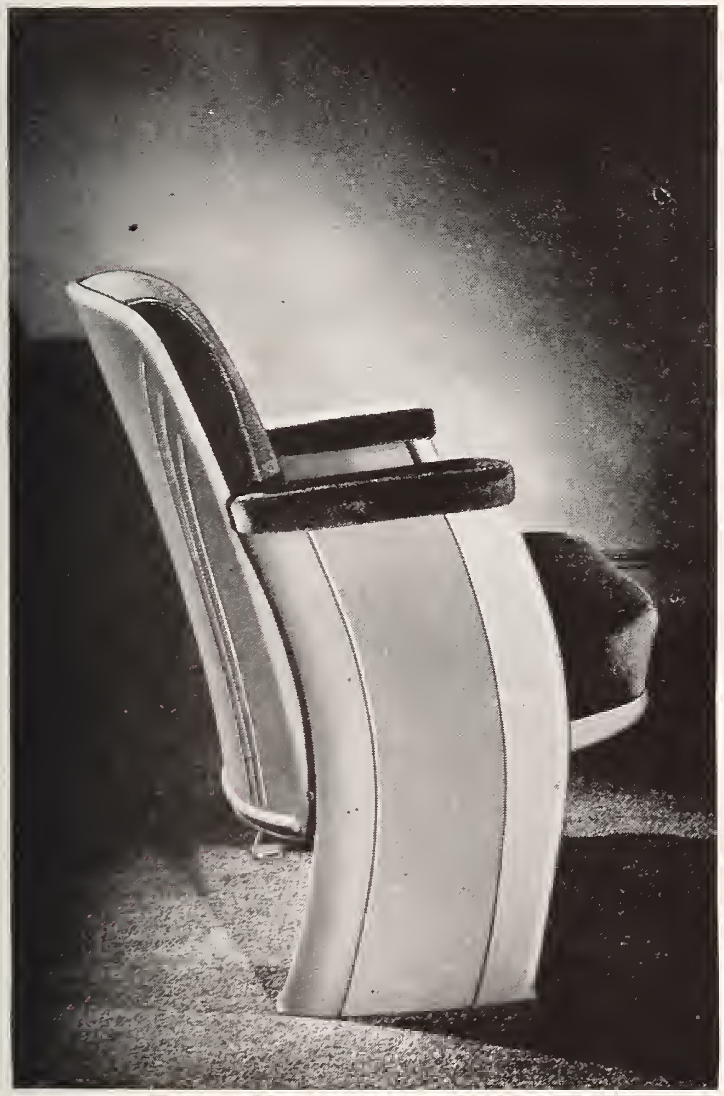
Simplex
T.M. REG. U.S. PAT. OFF.

THE FIRST NAME IN DRIVE-IN
PROJECTION AND SOUND

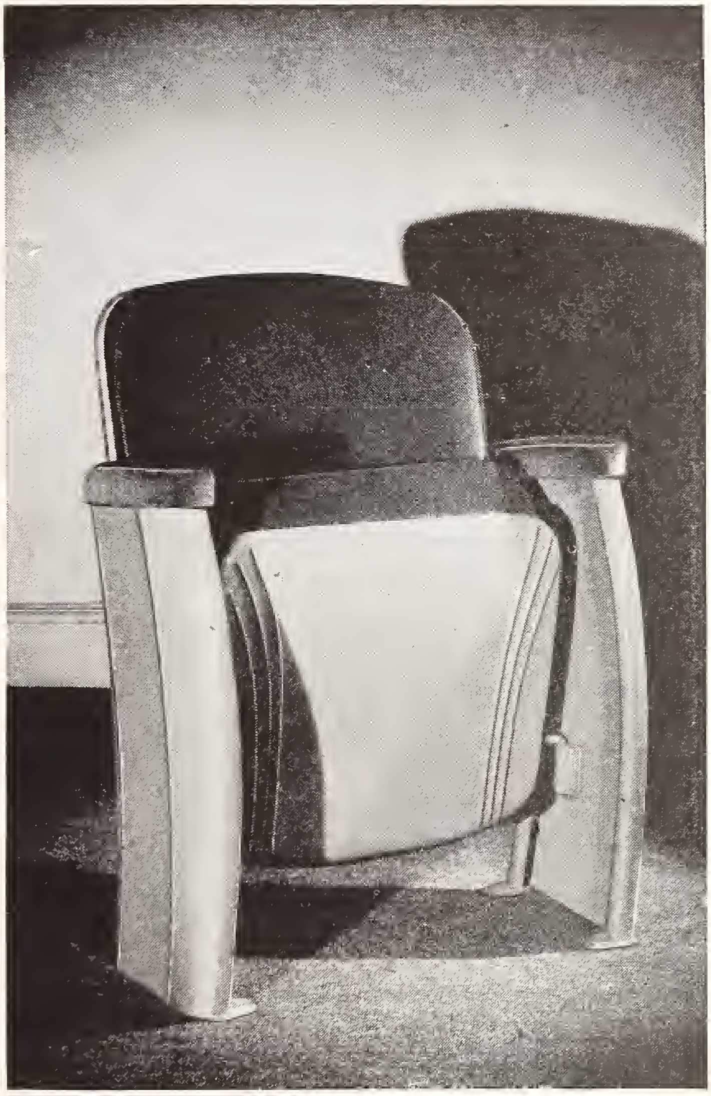
MANUFACTURED BY INTERNATIONAL PROJECTOR CORPORATION · BLOOMFIELD, NEW JERSEY

The ENCORE

double pay-off in enjoyment . . .



Illustrated is the Encore model TC-701. Note how invitingly comfortable it looks with deeply upholstered seat and back, and fully cushioned arms. A trial will convince you of its all-around *comfort.*



Learn all the advantages of this and other Heywood-Wakefield theatre chairs from your nearest independent distributor or Heywood-Wakefield sales office in Boston, Baltimore, New York or Chicago.

"Good Box Office" is the verdict of operators who have selected the new Heywood-Wakefield theatre chairs as part of their modernization program. See for yourself how their truly elegant styling and superb *comfort* can help make yours the most popular house in town.

At TESMA National Trade Show
BOOTHS 61 and 62
Jefferson Hotel
St. Louis, Mo.

You'll have a chance to see the complete line of Heywood-Wakefield theatre chairs—and need we add your welcome will be both sincere and hearty?

HEYWOOD-WAKEFIELD
HW
EST. 1826
REG. U. S. PAT. OFF.

Theatre Seating Division ★ 666 Lake Shore Drive, Chicago 11, Ill.

about People of the Theatre

. . . and of businesses that serve them

Murphy G. Ragsdale, who joined the Stanley theatre staff in Charlotte, N. C., in 1928, has been promoted to manager, according to an announcement from George A. Hughes, who operates the house, which is affiliated with Everett Enterprises. Renovation is now underway at the Stanley.

The new Starlight drive-in theatre at Spartanburg, S. C., has been opened by J. M. and F. H. Pless. Individual speakers for 300 cars have been installed. They also operate a drive-in at Asheville.

The Lafayette theatre in Buffalo, N. Y., has been closed to allow for extensive remodeling, it has been announced by Constantine J. Basil. The work will cost about $75,000, he said.

S. M. Burgess, operator of a roller skating rink at North Corssett, Ark., has closed the rink to build a motion picture theatre on its site.

Mrs. Theodore K. Anthony has sold the Rex theatre in Champaign, Ill., to Max M. Platz of Monticello, Ill. Mrs. Anthony has operated the theatre since the death of her husband, who took over the building five years ago, when it was known as the Varsity theatre.

A new theatre will be erected in Morgan, Minn., by the Morgan Improvement Company. It will have a capacity of 350. Plans provide for an apartment on the second floor for the manager. G. W. Hier is president of the new corporation.

The Seneca theatre in Bellington, W. Va., has changed hands. The new owners are Don C. Hayman and W. S. Lloyd of Uniontown, Pa. They have purchased the business and property from John Palopolous, who has been living in Florida for the past several years. The new owners also operate the Tunnelton theatre in Tunnelton, W. Va.

A permit has been issued for the construction of a $25,000 theatre building at Dunedin, Fla. C. W. Bennett, former resident and theatre owner at Middleboro, Mich., will operate the theatre with his son and a grandson.

As the John P. Filbert Company, Los Angeles dealers, played host to motion picture projectionists at the RCA Recording Studios in Hollywood, for a demonstration of the new Brenkert BX-60 projector, which was in charge of H. J. ("Dutch") Benham, representative from the Brenkert factory. Among those shown above are W. W. Wise, Local 297; George J. Schaffer, Local 150; Jack Scales, chief projectionist at Columbia Studios; Bill Weisheit of 20th Century-Fox; Fred oakes of Walt Disney; John P. Filbert and Mr. Benham.

The new Park Hill theatre at Manning, S.C., seating 750, has opened under the management of Leighton Parker. Mr. Parker is part owner with Howard and Harry Anderson.

A. C. Edwards, owner of the Winema theatre at Scotia, Calif., has leased the house to Ed Rowden Theatres of San Francisco. Mr. Edwards had operated the theatre for 23 years.

The Cozy theatre at Bentonville, Ark., has been opened by Ruff Prophet.

Jack Van Lloyd, for the past nine years manager of the Weis theatre interests in Savannah and Macon, Ga., has resigned to become associated with Park-In Theatres, Inc., of Camden, N. J., which recently opened a new unit in that city.

The Elm theatre at Greensboro, N. C., has been opened. Operated for a number of years as the Criterion theatre, the house has been dark since May for a complete remodeling. The Elm, owned and operated by S. W. Craver and F. H. Beddingfield, has a seating capacity of 480.

Extensive remodeling of a building at Keytesville, Mo., is being undertaken by George Friesz, owner, for occupancy by Charles Carter who will operate the Keytesville theatre there. Among the improvements are a new front and construction of a balcony.

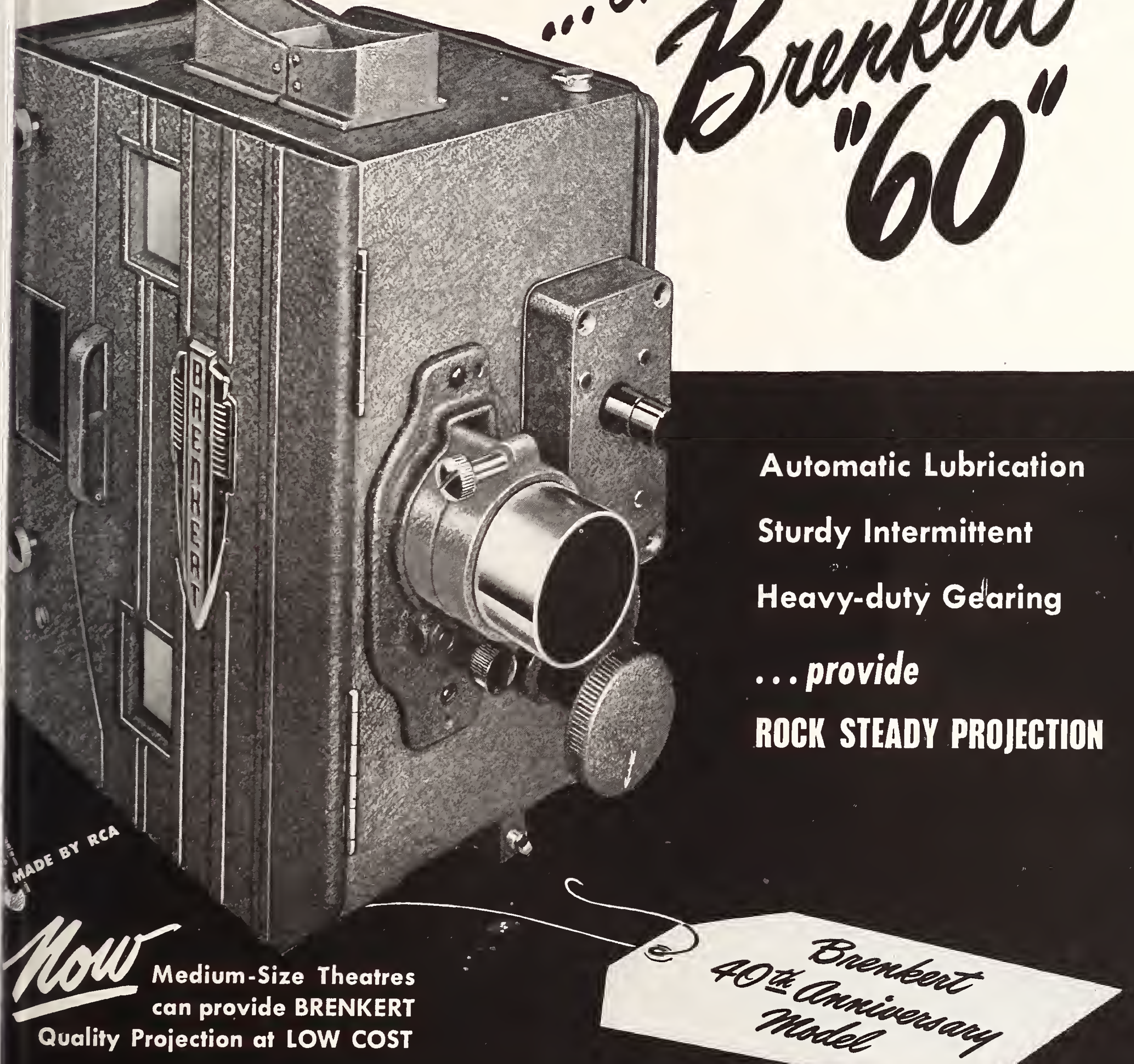
Announcement has been made by Max Cox, manager of the Concord and Shilo theatres at Springdale, Ark., that a new theatre will be erected in that city. Construction work is scheduled to begin soon. Meanwhile, the Concord theatre is undergoing remodeling.

Plans are being completed for the construction of a $200,000 theatre in West Memphis, Ark. The main floor will seat 1,000, with 200 more seats in a balcony. It is being constructed by W. L. Mosley, who operates theatres in Turrell and Blytheville.

The Orpheum theatre building at Topeka, Kan., will be quadrupled in size, according to Lawrence Breuninger, local manager of Fox Mid-West theatres. Re-

RCA Proudly Announces a worthy companion to the famous BX "80"

...the new Brenkert "60"


BRENKERT
MADE BY RCA
Brenkert
40th Anniversary
Model

Automatic Lubrication

Sturdy Intermittent

Heavy-duty Gearing

... provide

ROCK STEADY PROJECTION

Now Medium-Size Theatres can provide BRENKERT Quality Projection at LOW COST

SEE YOUR INDEPENDENT RCA THEATRE SUPPLY DEALER

THEATRE EQUIPMENT
RADIO CORPORATION of AMERICA
ENGINEERING PRODUCTS DEPARTMENT, CAMDEN, N.J.

In Canada: RCA VICTOR Company Limited, Montreal

building of the Orpheum, at an estimated cost of $150,000 to $200,000, will start soon. The capacity will be increased from 250 to 1,000.

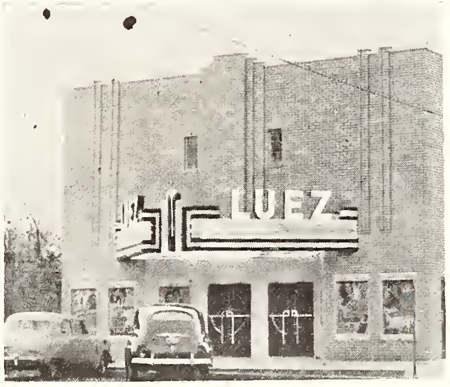
Michael J. DeAngelis, Rochester, N. Y., architect who has designed many theatres, including several drive-ins, has removed his offices to the Cutler Building in Rochester, located at 42 East Avenue, where he has larger quarters required by the increase in theatre work.

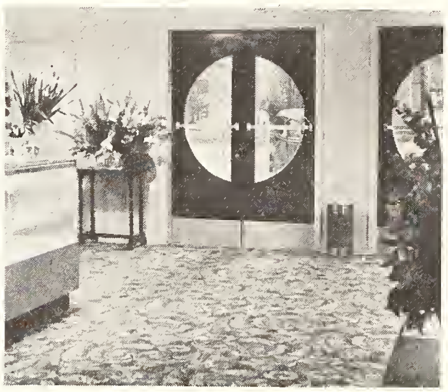
The Parvin theatre, erected at a cost of $20,000, has been opened at Evening Shade, Ark. The building, owned by F. A. Parvin, is of frame construction with stucco front, aluminum siding, concrete floors and foundations and asbestos roof. It has a capacity of 400.

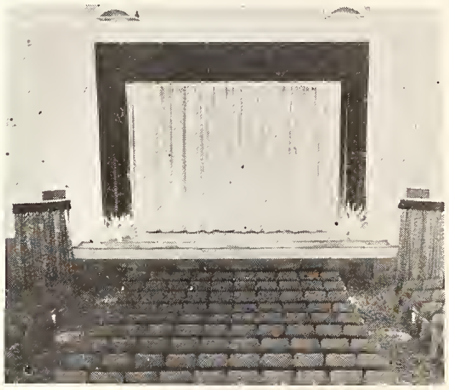
Transit news from the Westrex Corporation, New York, foreign distributors of motion picture equipment, reports William DeMello and Robert J. Engler from London for home office conferences; E. C Wagner, comptroller, returning from European trip; Burton F. Perry, actin recording manager, going to Mexico City and William E. Kollmyer leaving fo Shanghai to manage operations in China.

John S. Giles, operator of the Gil Theatre Circuit in Massachusetts and Ne Hampshire, has opened a new unit, th Gorman theatre, in Framingham, Mass. I has a capacity of 1,000.

Crown for a New Career as Show-woman







The Luez is of steel and concrete block construction with the front faced in buff architectural brick. Ceilings are insulated with 4 inches of rock wool. The Luez is air-conditioned, with cooling by a 40-ton Governair unit conditioner in the basement, heating by a Holland hot-air oil-burning furnace. Air distribution is by a duct system with recirculation. The marquee is porcelain in tan and maroon, with neon trim in white, rose, blue and orange. It mounts two name signs having 40-inch letters with green neon. Entrance is into a lobby-foyer with ceiling white acoustic plaster, walls sand plaster painted peach-tan, and floor carpeted in a Crestwood Velvet floral pattern of reds and tans. Two draped mirrors reach from floor to ceiling. The auditorium seats 346 on the main floor, 162 in a stadium section for colored patronage. Seating, by American, is spaced 32 inches back-to-back. Both ceiling and walls of the auditorium are finished in acoustic plaster, the ceiling untreated, walls tinted buff. The wainscot, however, is hard plaster, gray-green. At right is the cosmetic room.

THE LUEZ theatre pictured here began serving the small agricultural community of Bolivar, Tenn., in March of this year, but it was twelve years a-building. Not physically, but in the dreams of its owner, Miss Louise Mask.

Miss Mask—"I am a spinster, 54 years old, 5 feet 3½ inches tall, and weight 108 pounds," she writes—now has a building of fireproof construction, housing a well appointed stadium-type theatre seating 508. Bolivar, a county seat, has a population of 1500.

When in 1936, at the age of 42, she opened a theatre in a Bolivar store building, she had had several careers—as a school teacher, a bookkeeper, a civil service worker (during World War I), and as a social worker.

"I began with only 242 seats, but I had carpet, lamps on tables in the lobby and always fresh flowers. I have not failed to have fresh or growing flowers in twelve years."

Miss Mask—and one has to admit that hers is an appropriate enough name for a theatre operator—thinks that her latest and doubtless culminating career is a good one for a woman. She attends all state exhibitors' conventions.

"I well remember," she recalls, "the first one I attended, about three months after I opened my first theatre. I was late in arriving and had to sit on a front seat. The speaker was holding forth about the busybodies that were always meddling in our business.

"I was the only woman present, and the speaker was blaming the school teacher and the preacher, the old maids, club women and social workers. There I sat guilty on all counts except that of preacher. I felt then that I certainly was in the wrong business. But though I am rather shy, I do have plenty of determination and will-power, so I stayed on and worked hard."

And, as the Luez theatre attests, she won success quite handily.

"I owe it to being honest with my patrons," she avers. "I will not run old or damaged prints or a picture that doesn't get the approval of the Legion of Decency. I run the best pictures that I can buy and as early as possible after Memphis. I will not run double features or have give-aways. I keep a clean house—I have never used a deodorant."

She goes to Memphis once a week to book pictures, but does not attend trade screenings because she does not have the time. In recognition of the rural character of her community—it has one factory, a small tannery, but the main source of income is cotton—she keeps her exploitation on the reserved side—40x60's, trailers, newspaper ads, and a small weekly program. She is, she emphasizes, very particular about her short subjects.

"My new theatre is modern in every way. I was very fortunate in my superintendent and I owe a great deal also to the National Theatre Supply in Memphis. I bought everything from them except building material. For the opening I held open house from one to 5 p.m., and people came from all over the county, also my friends from Film Row. I had a lovely time."

THE THEATRE SUPPLY MART

Index to products Advertised & described in this issue, with
- **Dealer directory**
- **Convenient inquiry postcard**

Firms are numbered for easy identification in using inquiry postcard. Dealer indications refer to listing on following page.

ADVERTISERS . . .

Reference Number		Adv. Page
1	Adler Silhouette Letter Co. Changeable letter sign equipment. Unaffiliated dealers.	29
2	American Seating Co. Auditorium chairs. Direct and NTS.	14
3	Automatic Devices Co. Motor-generators. Unaffiliated dealers.	39
4	Ballantyne Co., The Soundheads. Unaffiliated dealers.	35
5	Chicago Hardware Foundry Co., The Electric hand driers. Direct.	11
6	Chicopee Mfg. Corp. of Ga., Lumite Div. Plastic upholstering materials. Direct.	17
7	Essannay Electric Mfg. Co. Rewinder mules (7A), reel end signals (7B). All dealers and direct.	39
8	F & Y Building Service, The Architectural design and building service.	26
9	Forest Manufacturing Corp. Rectifiers. Unaffiliated dealers.	31
10	General Electric Co., Appliance & Merchandise Dept. Vacuum cleaners. Direct and NTS.	26
11	General Register Corp. Ticket stub rod control box. For dealers see story on page 11.	30
12	Goldberg Bros. Reels (2A), rewinders (12B), speaking tubes (12C). All dealers.	32, 38, 40
13	Habitant Shops, Inc. Prefabricated fencing for drive-in theatres. Direct.	31
14	Heyer-Shultz, Inc. Metal reflectors. NTS.	31
15	Heywood-Wakefield Co. Auditorium chairs. Direct.	3
16	Ideal Seating Co. Auditorium chairs. Unaffiliated dealers.	23
17	International Projector Corp. Sound (17A) and projection (17B) equipment, and in-car speakers (17C). NTS.	2
18	Kollmorgen Optical Corp. Projection lenses. NTS and all dealers.	37
19	LaVezzi Machine Works Projector parts. Unaffiliated dealers.	39
40	Manke Fabrics Co. Upholstering materials. Direct.	39
20	Mechanical Re-Nu Screen Co. Screen resurfacing service. Direct.	37
21	Motiograph, Inc. In-car speakers (21A), projectors (21B) and sound (21C) equipment. Unaffiliated dealers.	38
22	National Carbon Co., Inc. Projection carbons. All dealers.	13
23	National Super Service Co., Inc. Vacuum cleaners. All dealers.	29
24	National Theatre Supply Distributors.	29
25	Novelty Scenic Studios, Inc. Interior decoration. Direct and all dealers.	27
26	Radio Corp. of America Brenkert projectors. Dealers marked *.	5
27	RCA Service Co., Inc. Projection and sound maintenance service.	27, 30, 32, 40
28	S. O. S. Cinema Supply Corp. Distributors.	40
29	Smith & Sons Carpet Co., Alexander Carpeting. NTS and direct.	32
30	Sportservice, Inc. Complete concession service.	30
31	Strong Electric Corp. Projection lamps (31A), rectifiers (31B). Unaffiliated dealers.	33
32	Superior Electric Co. Dimmers. Direct.	27
33	Switzer Bros., Inc. Blacklight murals. Direct and unaffiliated dealers.	27
34	Telesonic Theatrephone Co. Hearing aids. Direct.	31
35	Theatre Managers Institute Correspondence course in management.	29
36	Vallen, Inc. Curtain controls and tracks. Franchise dealers.	27
37	Wagner Sign Service, Inc. Changeable letter sign equipment. All dealers except NTS.	25
38	Wenzel Projector Co., The Projectors. Unaffiliated dealers.	35
39	Westrex Corp. Foreign distributors.	34

●

EDITORIALLY . . .

SINGLE-PHASE RECTIFIER, page 9.

A 4-tube rectifier for 60-80-ampere high-intensity arcs designed for use where only single-phase electric power is available, manufactured by the Strong Electric Corporation. Postcard reference number E31.

DRIVE-IN FENCING, page 9.

Prefabricated fences in several styles and heights, made of cedar and obtainable in natural bark or peeled types for rustic enclosures and traffic lane marking, manufactured by Habitant Shops, Inc. Postcard reference number 13.

DIAPHRAGM SPEAKING TUBE, page 10.

Speaking tube for ticket booth windows with a plastic membrane for transmitting sound, thus keeping tube closed to prevent drafts and contamination, distributed by National Theatre Supply. Postcard reference number E40.

SMALL DISPLAY SPOTLIGHT, page 10.

Lightweight mountable lamp for spot- or flood-lighting advertising or refreshment displays, finished for exposed location, manufactured by GoldE Manufacturing Company. Postcard reference number E41.

UNIT AIR-CONDITIONERS, page 11.

Self-contained central station cooling plants redesigned to effect a number of improvements in entire line, ranging from 3 to 40 tons, of the U. S. Air-Conditioning Corporation. Postcard reference number E42.

TICKET BOX DISTRIBUTORS, page 11.

Distributors appointed by General Register Corporation for its stub rod control box; refer to dealer listings on next page for addresses, or use postcard with reference number 11.

FLOOR PAINT DISTRIBUTION, page 12.

Vorlac, enamel especially suited to auditorium floors because of fast-drying characteristic, now available at National Theatre Supply branches—addresses on next page. (For direct inquiry by postcard, use reference number E43.)

For further information concerning products referred to on this page, write corresponding numbers, and your name and address, in spaces provided on the postcard attached below, and mail. Card requires no addressing or postage.

To BETTER THEATRES Service Department:

Please have literature, prices, etc., sent to me according to the following reference numbers in the issue of July 31—

....

....

....

....

NAME ____________________

THEATRE or CIRCUIT ____________________

STREET ADDRESS ____________________

CITY ____________________ STATE ____________________

Theatre Supply Dealers

Dealers in the United States listed alphabetically by states, numbered or otherwise marked for cross-reference from Index of Advertisers on preceding page.

Unaffiliated dealers are numbered. National Theatre Supply (NTS) identifies that organization's branches.

ALABAMA
1—Queen Feature Service, 1912½ Morris Ave., Birmingham.

ARKANSAS
2—Theatre Supply Co., 1021 Grand Ave., Fort Smith.

CALIFORNIA
Los Angeles
3—Breck Photoplay Supply, Inc., 1969 S. Vermont Ave.
4—John P. Filbert, 2007 S. Vermont Ave.*
National Theatre Supply, 1961 S. Vermont Ave.
5—Projection Equipment & Maintenance, 1973 S. Vermont Ave.
6—B. F. Shearer, 1964 S. Vermont Ave.

San Diego:
7—Riddles Theatre Supply, 1543 Fifth Ave.

San Francisco:
National Theatre Supply, 255 Golden Gate Ave.
8—Preddey Theatre Supplies, 187 Golden Gate Ave.
9—B. F. Shearer, 243 Golden Gate Ave.
10—Western Theatrical Equipment, 337 Golden Gate Ave.*

COLORADO
Denver:
11—Graham Brothers, 546 Lincoln St.
National Theatre Supply, 2111 Champa St.
12—Service Theatre Supply, 2054 Broadway.
13—Western Service & Supply, 2120 Broadway.

CONNECTICUT
New Haven:
14—Phillips Theatre Supplies, 130 Meadow St.*
National Theatre Supply, 122 Meadow St.

DISTRICT OF COLUMBIA (Washington)
15—Brient & Sons, 12 "H" St., N. W.
16—Ben Lust, 1001 New Jersey Ave., N. W.

FLORIDA
17—Joe Hornstein, 714 N. 1st St., Miami.
18—Southeastern Equipment, 625 W. Bay St., Jacksonville.*
19—United Theatre Supply, 110 Franklin St., Tampa.

GEORGIA
Albany:
20—Dixie Theatre Service & Supply, 1149 Dawson Rd.

Atlanta:
21—Capital City Supply, 161 Walton St., N. W.
National Theatre Supply, 187 Walton St., N. W.
22—Southeastern Theatre Equipment, 201-3 Luckie St., N. W.*
23—Wil-Kin Theatre Supply, 150-4 Walton St., N. W.

ILLINOIS
Chicago:
24—Abbott Theatre Supply, 1311 S Wabash Ave.*
25—Academy Theatre Supply, 1312 S. Michigan Av.
26—Droll Theatre Supply, 925 W. Jackson Blvd.
27—Movie Supply, 1318 Wabash Ave.
National Theatre Supply, 1325 S. Wabash Ave.

INDIANA
Indianapolis:
28—Ger-Bar, Inc., 442 N. Illinois St.
National Theatre Supply, 436 N. Illinois St.

IOWA
Des Moines:
29—Des Moines Theatre Supply, 1121 High St.
National Theatre Supply, 1102 High St.

KANSAS
30—Southwest Theatre Equipment, P. O. Box 2138, Wichita.

KENTUCKY
Louisville:
31—Falls City Theatre Equipment, 427 S. Third St.
32—Hadden Theatre Supply, 209 S. Third St.

LOUISIANA
New Orleans:
33—Delta Theatre Supply, 214 S. Liberty St.*
34—Hodges Theatre Supply, 1309 Cleveland Ave.
National Theatre Supply, 220 S. Liberty St.

MARYLAND
Baltimore:
35—Dusman Motion Picture Supplies, 2021 N. Charles St.
National Theatre Supply, 417 St. Paul Place.

MASSACHUSETTS
Boston:
36—Capitol Theatre Supply, 28 Piedmont St.*
37—Joe Cifre, 44 Winchester St.
38—Independent Theatre Supply, 28 Winchester St.
39—Massachusetts Theatre Equipment, 20 Piedmont St.
National Theatre Supply, 37 Winchester St.
40—Standard Theatre Supply, 78 Broadway.
41—Theatre Service & Supply, 30 Piedmont St.

MICHIGAN
Detroit:
42—Amusement Supply, 208 W. Montcalm St.
43—Ernie Forbes Theatre Supply, 214 W. Montcalm St.*
44—McArthur Theatre Equipment, 454 W. Columbia St.
National Theatre Supply, 2312-14 Cass Ave.
45—United Theatre Equipment, 2501 Cass Ave.

Grand Rapids:
46—Ringold Theatre Equipment, 106 Michigan St., N. W.

MINNESOTA
Minneapolis:
47—Minneapolis Theatre Supply, 78 S. 12th St.
48—Elliott Theatre Equipment, 1110 Nicollet Ave.
49—Frosch Theatre Supply, 1111 Currie Ave.*
National Theatre Supply, 56 Glenwood Ave.
50—Western Theatre Equipment, 45 Glenwood Ave.

MISSOURI
Kansas City:
51—Missouri Theatre Supply, 115 W. 18th St.*
National Theatre Supply, 223 W 18th St.
52—Shreve Theatre Supply, 217 W. 18th St.
53—Stebbins Theatre Equipment, 1804 Wyandotte St.

St. Louis:
54—Cine Supply, 3310 Olive St.*
55—Exhibitors Supply, 3227 Olive St.
National Theatre Supply, 3212 Olive St.
56—L. T. Rockenstein, 3142 Olive St.

NEBRASKA
Omaha:
57—Ballantyne Co., 222 N. 16th St.
58—Quality Theatre Supply, 1511 Davenport St.
59—Western Theatre Supply, 214 N. 15th St.*

NEW MEXICO
60—Eastern New Mexico Theatre Supply, Box 1099, Clovis.

NEW YORK
Albany:
61—Albany Theatre Supply, 1046 Broadway.
62—Empire Theatre Supply, 1003 Broadway.
National Theatre Supply, 962 Broadway.

Auburn:
63—Auburn Theatre Equipment, 5 Court St.

Buffalo:
64—Becker Theatre Equipment, 492 Pearl St.
65—Bickford Bros., 1209 Broadway.*
National Theatre Supply, 498-500 Pearl St.
66—United Projector & Film, 228 Franklin St.

New York City:
67—Amusement Supply, 341 W. 44th St.
68—Capital Motion Picture Supply, 630 Ninth Ave.*
69—Crown Motion Picture Supplies, 364 W. 44th St.
70—Joe Hornstein, 630 Ninth Ave.
National Theatre Supply, 356 W. 44th St.
71—S. O. S. Cinema Supply, 602 W. 52nd St.
72—Star Cinema Supply, 442 W. 45th St.

Syracuse:
73—Central N. Y. Theatre Supply, 210 N. Salina St.

NORTH CAROLINA
Charlotte:
74—Bryant Theatre Supply, 227 S. Church St.
75—Dixie Theatre Supply, Box 217.
National Theatre Supply, 304 S. Church St.
76—Southeastern Theatre Equipment, 209 S. Poplar St.*
77—Standard Theatre Supply, 222 S. Church St.
78—Wil-Kin Theatre Supply, 229 S. Church St.

Greensboro:
79—Standard Theatre Supply, 215 E. Washington St.
80—Theatre Equipment Co., 261 N. Green St.

NORTH DAKOTA
81—McCarthy Theatre Supply, 55 Fifth St., Fargo.

OHIO
Akron:
82—Akron Theatre Supply, 1025 N. Main St.

Cincinnati:
83—Mid-West Theatre Supply, 1638 Central Pkway.*
National Theatre Supply, 1637-39 Central Pkwy.

Cleveland:
84—Cleveland Projector Co., 1723 E. 86th St.
National Theatre Supply, 2128 Payne Ave.
85—Ohio Theatre Equipment, 2108 Payne Ave.
86—Oliver Theatre Supply, E. 23rd & Payne Aves.*

Columbus:
87—American Theatre Equipment, 165 N. High St.

Dayton:
88—Dayton Film, 2227 Hepburn Ave.
89—Dayton Theatre Supply, 111 Volkenand St.
90—Sheldon Theatre Supply, 1420 Canfield Ave.

Toledo:
91—American Theatre Supply, 439 Dorr St.
92—American Equipment Co., 109 Michigan St.

OKLAHOMA
Oklahoma City:
93—Howell Theatre Supplies, 12 S. Walker Ave.
National Theatre Supply, 700 W. Grand Ave.
94—Oklahoma Theatre Supply, 628 W. Grand Ave.*

OREGON
Portland:
95—B. F. Shearer, 1947 N. W. Kearney St.
96—Theatre Utilities Service, 1935 N. W. Kearney St.
97—Western Theatre Equipment, 1923 N. W. Kearney St.

PENNSYLVANIA
Philadelphia:
98—Blumberg Bros., 1305-07 Vine St.*
National Theatre Supply, 1225 Vine St.
99—Penn Theatre Equipment, 307 N. 13th St.

Pittsburgh:
100—Alexander Theatre Supply, 1705 Blvd. of Allies.*
101—Atlas Theatre Supply, 425 Van Braam St.
National Theatre Supply, 1721 Blvd. of Allies.
102—A. & S. Steinberg, 1713 Blvd. of Allies.
103—Superior Motion Picture Supply, 84 Van Braam St.

Wilkes Barre:
104—Vincent M. Tate, 1620 Wyoming Ave., Forty-Fort.

RHODE ISLAND
105—Rhode Island Supply, 357 Westminster St., Providence.

SOUTH DAKOTA
106—American Theatre Supply, 816 S. Main St., Sioux Falls.

TENNESSEE
Memphis:
107—Monarch Theatre Supply, 402 S. Second St.*
National Theatre Supply, 412 S. Second St.
108—Tri-State Theatre Service, 318 S. Second St.

TEXAS
Dallas:
109—Hardin Theatre Supply, 714 Hampton Rd.
110—Herber Bros., 408 S. Harwood St.
111—Modern Theatre Equipment, 214 S. St. Paul St.
National Theatre Supply, 300 S. Harwood St.
112—Southwestern Theatre Equipment, 2010 Jackson St.*

Houston:
113—Southwestern Theatre Equipment, 1416 Main St.*

UTAH
Salt Lake City:
114—Intermountain Theatre Supply, 142 E. First South St.
115—Service Theatre Supply, 256 E. First South St.
116—Western Sound & Equipment, 142 E. First South St.*

VIRGINIA
117—Norfolk Theatre Supply, 2706 Colby Ave., Norfolk.

WASHINGTON
Seattle:
118—American Theatre Supply, 1504 14th Ave., at E. Pike.
119—Modern Theatre Supply, 2400 Third Ave.*
National Theatre Supply, 2319 Second Ave.
120—B. F. Shearer, 2318 Second Ave.
121—Western Theatre Equipment, 2318 First Ave.

WEST VIRGINIA
122—Charleston Theatre Supply, 506 Lee St., Charleston.

WISCONSIN
Milwaukee:
123—Manhardt Co., 1705 W. Clybourn St.*
National Theatre Supply, 1027 N. Eighth St.
124—Ray Smith, 810 W. State St.
125—Theatre Equipment & Supply, 641 N. Seventh St.

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NEW YORK, N. Y.

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QUIGLEY PUBLISHING COMPANY
ROCKEFELLER CENTER
1270 SIXTH AVENUE
NEW YORK 20, N. Y.

About Product for the Theatre

NEWS AND VIEWS OF THE MARKET AND ITS SOURCES OF SUPPLY

Rectifier Designed for Single-phase Locations

A NEW RECTIFIER for use with high-intensity arcs in drive-in theatres where only single-phase power is available, has been added to the line of the Strong Electric Corporation, Toledo, Ohio. This type 60-80 ampere, 4-tube rectifier (No. 28910) has been designed to produce power more than sufficient for the normal requirements of the largest theatres, as well as of drive-in theatres with their extraordinarily large screens and viewing distances. The manufacturer adds that the maximum operating load is sufficiently below the capacity of the four 20-ampere tubes to allow long tube life.

Transformer taps provide adjustment to compensate for line voltage variations from 200 to 250 volts, and for full commercial amperage requirements from the largest to the smallest suprex carbons. The complete electrical and mechanical assembly consists of two transformers, four tube sockets, and manually operated current control handle, which actuates an 8-point rotary switch employed to increase or decrease the current while the arc is burning.

Provisions for natural draft through the transformer assembly and past the rectifier tubes restrict operating temperatures.

The rectifier is built in single-lamp units for convenience in handling and to provide maximum flexibility in electrical connection. It is regularly supplied for use on 220-volt, single-phase, 60-cycle power service. Dimensions are 40x22x14 inches.

Prefabricated Rustic Fencing for Drive-Ins

RUSTIC WOOD fences of the kind often used to secure privacy for fine country estates, without introducing unsightly barriers, have found a new application as enclosures for drive-in theatres. Several drive-in installations have been reported by Habitant Shops, Inc., Bay City, Mich. This company produces prefabricated rustic fencing in a number of tall styles for this purpose, and also in lower types for attractive marking of traffic lanes and protection of plantings.

All of the Habitant fencing is made of Arbor Vitae (sometimes called white cedar); this evergreen tree produces stout wood of long-life and interesting bark. Fencing for an entire property is built at the factory according to dimensions given by the purchaser, preferably in a rough plan sketch, with all posts and gates included for location according to specifications. Erection then consists simply in digging the post holes and sliding in the various sections, which come in 8-foot lengths except for the necessary fill-ins. Gates have hardware already attached.

Styles available provide for straight or escalloped tops, as desired. The enclosure types can be had in heights of 4, 5, 6½ or 8 feet. One, called the "Mackinaw Bark Picket," has full-round pickets, with bark retained, in a continuous assembly; another, named "Defender Stockade," has half-round pickets with bark removed. In both cases, the pickets are nailed to horizontal supporting rails, and have both pickets and posts terminate at the top in points. The butts of all posts and rail tenons are treated with wood preservative.

For extraordinary requirements, the manufacturer advises, fencing can be specially designed, while for even the standard types and dimensions, gates are made in any desired width.

•

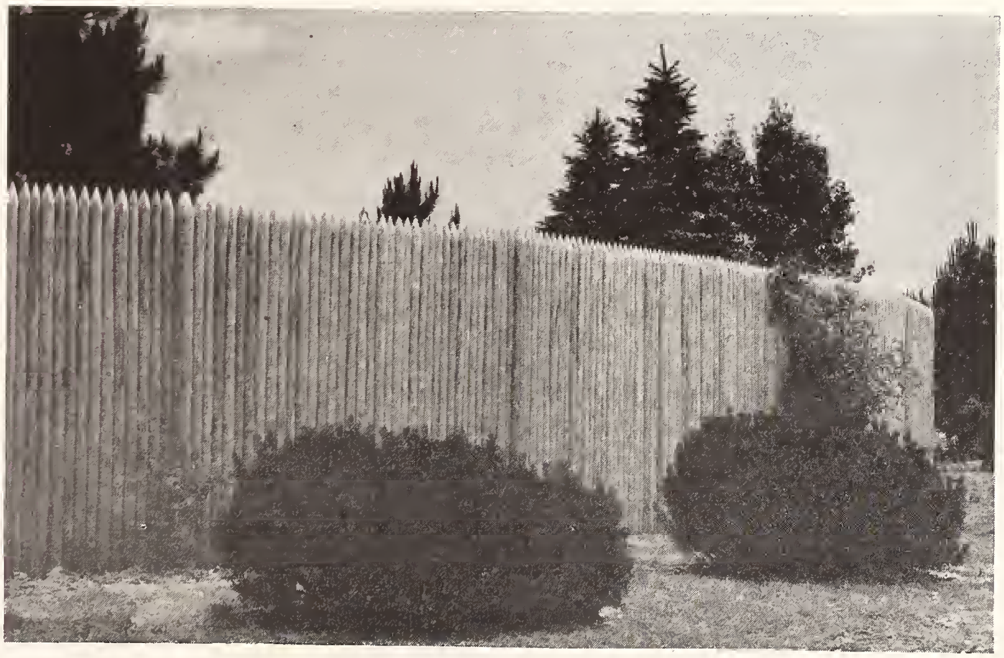
NAMED WORLD DEALERS

Exclusive world-wide distribution of Syncrofilm projection and sound equipment manufactured by the Weber Machine Corporation, Rochester, N. Y., has been taken over by J. E. Robin, Inc., New York. The arrangement has been announced jointly by Carl M. Weber, Sr., and Emil Kern, president of the Robin organization. It is stated to be for a long term and is effective immediately.

•

CURTAIN CONTROL CATALOG

A novel pull-out folder with handy reference "tab" feature has been issued by Vallen, Inc., Akron, Ohio, on its complete line of curtain controls and tracks. Containing eight pages, the catalog pictures and describes each item in the line, which includes controls and all-steel track for light, medium and heavy duty.



A tall type of rustic fencing suited to enclosing drive-in theatres. This is the "Defender Stockade" style, one of the types manufactured, ready for erection, by Habitant Shops, Inc., Bay City, Mich. (see adjoining story).

A Package Deal!

Every class of equipment and supplies for theatres, on display at one place, at one time—from nearly a hundred manufacturers—at the 1948

TESMA TRADE SHOW

JEFFERSON HOTEL
ST. LOUIS
September 27-30

•

Theatre owners . . . managers . . . engineers . . . architects . . . projectionists — this exhibit — main event of the manufacturers' and dealers' dual convention—is an opportunity for *you!*

MAKE YOUR HOTEL RESERVATIONS NOW!

Write to—

JEANNETTE RIORDAN
Reservations Department
HOTEL JEFFERSON
ST. LOUIS, MO.

•

See you in St. Looie! The ladies, too! There'll be special events for them. And fun for all!

•

CONVENTION COMMITTEES
of the
Theatre Equipment & Supply Manufacturers Association and the Theatre Equipment Dealers Protective Association

Transmitter Type Voice Tube for Ticket Booths

A BOX-OFFICE window speaking tube which, remaining closed, conducts speech by membrane instead of by air, has been announced by National Theatre Supply. Marketed as "The Talking Window," it consists in an aluminum alloy ring which is mounted in the box-office window, and into this ring is fitted the plastic disk that acts as a sound-reproducing "drum," being activated by the patron's or cashier's speech in comparable sound pattern.

It is pointed out that this frees the cashier from the annoyance of drafts, makes it easier to keep the box-office warm in cold weather, and reduces the chance of infection by disease germs. The membrane mounting can be opened should occasion demand this; otherwise the tube is kept closed, and for closing the opening during non-operating hours, a metal disk is supplied for insertion over the membrane.

According to the announcement, the membrane is not inflammable, while the aluminum alloy ring will not discolor. Extra plastic disks are available for replacement, which is accomplished by turning two thumb screws.

Firm Formed to Sell French Carbons in N. A.

AN AMERICAN corporation has been organized for distribution in North America of the motion picture projection carbons manufactured by the Societe le Carbone-Lorraine in France, principal projection carbon manufacturer in Continental Europe. The American company, Carbons, Inc., with headquarters in Boonton, N. J., is headed by Edward Lachman, Boonton exhibitor and president of the Allied Theatre Owners of New Jersey.

The company now manufactures batteries and carbon brushes in Boonton under license from the French firm, and the "Lorraine" projection carbons for the North American market may also be made there later on. At present sale is limited, because of curtailed supply, to nine cities—New York, Chicago, Los Angeles, New Orleans, Albany, Syracuse, Buffalo, Kansas City and Denver. Distribution is through authorized sales agents of Carbons, Inc.

New Forest Lamp Uses Suprex Carbons

The new Forest electronic projection arc lamp, described in the July 3rd issue of Better Theatres, which has been brought out by the Forest Electronic Company, Newark N. J., with an electronic arc as well as electronic arc control, is designed for Suprex carbon trim. The data, received as the issue was going to press, referred to the carbons employed as regular high-intensity, instead of using the term Suprex, and this was erroneously interpreted to mean that the new type of arc was not designed for Suprex. This feature of the Forest lamp will be discussed in greater detail in the projection columns of a later issue.

The "Lorraine" line, according to Mr. Lachman, embraces all types for 35mm motion picture projection arcs.

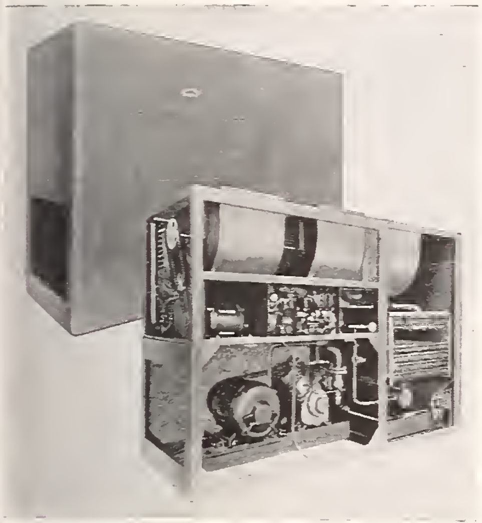
Small Flexible Lamp For Display Spotlighting

A FLEXIBLE, versatile littl spotlight designed for just such uses a illuminating special advertising displays and focusing attention on refreshment merchandise, has been developed by the Gold Manufacturing Company, Chicago. Calle the "Hi-Liter," it employs a 100- or 15 watt lamp with a spherical chrome reflect and 3-inch Fresnel lens.

Measuring only 6½x4½x5 inches, t "Hi-Liter" has an adjustable beam contr from sharp spot to full flood, with a ful circle tilt. It is finished in brown bak enamel, therefore can be mounted with public view.

Air-Conditioners Revised For Varied Improvements

GREATER structural strength, more convenient servicing, and a number of functional improvements have been achieved in the redesigning of "Refrigerated Kooler-aire" unit air-conditioners, according to an announcement of the changes by the United State Air-Conditioning Corporation, Minneapolis.



The new line of "package" equipment, which ranges in cooling capacity from 3 to 40 tons, has larger motors with full thermal overload protection, a larger evaporative condenser section for greater balance, cooling coils of increased capacity, and reduction of turns and elbows in the refrigerant line for greater efficiency.

With overall design of more streamlined effect, the cabinet is fabricated in a heavier gauge of steel, while more removable panels have been provided for servicing. All projecting latches have been eliminated, flush type cam locks being used instead. Cabinet insulation is now glass fibre in all models.

The manufacturer also has announced an addition to its line of cooling equipment in a room unit designed for offices and similar installations. This console equipment can be had with the cabinet in either blond or dark, and in cooling capacities of either three-fourths of a ton, or one ton.

Distributors Named For Stub Control Box

DISTRIBUTION plans for the Automaticket stub rod control box for regular theatre use have been completed, it is announced. The dealers for this new equipment, with more than one in most cities, are:

National Theatre Supply in Boston, New York, Philadelphia, Baltimore, Pittsburgh, Cleveland, Indianapolis, Detroit and Chicago.

Also Capitol Theatre Supply and Globe Ticket Company in Boston; Joe Hornstein, Inc., in New York and Miami; Blumberg Brothers, Philadelphia; J. F. Dusman Company, Baltimore; Elmer H. Brient & Sons, Washington, D.C.

Also Alexander Supply, Pittsburgh; American Theatre Equipment, Columbus, Ohio; Midwest Theatre Supply, Cincinnati; Falls City Theatre Equipment, Louisville, Ky.; Midwest Theatre Supply, Indianapolis; Ernie Forbes, Detroit; Abbott Theatre Equipment, Chicago; Monarch Supply, Memphis; American Supply, and the Theatre Equipment Company, Toledo.

For addresses of these dealers, refer to the dealer listings in the Theatre Supply Mart insert of this issue.

●

ANTICIPATE SAFETY FILM

The RCA Service Company has instructed all field representatives to advise projectionists of theatres employing RCA service on how to recognize 35mm product printed on acetate-base stock, and also to instruct them in the splicing of the safety film.

It is further announced that all test films used by field engineers will be on safety film, the change taking place as rapidly as the new test films can be turned out and distributed.

●

BRANCH SPACE INCREASED

The Hollywood offices and warehouse of the DeVry Corporation, Chicago, have been moved to larger quarters at 5121 Sunset Boulevard, for more efficient handling, it is announced, of sales and shipments of the entire line of DeVry 35mm

KEEP YOUR THEATRE WASHROOMS
SPIC AND SPAN
WITH
SANI-DRI"

The Electric Hand Drier

MODERN NO. 7 "SR-W" MODEL SANI-DRI (Semi-Recessed)

You incur no obligation to send for our theatre brochure No. 1082, which will be mailed to you upon request.

This modern automotive method of drying hands costs 15% or less than old drying methods, and it is electrically operated too.

Several models to choose from. Both wall and floor type. Each beautifully designed to blend with atmosphere of washroom and to conform with space permissible.
"Sani-Dri" washrooms eliminate the following problems:

SOILED LITTER
LAUNDRY EXPENSE
EMPTY CABINETS
CLOGGED PLUMBING
FIRE HAZARD

and insures you of the following advantages:

ATTRACTIVE WASHROOM
SANITARY CONDITION
CONTINUOUS DRYING
AUTOMATIC SERVICE
CLEAN EQUIPMENT

THE CHICAGO HARDWARE FOUNDRY CO.
848 Theatre Street - - North Chicago, Illinois
IRON, BRASS AND ALUMINUM CASTINGS FOR THE MOTION PICTURE INDUSTRY

NO. 5-SF PEDESTAL MODEL HAND DRIER

GENERAL INQUIRY COUPON

for types of product NOT ADVERTISED in this issue

Please use coupon and refer to item by its number in listing whenever possible; otherwise explain in space indicated for numbers.

ADVERTISING
101—Cutout devices
102—Display frames
103—Flashers
104—Lamps, flood
105—Lamps, projector
106—Lamps, reflector
107—Letters, changeable
108—Marquees
109—Signs, theatre name
110—Time switches
111—Transformers

AIR SUPPLY
201—Air cleaners, electrical
202—Air washers
203—Blowers & fans
204—Coils (heat transfer)
205—Compressors
206—Conditioning units
207—Control equipment
208—Cooling towers
209—Filters
210—Furnaces & boilers
211—Grilles, ornamental
212—Heaters, unit
213—Humidifiers
214—Insulation
215—Motors
216—Oil burners
217—Outlets, mixing type
218—Ozone generators
219—Radiators
220—Stokers
221—Temperature indicators
222—Well water pumps

ARCHIT'RE & DECORATION
301—Black-light murals
302—Decorating service
303—Fabric, cotton-rayon
304—Fabric, woven glass
305—Fabric, woven plastic
306—Fibre boards & tiles
307—Glass blocks & tiles
308—Leatherette for walls
309—Luminescent paints
310—Mirrors
311—Paint, lacquers, etc.
312—Plastic veneering
313—Porcelain enamel tiles
314—Roofing
315—Terrazzo
316—Wood veneer

DRIVE-IN THEATRES
401—Attraction signs
402—Box-office control systems
403—Engineering service
404—Ramp speaker systems
405—Refreshment services
406—Screen towers

EMERGENCY
501—Fire extinguishers
502—Lighting equipment

GENERAL MAINTENANCE
601—Blower, floor cleaning
602—Brooms & brushes
603—Carpet shampoo
604—Cleaning compounds
605—Deodorants
606—Disinfectants
607—Gum remover
608—Ladders, safety
609—Paint, aud. floor
610—Polishes
611—Sand urns
612—Soap, liquid
613—Vacuum cleaners

FLOOR COVERINGS
701—Asphalt tile
702—Carpeting
703—Carpet lining
704—Concrete paint
705—Linoleum
706—Mats, rubber

LIGHTING
801—Black-light equipment
802—Cove strips & reflectors
803—Dimmers
804—Downlighting equipment
805—Fluorescent lamps
806—Lumiline lamps
807—Luminaires
(See also Advertising, Stage)

LOUNGE FURNISHINGS
901—Chairs, sofas, tables
902—Cosmetic tables, chairs
903—Mirrors

OFFICE
1001—Addressing machines
1002—Accounting systems
1003—Communicating systems

PROJECTION & SOUND
1101—Acoustic materials
1102—Acoustic service
1103—Amplifiers
1104—Amplifier tubes
1105—Cabinets, accessory
1106—Cabinets, carbon
1107—Cabinets, film
1108—Changeovers
1109—Cue markers
1110—Effect projectors
1111—Exciter lamps
1112—Fire shutters
1113—Hearing aids
1114—Lamps, reflector arc
1115—Lamps, condenser
1116—Lenses, condenser
1117—Lenses, projection
1118—Microphones
1119—Mirror guards
1120—Motor-generators
1121—Non-sync. turntables
1122—Photoelectric cells
1123—Projectors, standard
1124—Projectors, 16-mm.
1125—Projector parts
1126—Projection, rear
1127—Public address system
1128—Rectifiers
1129—Reel end alarms
1130—Reels
1131—Reflectors (arc)
1132—Renovators, film
1133—Rewinders
1134—Rheostats
1135—Safety devices, projector
1136—Screens
1137—Speakers & horns
1138—Splicers
1139—Soundheads
1140—Stereopticons
1141—Tables, rewind
1142—Vent fans (arc lamp)
1143—Voltage regulators
1144—Waste cans, self-closing

SEATING
1201—Ash trays (chair back)
1202—Chairs
1203—Expansion bolts
1204—Fastening cement
1205—Foam rubber cushions
1206—Upholstering fabrics

SERVICE & TRAFFIC
1301—Directional signs
1302—Drinking fountains, ornamental
1303—Lobby rails & ropes
1304—Lockers, checking
1305—Uniforms
1306—Water coolers

STAGE
1401—Curtains & drapes
1402—Curtain controls & track
1403—Dimmers
1404—Lighting equipment
1405—Rigging & hardware
1406—Scenery
1407—Switchboards

TICKET SALES
1501—Box offices
1502—Changemakers
1503—Program time clock
1504—Signs, price
1505—Speaking tubes
1506—Tickets
1507—Ticket choppers
1508—Ticket holders
1509—Ticket registers

TOILET
1601—Fixtures
1602—Hand driers, electric
1603—Paper dispensers
1604—Paper towels
1605—Soap dispensers
(See also Maintenance)

48

GENERAL INQUIRY COUPON

Indicate classes of product by their numbers. Mail in your business envelope to Better Theatres, Rockefeller Center, New York.

Name .... **Theatre** ....

Address ....

and 16mm sound and projection equipment. The Hollywood branch remains in charge of Joe Norman.

•

HEAT TRANSFER COIL DATA

With the redesigning of its line of heating and cooling coils, McQuay, Inc., Minneapolis, has issued new catalogs and data bulletins on each type. The catalogs, printed in two colors, describe and illustrate the equipment, with diagrams and specifications on design and installation, while the data bulletins supply complete capacity information for ordering.

Both heating and cooling coils now have new plate type ripple fins and also provide stronger and more versatile coil castings. The coils are entirely fabricated of nonferrous materials to prevent rust and are adapted to heating by hot water or steam, and cooling by water or direct expansion.

•

FLOOR ENAMEL DISTRIBUTOR

Distribution of Vorlac, the floor enamel especially adapted to the painting of auditorium floors because of its unusual fast-drying characteristic, has been acquired by National Theatre Supply. Vorlac, recently introduced by the Vorac Company, Rutherford, N. J., retains its color through its thickness as it wears off, according to actual theatre tests.

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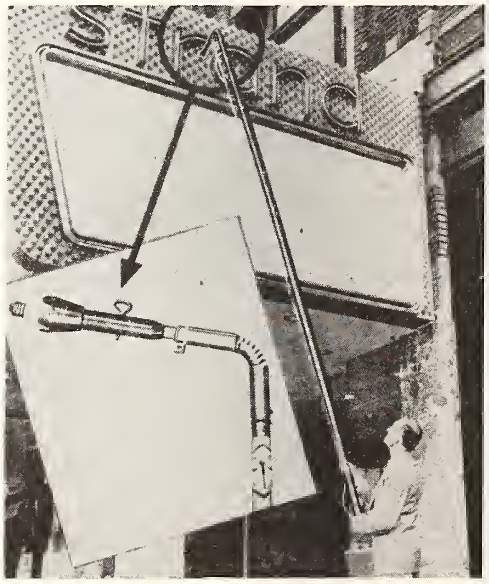
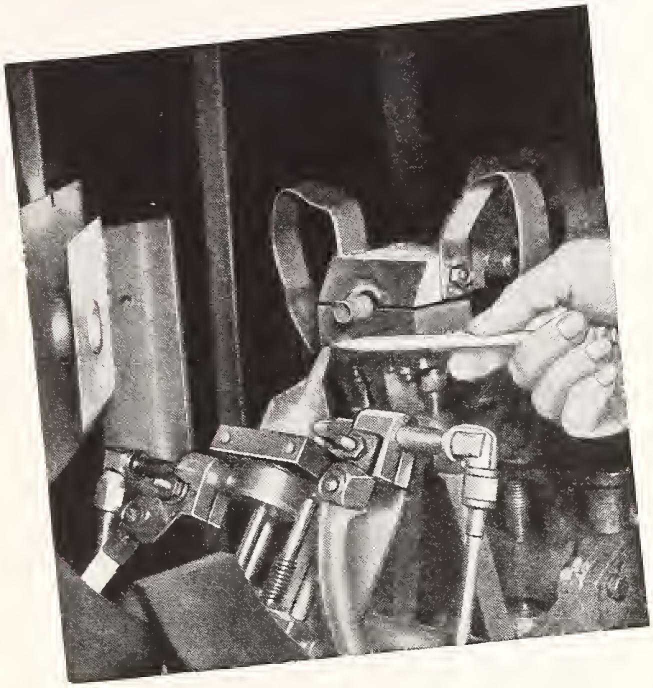
Edwin C. Pease, former assistant general sales manager of the carpet division of James Lees & Sons Company, Bridgeport, Pa., has been appointed director of promotion and research.

EASY DOES IT



Replacing burnt-out lamps in a theatre marquee with a long-handled lamp changer which can remove even broken bulbs as well as screw in new ones of various sizes. The changer, manufactured by the Chadsey Corporation, Hartford, Conn., has rubber changer heads, lightweight hardwood sectional handles, and an adapter which attaches the head to the handle in straight line or at an angle.

How the "Guinea Pig Arc" Builds Bigger Box Office!



● We put "National" projector carbons in the water-cooled jaws of this special mechanism . . . sock them with king-size jolts of electricity . . . try them at different angles . . . experiment with dozens of sizes and types — and come up with projector carbons that are tailor made for your theatre. The light from "National" carbons is therefore brighter. It is steadier. It is nearly perfect for bringing out the rich tones of color movies.

This experimental arc mechanism is only one detail in National Carbon Company's extensive laboratory effort to develop better projector carbons. You, the exhibitor, reap the benefits in better screen visibility, satisfied patrons, and bigger box office!

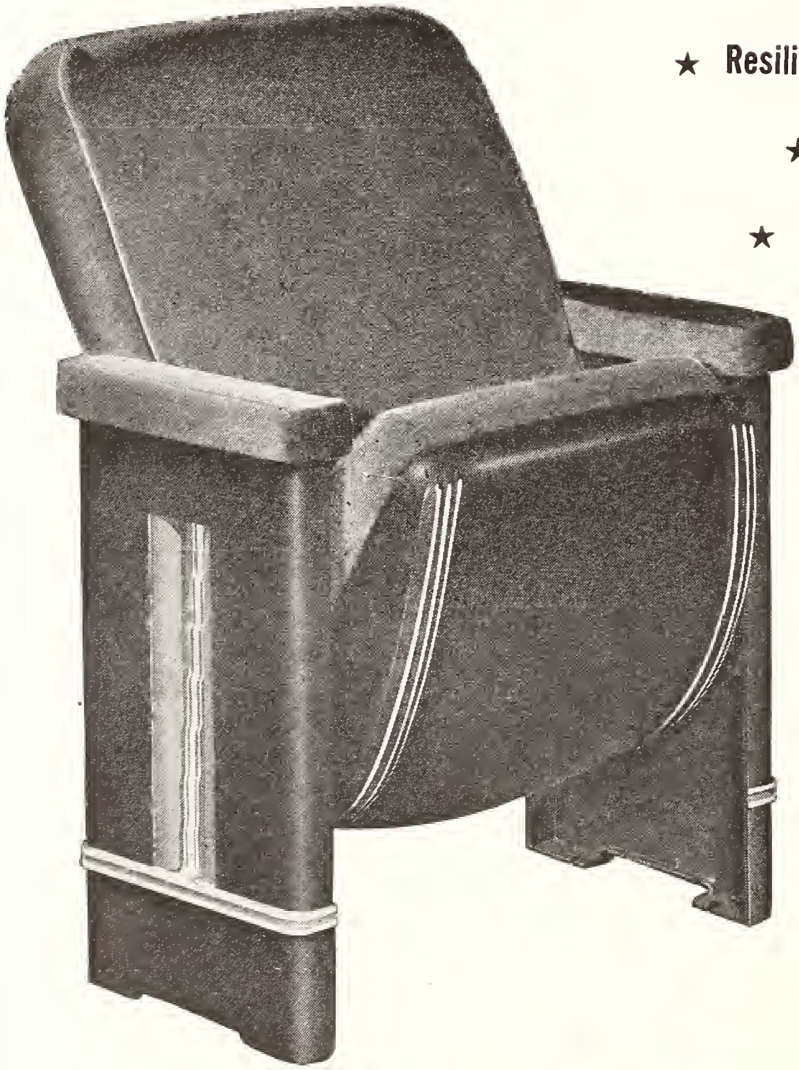
The term "National" is a registered trade-mark of
NATIONAL CARBON COMPANY, INC.
Unit of Union Carbide and Carbon Corporation
UCC
30 East 42nd Street, New York 17, N. Y.
Division Sales Offices: Atlanta, Chicago, Dallas, Kansas City, New York, Pittsburgh, San Francisco

WHEN YOU BUY PROJECTOR CARBONS, BUY "NATIONAL"!

For theatres of distinction...

American Spring-Back BODIFORM Theatre Chairs

...world's most comfortable theatre seating!



★ **Resilient spring-back cushions**

★ **Extra-high backs**

★ **Foam-rubber seat toppers**

★ **Foam-rubber armrest pads**

Top choice of the nation's top theatres, American Spring-Back BODIFORM Chairs provide the kind of ultra-luxurious comfort that makes patrons say to themselves, "I'm coming back here often."

American Spring-Back BODIFORMS are standouts for serviceability, too. They are ruggedly built to stay on the job year after year, with amazing maintenance economy.

Prompt delivery is yours. Write today for full details.

American Seating Company
GRAND RAPIDS 2, MICHIGAN
Branch Offices and Distributors in Principal Cities
WORLD'S LEADER IN PUBLIC SEATING
Manufacturer of Theatre, Auditorium, Transportation, School, Church, Stadium Seating, and Folding Chairs

YOU SAVE MONEY IN

Giving Today's Fine Seating A Fine Installation

By JOHN J. SEFING

The editor of Better Theatres' "Ways & Means" department here deplores the continuance, despite the advances in auditorium chair design, of practices recalling crudities of the past; and he lists those which the exhibitor should especially look out for.

AMONG THE SIGNS that we have been making good, solid progress in designing and equipping theatres, so that they are not only attractive, but safer, more convenient and more practical than they were likely to be some years back, is the way in which auditorium seating is being handled. In the first place, some of the newer theatres show that all the talk about unobstructed vision has been having real effect; furthermore, liberal back-to-back spacing is the rule today.

At the same time, I have had occasion to observe, even though I haven't had a chance to visit very many theatres constructed since the end of the war, that the old familiar mistakes can still be repeated in houses otherwise pretty well done. This, incidentally, is not true only of seating; it can be said of a variety of things, and in another article soon I intend to deal with them. What they all add up to seems to be this: Bad practices continue to be followed because people are inclined to copy what has already been done, on the theory that it is safer to do something the way it has been done before. This tendency is strengthened—and I think this may be the case at present—when conditions lead to the hiring of persons not experienced in theatre work. Such persons look around to see how the job has been handled before, and merely do likewise. . . . But this piece is confined to seating.

At one of the theatres built just last year they were having trouble with loose chairs, first just a few, then a bit later all of the chairs in certain rows could be moved at the slightest pressure in spite of refastening them to the floor. Quite probably, a few chairs had come loose and when some youngsters found this out, they just rocked the entire row of chairs loose.

It was found that many of the fastening bolts in the floor were too short so that only a few threads could have been turned into the nuts, thus making a rigid and permanent fastening impossible. When these nuts were sheared off, the rest of the fastening bolts either had their threads stripped, or had pulled out entirely from the floor by the strain of the loosened standards.

To make matters worse, several of these fastening bolts were installed right in line with the expansion joint in the floor. It would be a waste of time and money to try to fasten these chairs rigidly to the floor under such conditions, and the best remedy was to move all of the rows of chairs giving trouble back about 2 inches, drill new holes, and then install new fastening bolts. Luckily, the back-to-back spacing was 34½ inches, so that stealing 2 inches from a few rows was not ruinous. It was very fortunate for the owner that no standards were cracked, or seat hinges bent.

The theatre owner was warned to make sure that the new holes drilled in the floor would not be too large for the type of fastening bolts used. Nearly every chair, if just installed, will feel solidly in place when pushed by the hand, but if the fastening bolt is not held evenly and rigidly in the floor, or the concrete is of a weak makeup, even the slightest strain of the chair will eventually work it loose.

This is the reason that it is so important to have a reliable and *experienced theatre chair installation contractor* on the job, and that a very careful check be made when the floor is being poured that the concrete mixture is of the proper strength, with the floor of a thickness that will stand drilling without chipping away and give proper area for expansion bolts to dig into.

LET'S START WITH THE FLOOR

Here is a handy list of floor faults that are important in auditorium seating:

1. Improperly laid expansion joints, or omission of these joints, causing large and uneven fractures of the floor.
2. Original concrete poorly mixed or of wrong proportions, causing weak flooring and powdering of surface.
3. Concrete too thick or skimpy in spots,

International's New Theatre Chair

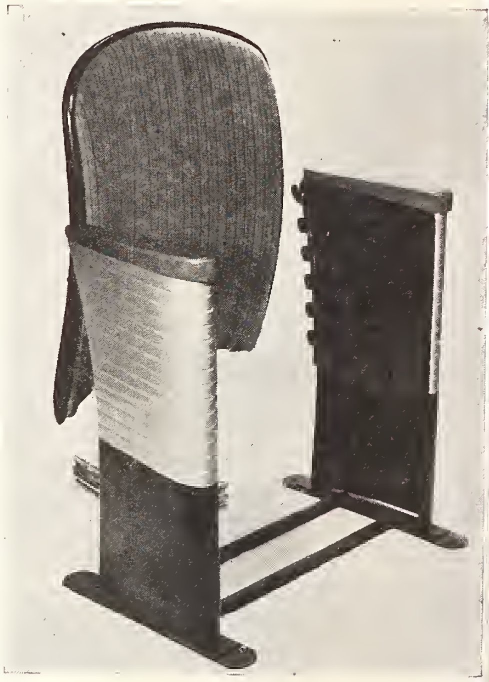
■ EXTENSIVE CHANGES in the design of the auditorium chair manufactured by the International Seat Corporation, Union City, Ind., for distribution through the RCA dealer organization, have produced substantially a new model. The new chair, designated Model 1000, has an entirely different seat cushion structure from previous styles, and also a wider and deeper cushion pan.

The seat spring consists of wide spring-steel bands extending from rear to front edge, mounted on still wider curved bands, and over this construction is laid fibre padding — or, if the purchaser prefers, this underlay may be molded sponge rubber to full depth, or an inch of foam rubber.

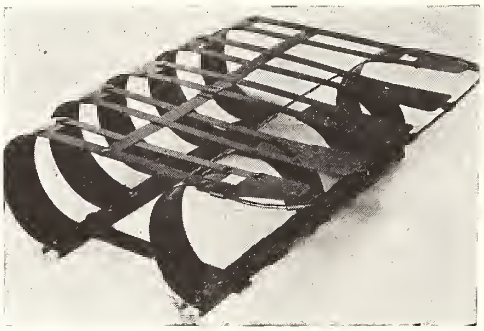
This model also has been designed for easy interchange of backs to equalize upholstery wear. The back is of heavy-gauge steel of supporting contour and with rolled edges and extended tail below the seat for protection of upholstery. The back panel is attached to the standards by a locking mechanism which does not require removal of bolts in taking it off for recovering or shifting to other standards. Back pitch is determined at the factory and is not readjusted when servicing the chair.

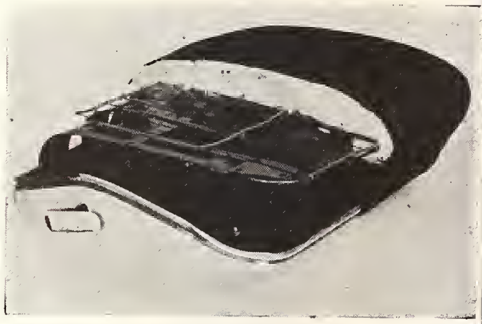
For recovering upholstery with new fabric without retacking, the new model retains the wire and groove method of the previous model.

All standards, as well as the remainder of construction, is of steel, with end standards of rounded - edge, streamlined modern design. The chair is of course available in a variety of fabric types, patterns and colors.



Back removed from standards, showing locking de vice. Below is shown construction of the new sea cushion, first the spring structure itself, and wit cutaway of padding.





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causing chipping of floor and eventual loosening of chairs.

4. Fill underneath the floor not tamped solid or smooth, leaving hollow spots for accumulation of water and chipping away of drilled holes.

5. Thin layer of concrete joined to a thicker layer without proper joints or bands, causing surface chipping and unsteady chai fastening.

6. Section of fresh or new concrete im properly joined to the old concrete alread set, causing uneven fractures and weak drill ing area.

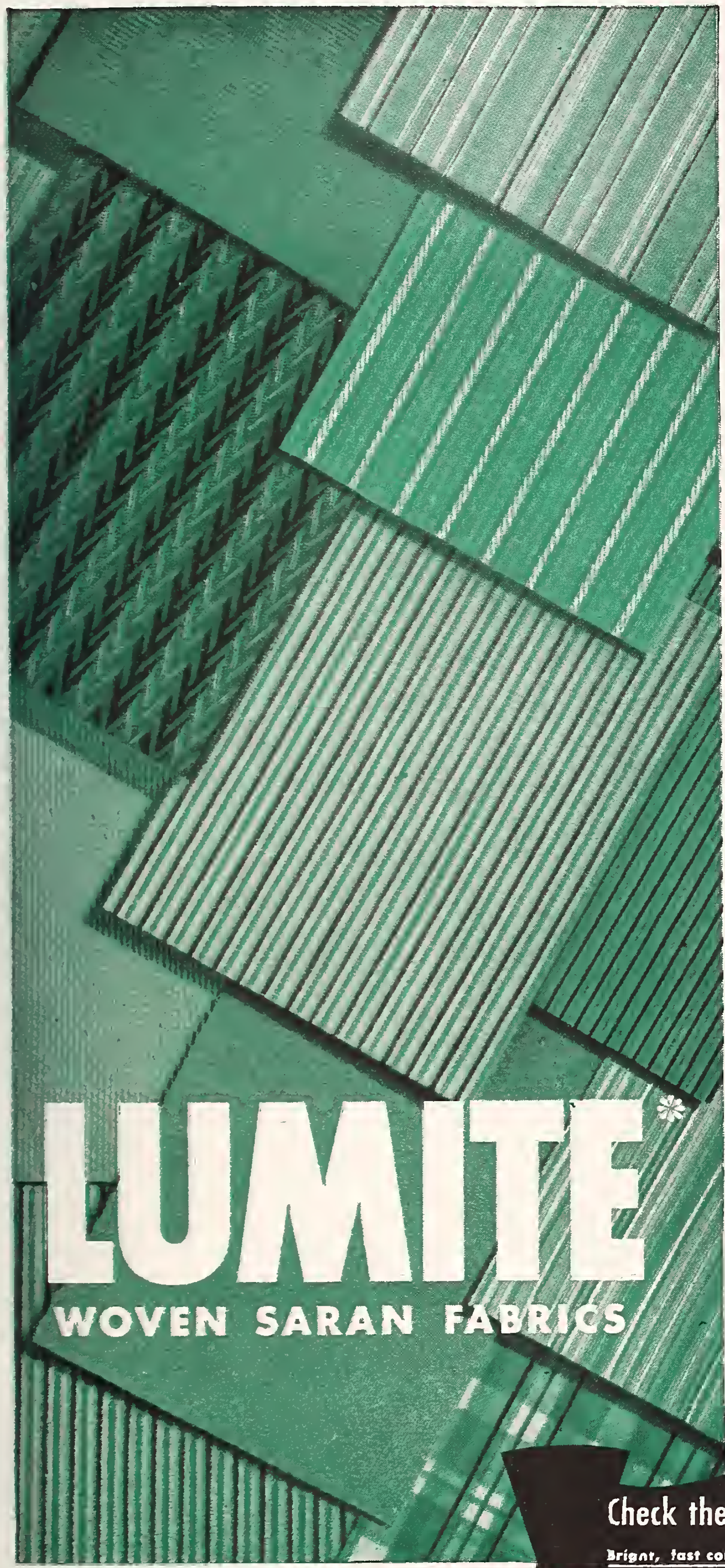
7. Original concrete mixed and poure in freezing weather, causing surface scalin weak fastening for bolts.

8. Using strong acids for washing dow the floor after the chair installation, causin the concrete to weaken, especially aroun the expansion bolts.

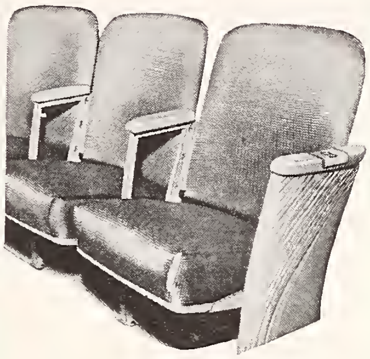
9. Fastening holes for chair standar directly in line with expansion joints.

(*Continued on page* 18)

Fabric woven of plastic filament, in effect a post-war development, is shown at left as used for the complete recovering of the seating in the Empress theatre, St. Louis. Both seats and backs are now covered in Lumite, seats in solid maroon, backs in maroon, grey and green stripes.



Save Money!



get the amazing upholstery fabric with Box Office Appeal!

● Moviegoers will love LUMITE . . . because it is luxurious to see and touch . . . comfortable and clean. Woven of saran, this amazing plastic fabric cannot bag or "cup" . . . cannot stain . . . never wears out!

You will love LUMITE, too, because it costs less to maintain . . . less to clean . . . than any fabric you have ever known. Nothing can stain it—because the color is in each filament itself—not grease, chewing gum, food, lipstick, or any liquid. In an endless variety of weaves and patterns, LUMITE fabric, with its low cost and long-wearing qualities, is a practical, money-saving investment. Be sure to specify it next time you re-upholster your theater.

Check these great LUMITE advantages!

Bright, fast colors in a wide variety of pattern and weave. Cannot run, or stain. The color is in the filament itself.

Lifetime wear. The tough, plastic filaments of saran give LUMITE amazing durability. Can't be scuffed or scarred.

Easy to clean. Soap and water or cleaning fluid remove any dirt, grease, chewing gum, etc. without injury to fabric.

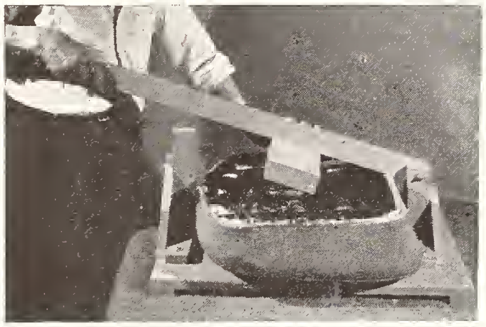
Woven to "breathe". Lumite is cool, never sweats or sticks, can't "cup", bulge or wrinkle, which insures seating comfort.

*®

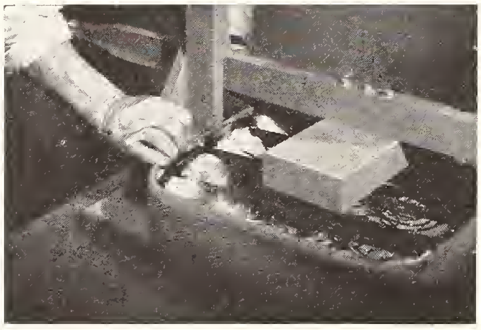
For samples and further information write Dept. 78

LUMITE DIVISION, Chicopee Manufacturing Corp.
47 WORTH STREET, NEW YORK 13, N. Y.

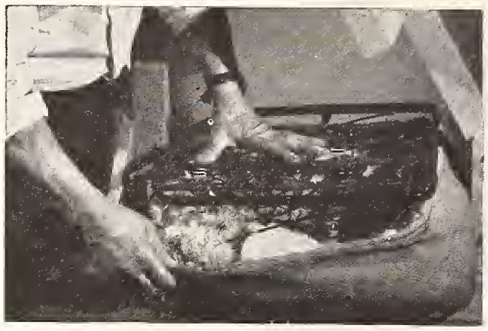
RECOVERING CUSHIONS OF HEYWOOD-WAKEFIELD CHAIRS



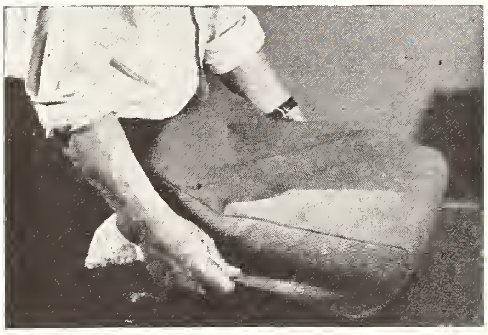
1. The easiest method requires a hand-operated press—a simply made one of wood like that shown above is suitable. It has a notched upright post to hold the handle down, keeping cushion under compression while fabric is being fitted.



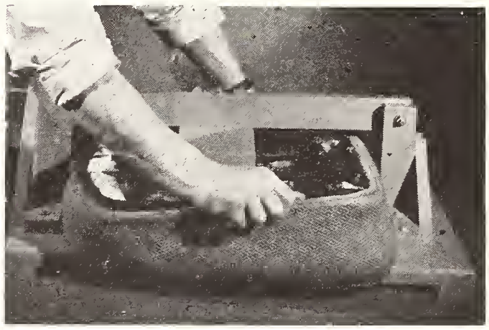
2. With cushion compressed, the operator unhooks steel wire loops (the wire is sewed into hem around cushion and fits snugly over the steel cushion frame; with wire sewed into hem, restringing of wire from damaged fabric is unnecessary).



3. When steel wire hooks are unlooped, wire loosens and fabric can be easily slipped over the angle-steel seat frame, then peeled off coil spring unit and padding materials. (No tacks or screws are involved in the operation.)



4. Slipping the new covering over the coil spring unit and padding materials, which remain as they were. These covers are cut and sewed to fit at the factory—and the company advises purchase of extra covers with new chairs.



5. Cushion is returned to press, under compression, with the new cover in place. Now the hemmed steel wire is slipped over the front end of the seat frame (front or straight side of cushion), then slips sides over frame.

6. Having rehooked the steel wire loops (opposit of Step 2), operator places cushion into the ribbe steel bottom pan. Front of cushion fits agains front steel lip and back slides into position. Th job is done.

(*Continued from page* 16)

10. Fastening bolts too short for proper tightening of nuts, causing the chair standards, under strain, to shear off the threads.

11. Threads of fastening bolts crossed or stripped by forcing nuts beyond fastening limits with an electric screw-driver, causing weak or no fastening of the chair standards.

12. Expansion shields of improper type, or shields forced into the holes beyond holdin strength, causing bolts to work loose with chunks of cracked concrete.

13. Fastening bolt holes spaced improperly, with result that chair standards are forced over the bolt threads, causing bent and stripped threads and loose nuts.

14. Either chair row radius laid out wrong, or sizes of chairs on the row radius figured incorrectly to fit a given distance between aisles, causing chairs to be squeezed in, which puts a side shearing strain on the floor bolts as expansion is produced under patrons' usage.

WHAT CAN BE DONE?

Where the chair standards are fastened to faulty expansion joints or plain floor fractures, and it is impossible to move the standards either forward or backward a little, (1) remove a larger portion of the old concrete that is broken, (2) tamp the ground fill underneath the floor solid with cinders or fine gravel, (3) pour a strong mixture of new concrete to fit the level of the floor. After this the expansion bolts should be put in place, making sure tha they will fit exactly the holes in the chai standards. There can be no hit-or-mis about placement of the expansion bolts, o you'll be back right where you started.

When only one or two chair standard are loose and the fastening holes or bol are not in bad shape, the standards ca

Push back, boys, and let a lady pass!

Illustrating the central feature of all models of auditorium chairs made by the Kroehler Manufacturing Company—the push-back mechanism by which slight pressure moves the seat back or forward to give extra clearance between rows of 4 inches when a patron is entering or leaving a row.

SHE STEPS INTO A "ROW" OF IDEAL "SLIDE-BACK" SEATING

■ A pictorial exhibit of the retracting feature of the Ideal Seating Company's "Slide-Back" type auditorium chair, headliner of this manufacturer's line of theatre seating. In this chair, the seat not only slides back, but self-raises, automatically, locking into position. On pressure for occupancy, the seat unlocks automatically. The back moves forward or back with the seat action.

---

be made to hold fast by pouring fast-setting patent cement, or molten lead, in and around the floor bolts. In some cases where the fastening holes have chipped out quite a bit, special toggle bolts with large iron washers can be inserted in the faulty holes, then set in place by pouring cement or molten lead around them.

If the holes or fastening bolts are in very bad shape, you can't avoid laying a new section of the floor and drilling new holes.

Bear in mind that old concrete, or concrete that has already set, should be roughened, then be thoroughly cleansed of dirt, dust and other foreign material, be well wet with water, and finally slushed with a mixture of one part cement and two parts clean, fine sand.

Also, concrete that has partly set in the mixing batch and has so hardened that it cannot be mixed readily, should not be poured if a lasting job is expected in holding the chair standards. If cinder concrete *must* be used as a base, it should be about 4 inches thick with a 1-inch cement finish.

Then at another theatre built even more recently, the end chair standards along a depressed side aisle, from about halfway to the front row, had become loose in only about three months after the opening. On checking it was found that in addition to wobbly standards, several backs were sheared off the brackets, and a couple of hinges had become defective. This particular theatre had expensive chairs—in fact, the entire furnishings were of the best. Obviously there had been no penny-pinching. But it was plain that some mistake had been made, either in the original layout of the floor, or in the installation of the chairs.

All aisles were recessed for the carpeting, and it could have happened that these de-

(*Continued on page* 39)

The Cleaning of Seating Fabrics

■ THE CLEANING of fabrics—general cleaning periodically, and spot-cleaning as occasion arises—is a tedious but not a very technical part of seating maintenance, yet it is one requiring certain precise knowledge lest more harm be done than good. One of the oldest manufacturers of auditorium chairs—the American Seating Company—has tested various methods of fabric care and has thus evolved a set of recommended practices which can be regarded as safe and effective.

LEATHER-LIKE COATED FABRICS: On these synthetic-base coatings only water and a non-alkaline soap should be used—not too much of either; and the fabric should be cleansed of all soapy residue with a damp rag. (Chewing gum should be carefully loosened with a dull knife; any solvent, such as carbon tetrachloride, employed to soften it, should be applied cautiously to the gum wad itself.) The Chicopee Manufacturing Company, makers of Lumite woven plastic fabric, point out that lukewarm water and a clean rag are sufficient for cleaning such material.

"SOFT" FABRICS: Instead of soap, which should be of non-alkaline composition, it is well to use a soapless lather like Goodall's Bubble Cleaner (another type is Carbona soapless lather). For general cleaning, "soft" fabrics should be vacuumed (otherwise beaten lightly and whisk-broomed), and such cleaning should precede spot-cleaning. For removal of principal kinds of soil, the American Seating Company recommends the following methods:

Chewing gum and tar—Moisten substance with carbon-tet and lift off carefully with a dull knife, then remove residue with rag soaked in carbon-tet; allow to dry and rub spot with dry cloth.

Lipstick, grease, oil—Pour carbon-tet directly on spot, press a clean blotter on stain, repeating this until spot is absorbed. When spot is dry, rub with clean, dry cloth.

Candy, ice cream—Soften substance with hot water, carefully scrape off adhering remainder with a dull knife, then sponge with carbon-tet until clean and rub with clean, dry cloth.

Urine—Sponge with non-alkaline soap or soapless lather; then pour solution of one part household ammonia to five parts water directly on spot; after a minute sponge off with clean water.

Blood — Try cold water; if ineffective, use household ammonia (undiluted) and rub with wet cloth.

The American Seating Company's "Bodiform" chair, with No. 117 end standard.

WINNING STUDENT PLANS FOR A

COMMUNITY THEATRE SEATING 500

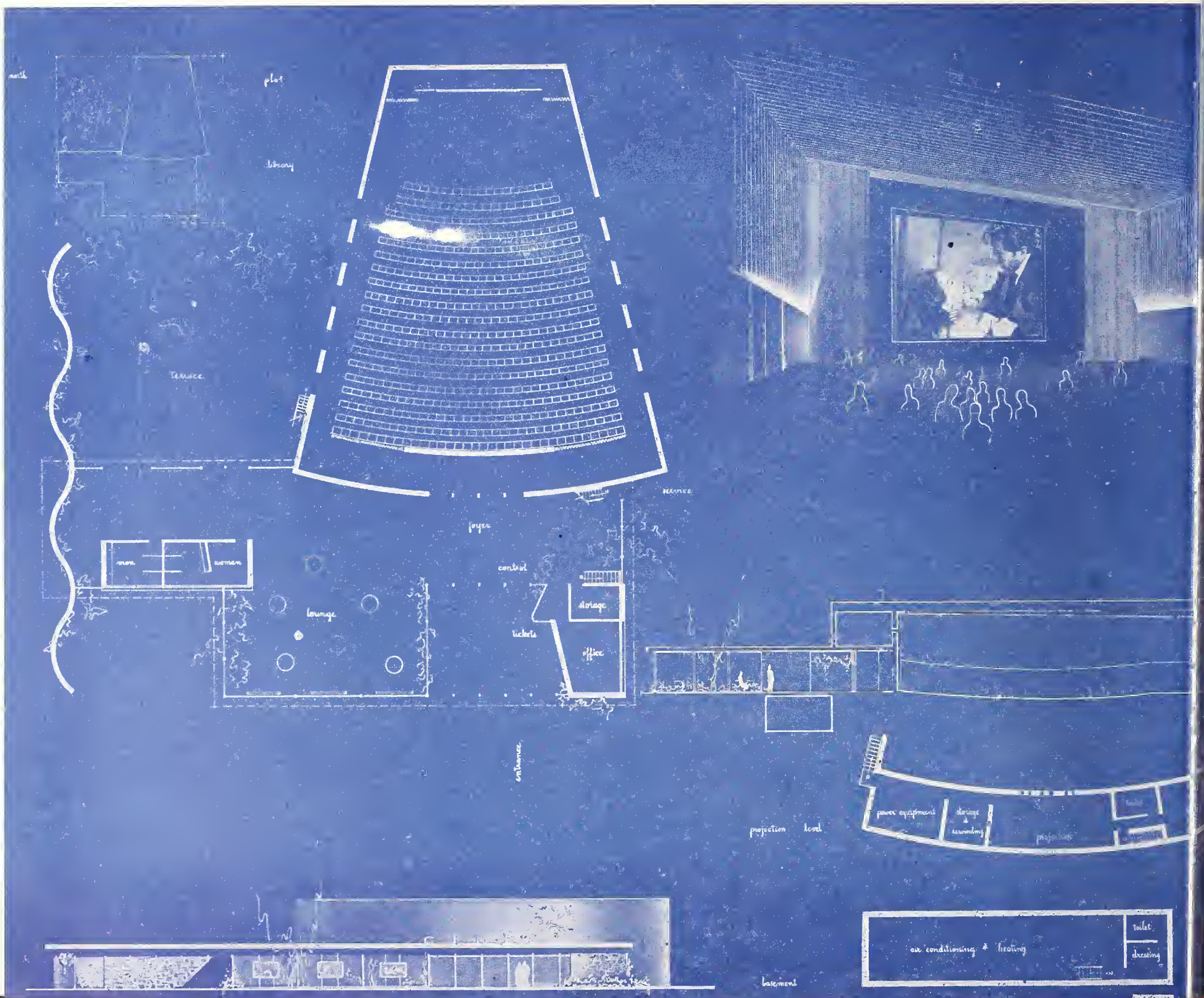
Presenting the prize winner and another interesting scheme submitted in a competition conducted by the Beaux-Arts Institute of Design calling for a theatre between church and library.

THE TWO most effective basic schemes for a motion picture theatre, submitted in the recently completed competition conducted by the Beaux-Arts Institute of Design, are reproduced on this and the opposite page. A total of 200 plans were entered by students of Architecture, all but one attending educational institutions with courses accredited by the Beaux-Arts Institute in New York, which is affiliated with the celebrated Beaux-Arts of Paris. The competition was for the Institute's 1948 annual Hirons Prize.

The problem presented was a motion picture theatre seating 500, but in its further specifications it was of special interest in the recognition given the growing significance of motion picture exhibition as *a function of the community,* whatever its actual ownership and commercial character. The program for the students, written by Ben Schlanger, New York theatre architect and consultant and long identified with this publication, prescribed a site between two institutions characteristic of American community life—a church on the one side, a public library on the other; and the theatre site was given dimensions of 150x150 feet, with parking space not to be considered, to allow for features both of plot development and of plan that would mark the theatre as also a center of community life. Other basic conditions were as follows:

The theatre building was to be devoted exclusively to the purposes of a motion pic-

The winning plan—awarded the Hirons Prize of 1948—is shown on the opposite page. It is by W. J. Tillman, Jr., of the University of Illinois. The scheme reproduced below, one of those given a rating of "First Mention Placed," is by R. L. Jones, University of Notre Dame.


north
plot
library
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men
women
lounge
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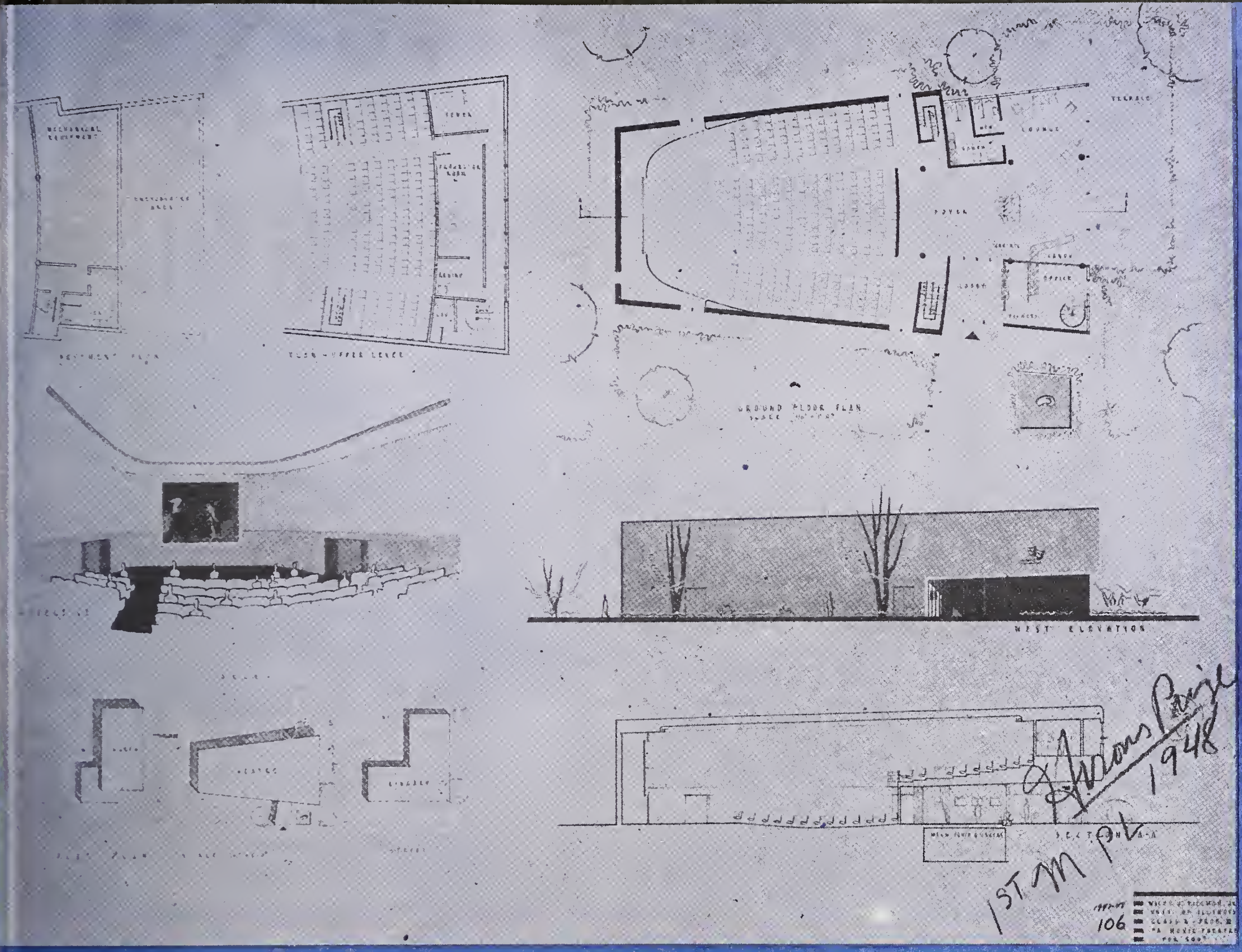
basement
air conditioning & heating
toilet
dressing



ture theatre, with extreme advertising effects avoided, although "a discreet but effective theatrical atmosphere" was to be regarded as desirable. An alleyway for emergency egress was provided at the rear of the hypothetical plot.

The seating capacity was to be 500 on one or two levels, with variation in chair widths from 20 to 24 inches. Row spacing, however, was to be 36 inches back-to-back. A picture width of 18 feet was specified as ample under present averages. The maximum viewing distance could be no more than 5¼ times the picture width, while the first row of seating was to be no closer to the screen than 1¼ times the picture width.

Projection space was to be divided into a projection room-proper, a rewind and a power supply room, with two means of egress from this space. The projection angle could be no greater than 12°.

The guide for emergency exits was specified as the Building Code of the National Board of Fire Underwriters, 1943 Edition.

With respect to acoustics, the program stated, "For best acoustical results, the air volume in the auditorium-proper should be as close as possible to 125 cubic feet per person. Parallelism between side walls and ceiling and floor is undesirable acoustically. This objection can be overcome by angularization of very large surfaces, or by applied angular surfaces on otherwise parallel surfaces. Angular breaks having a dimension of less than 2 feet are not effective in this consideration."

Although the program did not mention the "Continental" seating plan, this was extensively employed among the 200 schemes submitted, and it was allowed by the jury provided an exit was provided for at one end of each row (the ruling followed the regulation inserted into the National Board of Fire Underwriters code several years ago). The plan awarded the Hirons Prize, however, did not use the "Continental" arrangement in which seating extends continuously between two side aisles.

Auxiliary spaces provided for were lounge and toilet rooms, a manager's office, and accommodations for the staff and for maintenance supplies. A space of 800 square feet was specified for air-conditioning and heating equipment.

In recognition of the function of the theatre as a community service, the program required that "ticket selling should occur within the building."

LEADING SOLUTIONS

The plan which won the Hirons Prize for W. J. Tillman, Jr., of the University of Illinois, received the following comment in the report of the jury, written by Arthur Rigolo:

"In Tillman's design the control [ticket selling and collection arrangement, with manager's office located for supervision] was good. Toilet-lounge relationship excellent. Scale of lounge, foyer and concessions (refreshment facilities) about right. Balcony access good. Exterior good and professional presentation probably helped to explain the problem. Inclusion of balcony had no effect on the award. Some members of the jury did not consider use of balcony

(*Continued on page* 40)

Proposing a Larger Picture for a More Effective Show

By **BEN SCHLANGER**
Theatre Architect and Consultant

The author has been observing television emerging from the offing — with its physical limitations — and believes that the time has come to worry less about home performances and plan more for a better show in the theatre, suggesting greater dimensions for the picture — not merely blowing up the present image, but increasing the area of action and setting — and designing the auditorium to help achieve greater dramatic impact.

IT IS TIME for a new examination of picture size. Since the problem of motion picture image dimensions, in relation to the auditorium and to dramatic punch, was last considered in these pages, there have been a number of developments which suggest the possibility of a more productive approach, or which at any rate advise some thoughtful exploring for the future.

I have a notion, and I am going to be frank in stating it, that the motion picture industry has had to make little effort to search out improvements to heighten the dramatic values of the projected picture. By industry I include production as well as exhibition, not merely because they are branches of the same business, but more significantly because they must complement each other in the art itself. The last great collaboration brought about the complete revolution of the sound picture. Should they be content with that?

There was a trend toward a larger picture prior to the establishment of sound. When sound came along, greater dependence was placed on dialogue to carry the story, with the result that it became common to find a profuse use of the close-up (the middle and distance shots are very important to real cinematography, and in my opinion they will have to be used more if there is to be progress in the art). Obviously, a predominance of close-ups in any one production will permit a relatively small projected picture.

But the motion picture art must advance, and it seems likely that this is an opportune time for such tonic. Sound can no longer carry the ball. Home television may depend for a long time on the sound component, with the most effective visual material consisting in the more or less static close-up.

Three questions present themselves in speculating on what can be done to make a motion picture performance in a theatre still more effective. These are:

1. *Can the screen be made larger* (the average screen width is approximately 18 feet), taking into consideration the physical construction of existing theatres?
2. *Will the 35mm film width be sufficient for an enlarged picture?*
3. Can the average exhibitor afford to pay for the equipment and increased power made necessary by a larger picture?

Answering the second question first: Any change in film width is likely to prove infeasible economically. Fortunately, I think, we can do a good job with the 35mm film. It has been proved that a picture 14 feet wide can be satisfactorily projected from 16mm film. Quite probably a 25% increase in picture size for 35mm film is attainable so far as film structure and grain are concerned.

As to the first question, there are probably as many theatres in which the screen can be enlarged without costly changes as there are theatres where some construction cost may be involved. Most stage and proscenium construction is of the light non-supporting type which can be changed at relatively low cost. At any rate, the exhibitor would be put to far less expense to bring about this improvement than that he had to foot to adapt his theatre to sound.

The answer to the third question will vary with size of theatre. The largest theatres, with over 2500 seats, may not be able to increase their screen size to the same extent as smaller houses. Among the latter the problem of increased light output is not as serious as it may at first appear. I refer you to the findings of a committee of the Society of Motion Picture Engineers which showed that about 30% of the available, *paid-for* light (reflected from the screen to the audience) is wasted because of dirty screens and improper equipment and equipment operation. Then, it must be remembered that where a minimum viewing distance is not increased, the light intensity of the picture does not have to be as great per square foot of screen area as it has to be for a smaller picture.

It has also been found that colored pictures require less light than black-and-white (see discussions of the Logan measurements in BETTER THEATRES of June 5th and July 3rd). As to increased cost for increased screen light, it is interesting to compare the cost of screen light with the total cost of theatre operation. Certainly, it does not amount to a very big share when you consider that the whole substance of the show is light and sound.

IMPROVING WHAT WE HAVE

The motion picture industry is much concerned about television; questions addressed to me by exhibitors show that they are wondering about its effect on their operations. This is all very well, but so far it is mostly dead-end thinking, for there couldn't be a greater mystery than just what television is going to do, and how it is going to do it.

In the meantime, the motion picture industry has—*motion pictures*. I should think exhibitors would be particularly active in exploring the further possibilities of what they have. One thing that could be done along this line is to sponsor a survey of existing theatres for the purpose of ascertaining what percentage of them could present a relatively large picture. The analysis should include data as to the required alterations and cost of power.

Cinematography should also be examined, to see if the sound picture has lost any of the dramatic values of the silent picture, and if so, how they might be recaptured and blended, more maturely, with speech and music.

From two such explorations might well come some pretty definite ideas as to how greater emphasis on cinematography, plus a larger picture, might create a more stimu-

(*Continued on page 29*)

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A department devoted to the interests of the house manager, conducted by CHARLES H. RYAN, veteran showman and circuit executive

How We Look at Our Job

THESE COLUMNS this month are not going to weigh you down with a lot of facts about methods. Taking a tip from the weather in my vicinity, I am going to give you some easy midsummer reading. But I don't regard it as unimportant reading for all that. The subject really constitutes the ultimate substance of good theatre management.

"With public sentiment, nothing can fail; without it, nothing can succeed!"

Abe Lincoln said that (and practiced it). He was referring, of course, to the most valuable of all assets a business can have, *good-will.*

Good-will is the acquisition and the expression of confidence and respect. It is the "giving of something"—something beyond the mere value of what is sold. For no business can endure or be successful unless there be "giving." Important, however, is the fact that one must know *how* to give. *What* to give. *When* to give. *And whom to give it to.*

Much has been written and talked about the dispensing of *good-will* at the theatre; and much has been and is being done about it. The rank and file of each individual theatre are daily writing in the book of Good-Will.

We must not overlook the fact that the motion picture theatre business is a partnership. A partnership with the public. All partnerships, if they are to succeed and endure, must enjoy *good-will.* The manager and his staff must radiate a feeling of good-will towards those who patronize the theatre.

A smiling face is the advertisement of a happy heart. A man who smiles has faith in his job and looks toward the future with confidence.

There are more things to keep us smiling and be happy about than there are to make us grouchy about. Without much effort we can easily change every grouch into a smile.

THE MEASURE OF MERIT

Plain packages many times contain the best things. The contents of the package is what counts. The most beautiful woman may be the meanest. The worst crook may be handsome.

You can't tell how smart a man is by the size of his head; the hardness of a man's muscles does not prove he is a good workman. The thing that counts is *what we do.*

CHARLES H. RYAN

A human being is much like a watch. His works prove his worth. Put the works of a dollar watch in a fine gold case and it is still a dollar watch, worth no more than its works.

The real worth of a man is measured by something more than the visible results of his labor. Ambition, character, loyalty are hidden tools that help us do better work.

It is said that men are just grown-up children. Most of us do our best work under praise and encouragement. We are happiest when we know that the boss has faith in us. We are also happy when we have faith in the concern that employs us.

A good man may be held back by fear. Sometimes he is afraid to make a suggestion to improve the work he is doing. He doubts his fellow-men and associates.

Thousand of folks who imagined they were sick have been cured by bread pills. Fear made them sick. Faith in the pills cured them. It is good to have faith in God faith in our country, faith in our work and in our employer (if he merits it).

Faith is fuel in the fire-box. Doubt is sand in the bearing.

THE VALUE OF TIME

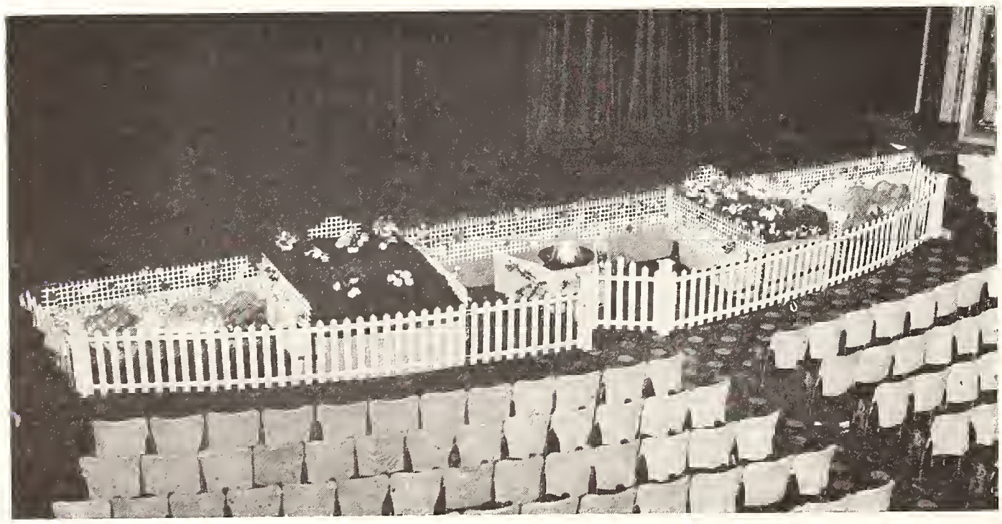
If you burn something you do not destroy it, but simply change its form. A cyclone may rip your house to pieces, but if you can find the pieces you can put it together again

About the only thing that can be com pletely destroyed is our time! The time w waste in useless effort or idle gossip is gon forever. It is utterly destroyed.

KINDNESS IN BUSINESS

A business ruled by the law of kindness is directed by right reason, understanding fairness and courtesy. These are winnin

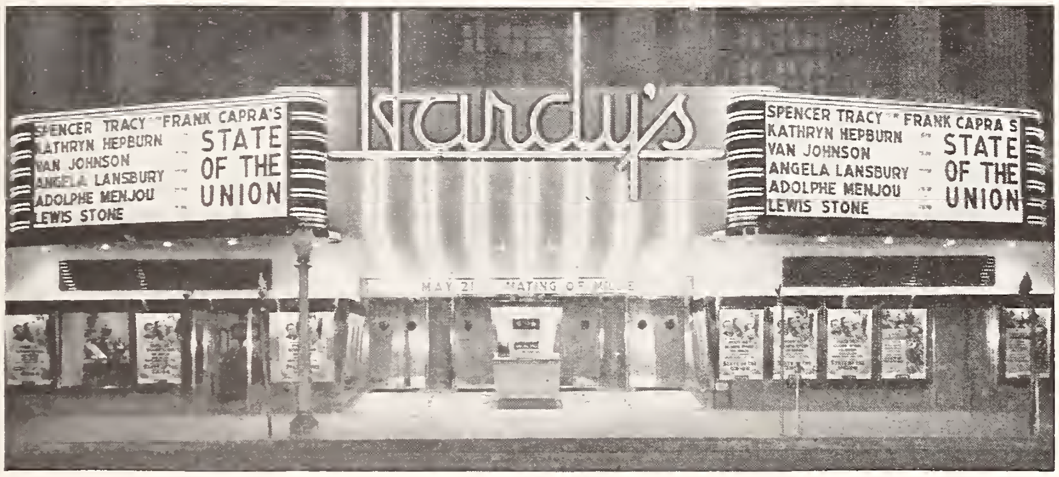
Unused Orchestra Pit Turned into a "Garden" for Summer



How Manager Bob Carney dressed up the pit of Loew's Poli in Waterbury, Conn.

Displays THAT COMMAND ATTENTION

...GET THE BUSINESS... ARE INVARIABLY



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Its powerful suction action removes dirt *quickly, completely.* Surfaces are protected and preserved . . . floors, linoleum, carpeting actually *last longer* when cleaned with this machine.

It has the dependable G-E motor and tested construction that insure years of efficient service. Each machine is backed by the company warranty. It's so simple to operate, one man can use it with *no previous training.*

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qualities in every vocation and they pay big dividends—particularly in business where friendly relations are so desirable and profitable.

In every business organization there is friction at times. It could not be otherwise, men being what they are. But every head of an organization dislikes friction because it reduces efficiency and disturbs morale.

Men give their best when they are happy at their work. This can happen, of course, only when the conduct of associated individuals toward each other is *fair.* Here is where kindness, confidence and courtesy play star parts in a business organization. They are the lubricants that make all machines built of human material work smoothly and efficiently.

Seven mistakes of life that many of us make are (1) cultivating the delusion that individual advancement is made by crushing others down; (2) the tendency to worry about things that cannot be changed or corrected; (3) insisting that a thing is impossible because we ourselves cannot accomplish it; (4) refusing to set aside trivial preferences, in order that important things may be accomplished; (5) neglecting development and refinement of the mind, and not developing the habit of reading and studying; (6) attempting to compel persons to believe and live as we do; (7) failure to establish the habit of saving money.

EXERCISE DEVELOPS

"Harpo" Marx cannot read a word of music, and upon one occasion, when he attempted to take a harp lesson, he spent most of the time demonstrating to his tutor how he was able to produce results by such unorthodox methods.

He who is inclined to blame for his shortcomings the fact that he never went to college, never took lessons, and never received this or that training, should find ground for serious thought in the success achieved by this uneducated man. Marx was an acrobat, Irving Berlin a waiter.

Educations, training, steady jobs, sufficent income—these men never had such advantages. But they did have one advantage, and one which everyone can put to good use—they took advantage of what advantages they had.

Said a modern wise man, "Don't worry about what you haven't got; do the best you can with what you have!"

Business moves in cycles, as does everything else in this world. But although the mass of people cannot escape the law of cycles, the individual can. Jobs may not be plentiful in certain times, but some men will not be subject to the general law. Such men use conditions as a spur to increased effort and thus stand out as giants in a world of ordinary folk.

These are men of resource, men who

For Everything in . . .
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DISCRIMINATING EXHIBITORS COME TO HEADQUARTERS!

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PERMANENT FLUORESCENT PAINTS AND LACQUERS
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H. V. (ROTUS) HARVEY—Partner of Westland Theatres (18 Theatres), San Francisco, Calif.; also President of PCCITO—says:

"Years of experience have proven that sound service is a must. RCA Service has proven most satisfactory."

To get the benefits of RCA Service—write: RCA SERVICE COMPANY INC., Radio Corporation of America, Camden, New Jersey.

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CURTAIN CONTROLS AND TRACKS
Silent • Smooth • Automatic
FREE CATALOG
VALLEN, INC. AKRON, OHIO

SWAP YOUR IDEAS

Some have said, "Why should I tell about the stunts I pull or the gag I work to aid my business? What should I care about how the other fellow is doing as long as I am putting my proposition over?"

All wrong and selfish. Also that same shop is like the guy who draws all his dough out of the bank, puts no more in, and then registers shocked surprise when his checks bounce back.

This old world is pretty nearly a 50-50 proposition. What is that old saw about casting your bread upon the waters? Makes a fellow think, doesn't it? Here's the crux of the whole matter:

You have a dollar. I have a buck. We swap. Now you have my buck. I have your dollar. We are no better off.

You have an idea. I have an idea. We swap. Now you have two ideas and I have two ideas. Both are richer.

What you gave you have.
What I got you did not lose!

think and who adapt intelligence to their daily task. They recognize that nought is perfect and there is room for improvement.

They check their entire organization to find where such knowledge may be most profitably applied. They inspire others with their zeal, their enthusiasm, their loyalty. They are natural leaders whose greatest joy lies in fighting the hard fight. They are indeed men to whom opportunity knocks.

If you don't think co-operation is necessary, watch what happens to a wagon when one wheel comes off! To say that modern business would quickly go to the dogs without it, is putting it mildly. There is no such thing as a "one-man organization." Success comes only when every individual, both in the office and in the field, gives constantly and unstintedly all that he has of creative thought and effort. A long pull and a strong pull, all together, is what makes an organization successful and, incidentally, all the workers therein.

•

After the Opening

IN THE SHUFFLE of double features and give-aways, many of the old community selling slants have been lost. After the inauguration of a new or remodeled theatre, you find that institutional copy is dropped. When you cannot find institutional values to exploit, you admit failure or lack of ability.

Producers today have their press staffs point out to you carefully considered selling angles in their various mediums of advertising. But only you and your staff can bring forth the selling angles of *your theatre.*

Plug your theatre regularly so that every potential patron will be conscious of those things which help make a good show more enjoyable in an atmosphere of refinement and comfort.

When you have an exceptional picture, take advantage of its interest by calling at-

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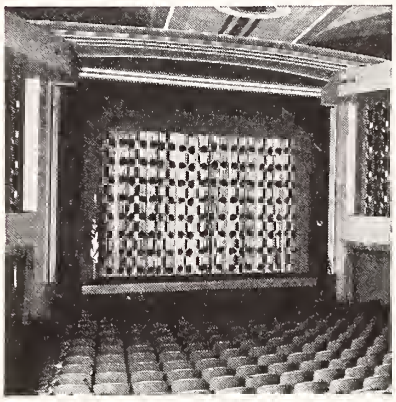

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LIGHTING CONTROL EQUIPMENT

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The SUPERIOR ELECTRIC Co.
2088 DEMERS AVE.
BRISTOL, CONN.

Inspection Reminder-Guide

Lighting Equipment

1—ELECTRICAL PANELBOARD
Check main feed wires for accumulation of dirt and deteriorated insulation. (Transformer equipment should be periodically checked by power company; it is not likely to give trouble, but can be a serious fire or personal hazard, if neglected. The power company should also keep tabs on the main service control switch, particularly if it is their property. If the manager wishes to assure himself that such care has been given it, he should check tightness of lugs, condition of solder and firmness of switch in fuse box on the base.) Check fuses for correct capacity and make sure that extra set of correct capacity is on hand. Check all switches for cleanliness and easy operation; if they are stiff buy a little vaseline. Nuts on all fastening bolts should be tightened and checked for stripping and burring of threads. Inspect terminal connections for proper contact and breaks.

2—EMERGENCY PANELBOARD
Because it is not often used this board is apt to be neglected, whereas it should be checked perhaps more often than the regular panelboard so as to be certain of availability in an emergency. It should be kept spotlessly clean. Inspection is similar to that of the regular panelboard.

3—EXIT LIGHTS
Inspect lamps for correct wattage. Inspect inside of box for need to repaint and for corrosion. Be sure slots for glass are not bent and that glass is not forced into position. All wiring connections should be checked for looseness and condition of insulation.

4—DIRECTIONAL SIGNS
Require same checking as exit lights.

5—BATTERY TYPE EMERGENCY LIGHTING
Wet cell storage batteries need regular routine inspection at least once a month for water and corrosion. Check wiring connections and lugs for tightness. Test voltage with accurate voltmeter. (Properly charged battery should have specific gravity from 1.270 to 1.290 in cold climates, from 1.200 to 1.225 in warm region.) Battery should be kept clean, being washed with bicarbonate of soda solution (1 pound to a gallon of water, whenever corrosion requires).

6—EMERGENCY LIGHTING NATURAL GAS ENGINE
Some theatres in a few areas have such equipment. It should be tested periodically for operation. If this indicates any possible defect, an engineer familiar with such equipment should be called in. And before his inspection begins it should be made certain that the original settings are noted so same settings can be restored if no faulty condition is found that can be immediately remedied.

7—LIGHTING FIXTURES
These are normally inspected frequently in the daily and weekly routine work of porter. Such inspection usually covers the need for replacement of lamps, and for cleanliness of the fixture. At intervals, however, checking of the more thorough type indicated in these Inspection and Inventory charts should include inspection of sockets for tightness and firm contact, and for adjustment of fixtures to wall or ceiling, for corrosion of metal parts and chipping and cracking of any glass components. Fixtures of completely enclosed type especially should be checked carefully for condition of wiring insulation at connections. (Heat generated inside an enclosed fixture may tend to make the insulation brittle in time.)

8—FLUORESCENT LIGHTING
Inspection in general is similar to that for lighting fixtures except for checking of performance of the starting device. Also note any tendency of lamp to be noisy, a hum can be caused by the transformer resting firmly on metal. A piece of fireproof material, such as asbestos, placed beneath it should eliminate the noise.

9—MARQUEE LIGHTING
Check all switch and fuse panels, junction boxes, transformers, flashers and general wiring for dirt or moisture. Inspect terminal lugs, fuse box, and knife switch jaws for oxidation. Presence of any moisture around the electrical components indicates immediate inspection for source of the water in the marquee structure. Check flasher for balance and amount of load. If flasher is motor driven, check contacts, sector wheels or cams for cleanliness and certain operation. (Cleaning should be done with Vaseline, never sandpaper.) The gear housing should be checked for gear teeth wear and sufficient lubrication. Inspect contacts to brushes for deterioration. Make certain that motor and drive are clean and do not have badly worn parts, also that it has not moved out of alignment. Check main cutout switch in fuse box for contact. Inspect wiring circuits from flasher and transformer to signs for firm connections and condition of insulation.

NEXT SUBJECT: CURTAINS, FABRICS AND SCREENS

tention to the appealing merits of your *theatre*. You have to live with it every day. You have both good and bad pictures at every change. Patrons must be re-educated about the part a theatre plays in the life of its community. Build preference for *your theatre*.

Do you believe some of the advertisements and press stuff you read? Then why credit the patrons with less sense? Good press work is no more than interesting conversation. Use no array of adjectives, but make it snappy, much as you would tell your friends about the show. Be unaffected and natural and you'll be more convincing.

In the business of selling entertainment, the merchant of pleasure must give satisfaction from every angle to draw return business—and it is only the steady patronage that counts!

Make it clear in your advertising that your house is worthwhile. Adhere to a high standard and make your theatre a community institution.

•

Here Y'are, Folks, The Supershowman!

NOT EVERY theatre man is a supershowman, but every theatre manager *can* be one. What's a supershowman? Well, here's the way, I define it:

The supershowman keeps his house in order; he knows thoroughly his duties, the possibilities and the general operations of every department, from box-office to projection room; he knows the essentials of good advertising; he directs his employes with a friendly and flexible discipline.

A supershowman is always on the job. He knows most of his patrons by sight, many by name. He subscribes to the policy that the customer is always right.

A supershowman knows entertainment values. He knows how to sell good products. He can plan effective advertising and publicity.

A supershowman works like the devil six days a week . . . planning campaigns, keeping his theatre in good condition.

Excuse It, Please!

I have been getting some letters referring to my little dictionary of theatre language in the June 5th issue, asking me if I did not really mean "Day and Date" (instead of "Day and Night") for the term applying to the playing of the same picture at the same time at two or more theatres. I certainly did mean "Day and Date." My secretary must have been thinking of how I make her work. Sorry for the slip-up.—C.H.R.

A Larger Picture For a Better Show

(Continued from page 22)

lating motion picture presentation—a performance which no other medium could quite match.

Should this ever come to pass, motion picture theatre design could contribute much to the advancement, shaping and finishing and lighting an auditorium precisely for its full realization. Here, then, would be a source of dramatic entertainment not to be associated with anything available in the home.

INCREASE PROPORTIONAL

It is to be understood that all screens would not have to be enlarged to the same extent in all theatres. However, there has been too much variation in picture size for a given viewing distance. In 1938 a survey of 500 theatres showed this variation to range from a width of from one-third to one-eighth of the maximum viewing distance in the auditorium. The average picture width was close to one-fifth of this distance. It is quite probable that better theatre design and projection practices since then has cut down this wide variation, but it is also fairly certain that it is still too great. Thus there probably is ample latitude to make a change toward a larger screen size a not too difficult move.

It is easy to find, say, three theatres all of which have a distance of approximately 90 feet from the screen to the last row of seats, yet in which the picture width varies between 16 and 20 feet. While a 16-foot picture would require an increase of 6 feet, a 20-foot picture would require only a 2 foot increase.

The width of the auditorium at the screen position is also a determining factor in achieving dramatic scale for the image. Where the auditorium at this point is much wider than the picture the scale of the picture is psychologically diminished, but if the picture more nearly approaches the width of the forward auditorium, the performance becomes dominant and has more dramatic scale.

The larger picture does not by any means imply that close-up shots will be blown up greater than in present practices (although an occasional extra large close-up might sometimes prove effective). The larger picture would allow effective inclusion of more of the environment of the focal action, providing the devices of emphasis without compelling repeated use (in some pictures it is almost constant) of "studio portraits"—characters quite removed from context. In this we keep closer to what we are visually habituated in real life. And I think it might well prove a "luxury" denied television's public—particularly in the home.

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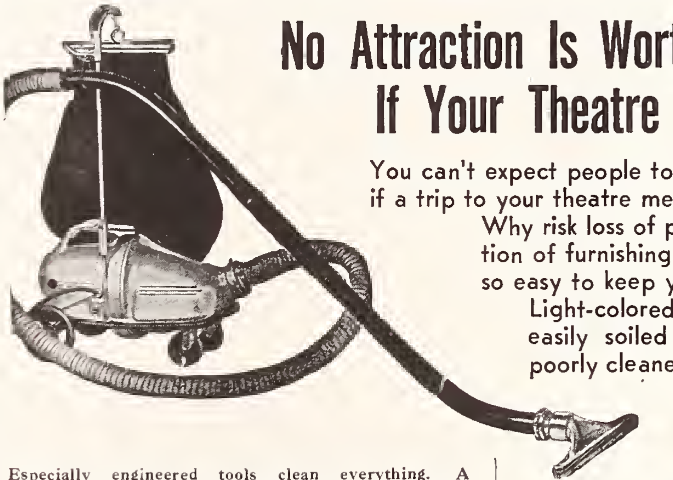

No Attraction Is Worth The Price
If Your Theatre Is Dirty

You can't expect people to enjoy your presentation if a trip to your theatre means soiled clothing. Why risk loss of patronage and deterioration of furnishings when a Super makes it so easy to keep your theatre really clean. Light-colored clothes and shoes are easily soiled and even ruined in a poorly cleaned house. Air Conditioning blows dirt about and pollutes the air, spreading infections. Don't take these risks to your patronage when you can economically avoid it with a Super. Ask your supply dealer about the 5-day trial.

Especially engineered tools clean everything. A spotlight attached to the handle provides illumination for dark places, saves house lights. The Super Blower attachment boosts boxes and other debris to the front of the house for easy disposal. The Hi-up Tube enables the operator to clean walls and frescoes 20 feet over his normal reach. The Super Screen Brush cleans the screen.

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SPORTSERVICE, Inc. JACOBS BROS. HURST BLDG. BUFFALO, N. Y.

A LINE O' LAW OR TWO

Actual suits involving points of law bearing on theatre operation, concisely described and analyzed in laymen's terms for the purpose of helping theatre management to avoid conditions which might lead to it to be sued, and of providing cases on which its own suits or legal defense might be based. All decisions given are of higher courts and of recent date.

By LEO T. PARKER, Member Ohio Bar

Liability for Theft of Car from Parking Lot

HIGHER COURTS consistently hold that a theatre or similar enterprise which operates a parking lot for theatre patrons is bound to exercise *at least* an "ordinary" degree of care to safeguard parked automobiles. However, according to a recent higher court, an automobile owner assumes *all* responsibility when he parks his car *knowing* that no attendant or employe is on duty in the park to guard his car.

LEO T. PARKER

For example, in Geay v. Miller (31 N. W. [2d] 328), it was shown that an automobile was stolen from a parking lot. It was recovered in a damaged condition. The automobile owner sued the company to recover his damages on the theory that the theft was the result of his breach of duty.

The trial testimony showed that the automobile owner drove onto the lot *and parked his car with the keys in the ignition lock. He saw no employe in attendance at the time.* When he returned for the car it was gone. The higher court refused to hold the automobile owner entitled to damages.

Duty of Usher to Guide Patron Safely to Seat

TO AVOID liability for injuries to a patron sustained in a darkened or dangerous part of a theatre, ushers must *accompany* patrons to their seats. In Drumweight v. North Carolina Theatres, Inc. (45 S. E. [2d] 379), a theatre patron was informed by an usher that no seats were available on the first floor and was directed by the usher to go to the balcony for seats. The patron was unfamiliar with the balcony. The picture was being exhibited, and the balcony was in semi-darkness. There were no floor lights or seat lights in the aisle, or on the steps.

The patron held to the ends of the seats as she proceeded down the aisle, but she slipped and fell, and was injured on a narrow step. She sued for damages. The lower court held the North Carolina Theatres, Inc., not liable, but the higher court reversed the verdict.

This court held that in cases of this kind the usher should not *merely direct* a patron to go to a seat, but should *guide* him, otherwise the theatre owner is legally negligent, and liable if the patron is injured.

A Special Type of Real Estate Contract

IF A THEATRE owner breaches a *real estate* partnership contract, does the other contracting party have a legal right also to breach his contract, or may he only recover damages?

In Johnson v. Meiers (164 Pac. [2d] 1012), it was shown that a theatre operator and a man named Meiers entered into a contract to construct a theatre building. The building was so constructed that a common entrance served the upper and lower floors. A clause in the contract stated that both could use the entrance. Later one of the parties to this agreement breached the contract.

In holding this party liable in damages *to the other,* the higher court said that a party who breaches a *real estate contract of this nature* is liable for full damages sustained by the other party.

Also, this court explained that in *all other kinds* of contracts, *the law is different,* and that where one party breaches the contract, the other party has the privilege of breaching this contract, or suing for damages.

When a Manager Fights A Patron On His Own

A THEATRE operator is liable for damages inflicted by an employe who assaults a patron *while attempting to promote the theatre owner's business,* but otherwise he may not be liable at all, as in Hodson v. Great Company (66 Fed. Supp. 514).

The testimony proved that a manager and a patron got into an argument over the price paid by the patron. The manager refunded the money to the patron who then called the manager vile names. The manager struck him on the left side of the head ith such force as to cut an artery over is left eye.

In subsequent litigation the higher court efused to hold the patron entitled to reover damages, and held that *when the anager refunded the money his duties as n employe ceased.* This court said:

"In view of the facts, the court finds that the unfortunate assault upon the plaintiff was made by the manager, not in his capacity as manager, but that it was an ndependent assault made to avenge the opprobious epithets applied to him by the plaintiff (patron). Beyond any reasonable controversy the purpose of the assault was to avenge abusive language applied to the manager personally and had no connection with his employer's business."

Acts of Employes Outside Line of Duty

MODERN HIGHER courts consistently hold that a theatre corporation never is liable for damaging acts done by an employe outside the scope of his employment. For example, in Hitt v. East Texas Theatres, Inc. (203 S. W. [2d] 963), the testimony showed facts, as follows:

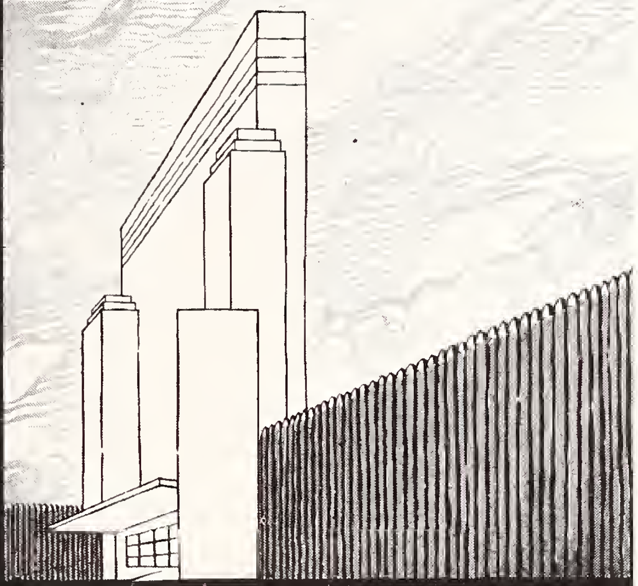
East Texas Theatres was operating a theatre in a building owned by a Mr. Fair. The lease under which it was operating was for five years. Joe Hackney was manager of the theatre. One night the theatre was destroyed by fire.

At the time of the fire the theatre was making a profit, albeit a small one. Later Hackney confessed that he had willfully set fire to the theatre. The owner of the theatre building sued East Texas Theatres for several thousand dollars damage, but the higher court refused to hold the circuit liable, saying:

"Certainly the fire was not for the benefit of appellee (theatre company), because from the undisputed facts in the record, they have sustained a substantial loss. . . . Therefore, Hackney's acts can in no sense be attributed to or binding upon appellee (theatre company) because the acts in burning the theatre were entirely without the scope of authority."

Also, see Archuleta v. Floersheim Company (25 N. M. 632, 187 P, 272, 274, 40 A. L. R. 199). Here a fire was deliberately started by a person who held office in the corporate organization. The higher court refused to hold the firm liable and said:

"Such an act was not 'fairly and naturally incident to the business' of the company. It was not done 'with a view to further the interest'. If Mr. Floersheim abandoned his duty as the protector of the company's property and willfully became its destroyer, he necessarily abandoned his employment, and the company is no more liable for his action than for that of any other malicious trespasser."



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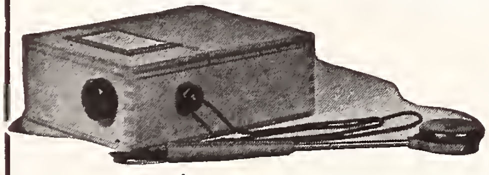

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JACK A. DICHARRY — Owner, Lincoln Theatre, New Orleans, La. —writes:

"I've used RCA equipment and RCA Service for 18 years and would never be without it. I've never had a dark house or made a refund."

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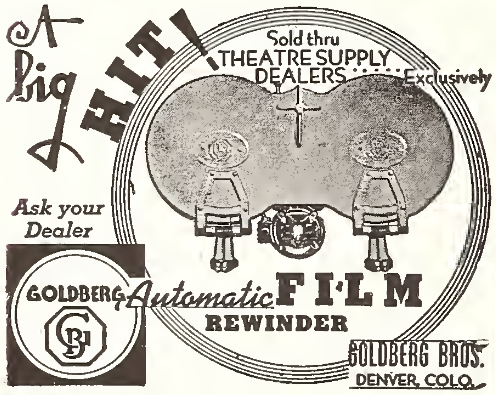
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Caution Employes in Use of Carbon-Tet

ACCORDING TO a recent higher court, carbon tetrachloride fumes are so dangerous to human life *that* 1-7/10 *inches in a room containing* 1000 *cubic feet is the maximum amount to which a human being can safely be exposed.* In Maine 41 Atl. [2d] 850), the testimony showed that a theatre employe died as a result of inhaling carbon tetrachloride fumes while cleaning a rug. The label of the cleaner said, "A Highly Efficient Dry Cleaner," followed by, "For every dry cleaning purpose. Will not injure the finest fabrics." On the can there twice appears the word "Caution," and on four sides of the can the trade-mark appeared, which consisted partly in the word "Safety."

Further testimony proved that the employe worked at the job "a good part of one morning." At noon he had a headache from inhaling the fumes, and later he died because, it was testified, the fumes entered the blood stream and destroyed the liver and kidneys.

The higher court held the deceased person's dependents entitled to recover $10,000 damages. This court stated law, important for readers to know, as follows:

"One duty imposed by law is to use due diligence to avoid causing harm which an individual has no legal right to inflict upon another. This duty is breached by any legally harmful act or omission which might have been foreseen and avoided."

For comparison, see McClaren v. Robins & Company (349 Mo. 653, 162 S. W. [2d] 856, 859). In this case a person suffered injuries from the use of carbon tetrachloride which he had purchased. The label stated: "Volatile Solvent, use with adequate ventilation. Avoid prolonged breathing of vapor."

The higher court refused to hold the seller liable in damages for injuries suffered by the person who used it; first, because the fluid was labeled as carbon tetrachloride; and second, no other words were on the container or label that *caused* a purchaser to *carelessly* use it for ordinary cleaning purposes.

Power of Municipalities To Tax Admissions

A SHORT TIME ago a reader wrote an interesting letter presenting the following problem: "We operate a theatre and the city council passed a new ordinance compelling theatre to pay 5% tax on admissions. This is in addition to the state and Federal tax. Can you assist us to defeat this new ordinance, as we think taxes on theatres are already too high?"

The answer to this question is relatively simple. *If a state law authorizes municipalities to pass ordinances taxing theatres,* the ordinance is valid. Otherwise the ordinance is void.

According to a recent higher court, the power to tax is the power to destroy. In other words, a state possesses the "inherent power" to tax, but a municipality may exercise taxing power *only* to the extent to which such power has been specifically granted by the state legislature. Moreover, state laws conferring authority to impose taxes on theatres are *strictly* construed by present day higher courts.

For illustration, in City of Miami v. Kayfetz (30 So. [2d] 521), it was shown that a city passed an ordinance which levied a tax directly against the patrons of places of amusement. The amusement operator, by the ordinance, was required to collect the tax, and if he defaulted in collecting the tax, he himself was required to pay it. If he collected the tax, he was entitled to retain 5% as his commission.

Hence, this ordinance gave operators of places of amusement the right either to collect the tax from patrons, or to pay it himself.

The state law on which this ordinance was based, however, authorized municipalities to impose and collect taxes on places of amusement, and the higher court held the ordinance void, saying:

"While the state possesses inherent power to tax, a municipality may exercise taxing power only to the extent to which such power has been specifically granted by the Legislature. . . . There is nothing in Sec. 167.43 [state law], which would authorize the imposition of the tax here under consideration."

This court also stated that if a city is allowed to impose a tax on an individual for the privilege of going into a place of amusement, as a theatre, "then it can impose a similar tax on the individual for walking, sleeping or for the privilege of breathing."

Liability When Patron Knows Hazard Exists

IT IS WELL established law that the owner of a theatre *never* is liable for an injury sustained by a patron who realized that a dangerous condition existed.

In East Texas Theatres, Inc., v. Swink (177 S. W. [2d] 195), where a theatre patron named Swink jumped on a runway and attempted to cross the stage in darkened theatre and fell into the orchestra pit. The higher court refused to hold the theatre owner liable saying:

"The act of Swink in jumping on the runway and attempting to cross the stage before the rear door of the theatre was opened, was found by the jury to be negligence on the part of Swink and a proximate cause of his injury."

DON'T INVITE TROUBLE

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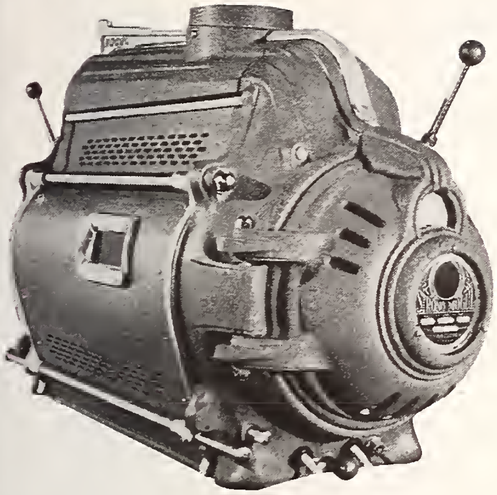

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As the only lamps produced complete within one factory, Strong projection arc lamps can be so engineered as to obtain the finest screen results.

The Strong line is the most complete, and includes lamps especially designed for the best results under every condition.

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Possessing the highest efficiencies ever attained in the history of projection arc lighting, Strong lamps deliver as much or more light as any lamps made.

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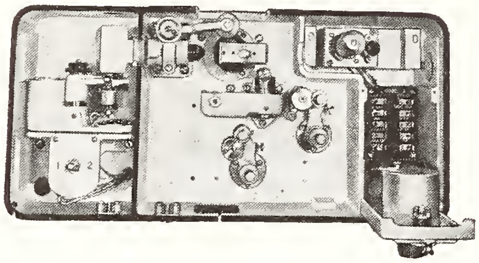

The improved sound heads on the new Westrex *Master*, *Advanced* and *Standard* sound systems for the export market offer every theatre a new high in motion picture sound quality.

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The Needle's Eye

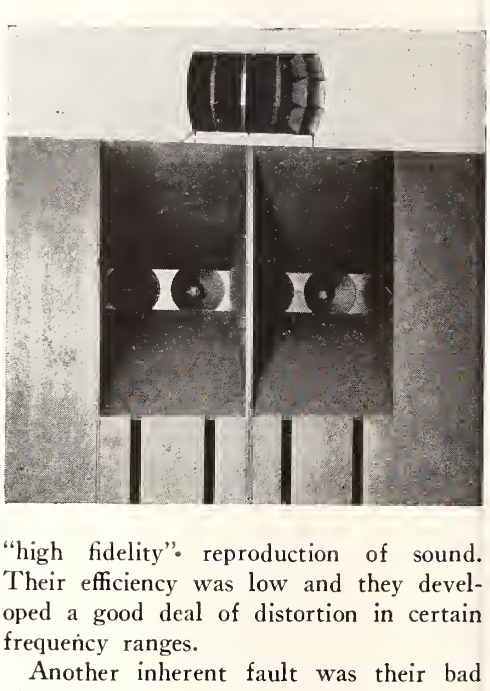
A DEPARTMENT ON PROJECTION & SOUND REPRODUCTION EQUIPMENT & METHODS FOR THEATRE OWNERS, MANAGERS AND THEIR STAFFS

> "No other art or industry in the world narrows down its success to quite such a needle's eye as that through which the motion picture has to pass—an optical aperture—in the continuous miracle of the screen by a man and his machine, the projectionist and his projector." —TERRY RAMSAYE

The Steady Climb Toward A Standard Sound Quality

¶ What it means to be "modern" in your theatre horn system, as reflected in the Research Council's new bulletin proposing standard electrical characteristics.

By GIO GAGLIARDI
Assistant Chief Engineer of
Sound, Projection & Maintenance,
Warner Theatres, Newark Zone



RECENTLY THE Motion Picture Research Council issued a new bulletin on the proposed *Standard Electric Characteristics of Theatre Sound Systems.* This bulletin brings up to date the performance of the motion picture loudspeaker systems produced by the major manufacturing companies. In other words, specifications are laid down for the electrical input power best suited to the different types of loudspeakers used in the modern reproduction of sound. Before describing these new standards, it would be best, I think, to review the development of loudspeaker characteristics in theatre work.

Prior to 1933, two main types of loudspeakers were used in theatres. One was the single-mouthed exponential horn with driver units using small lightweight diaphragms. The other was composed of large paper cone dynamic units mounted on baffles of various dimensions and shapes. These two systems contained as many individual units as was thought necessary to cover the auditorium properly.

The total electrical power produced by the theatre amplifiers was fed to these speaker systems without regard to their frequency-handling capabilities. Most horns and cone units of that time had a limited high- and low-frequency response, which made them unsuitable for "wide-range" or "high fidelity" reproduction of sound. Their efficiency was low and they developed a good deal of distortion in certain frequency ranges.

Another inherent fault was their bad directional characteristics. These single units produced patterns of narrow beams of different frequencies through the auditorium which caused many justifiable complaints from the listeners.

Around 1933 an attempt was made to improve the reproduction of sound by dividing the speaker system into three sections, each one to reproduce a separate band of frequencies. Cone speakers were mounted on rigid wooden baffles and were allotted frequencies from 50 to 300 cycles; the existing horns were given frequencies of 300 to 3000 cycles; and new short trumpets (tweeters) were added to reproduce the frequencies above 3000 cycles.

By increasing the power delivered from the amplifiers, the quality of sound reproduction was improved to a very great extent, but many faults still remained. The efficiency of the low-frequency units and baffles was too low, the beaming effect of the middle horns was still troublesome, and the sharpness of the tweeters caused many of them to be attenuated to the point of ineffectiveness. Besides the cost of these systems was too high, and they became so clumsy that installation and handling was quite a messy job.

It became apparent to many in the projection field that better and more uniform loudspeaker systems were an absolute necessity if proper sound reproduction was to be expected in the majority of our theatres.

GOAL IS UNIFORM QUALITY

The Motion Picture Research Council representing all the major motion picture companies, adopted in 1938 a set of specifications for a new two-way horn system which was to contain all the best sound engineering principles. The Council argued that with loudspeaker systems which gave uniform performance, it would be an easy task to decide upon a proper electrical characteristic, both at the recording end and at the theatre end, *so that sound in all newly equipped theatres would reach a uniform high quality.* Some of the original items which were dealt with by the Council were as follows:

1. Absence of harmonic distortion and fuzziness.
2. Electro-acoustical efficiency.
3. Angular distribution characteristics.
4. Amplifier capacity.
5. Overall frequency characteristics.

These specifications were closely followed by the various equipment manufacturers; and after many tests and trials, they were able to deliver to the industry combination two-way horn systems which radically changed the quality of theatre sound and improved it to its present-day excellence. Now let us then look over these specifications individually and trace the methods used to give us such tremendous improvement in quality and naturalness of reproduction.

1. Harmonic Distortion and Fuzziness

A major defect inherent in single-unit loudspeakers is their inability to handle the full frequency range of recorded sound (50 to 8000 cycles), with equal efficiency and without producing some harmonic distortion. A diaphragm designed to be extremely efficient at the low frequencies will have too much mass (be too heavy) for best reproduction of the high frequencies. On the other hand, a diaphragm designed light enough to radiate the high frequencies efficiently is not suited mechanically to develop the large amounts of acoustical power required for the low frequencies without large distortion and possible breakdown. Furthermore, when a large diaphragm is being driven, at high power, at the low frequencies, it will distort all higher frequencies impressed on it.

For these reasons it was found necessary

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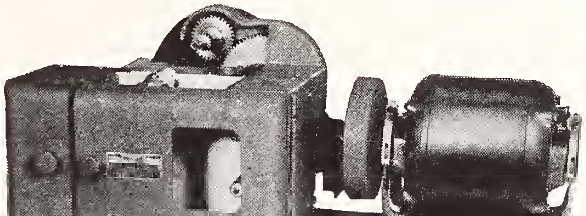

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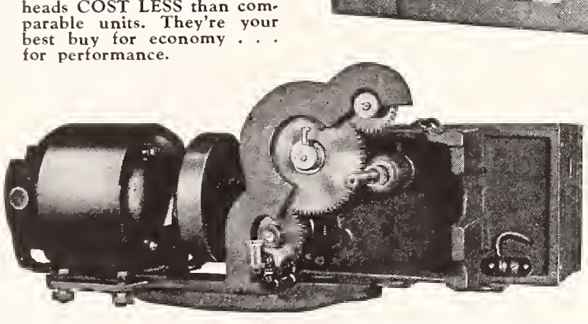

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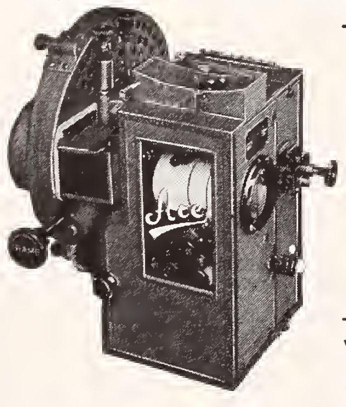

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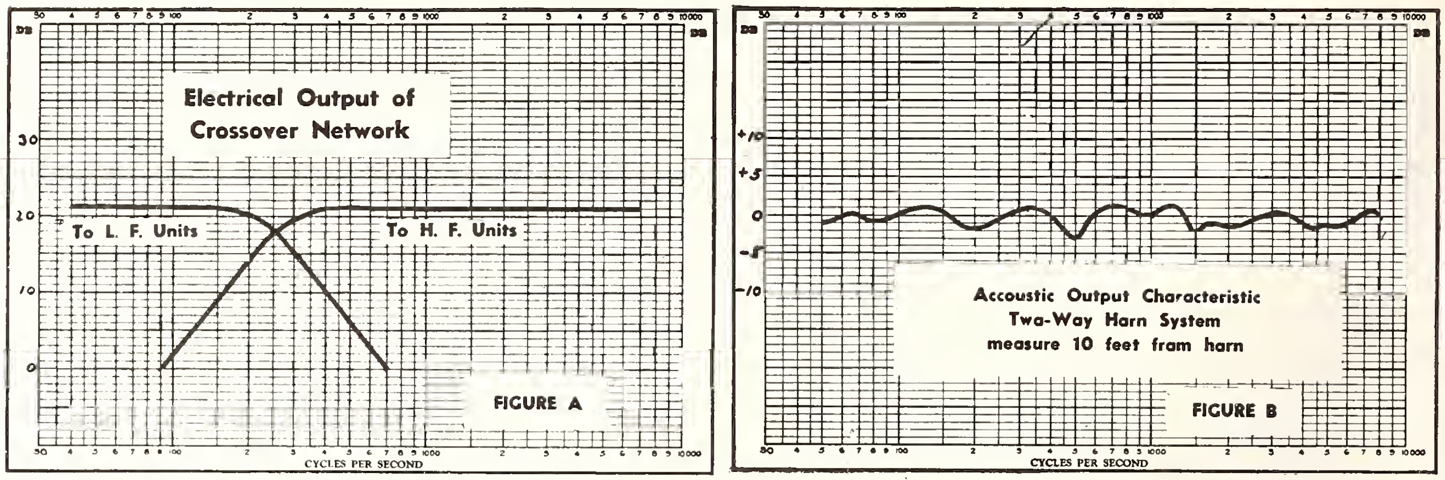
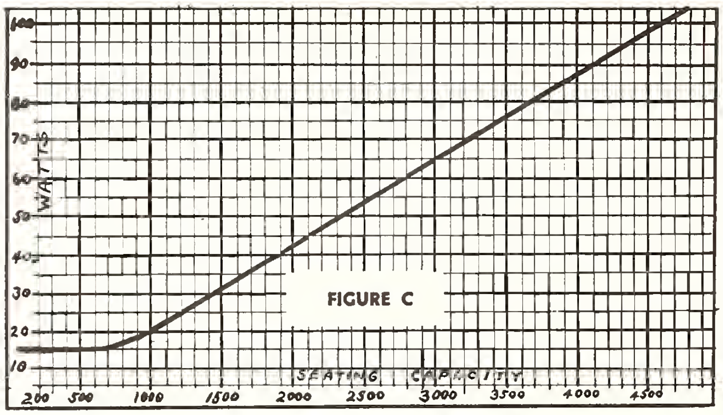
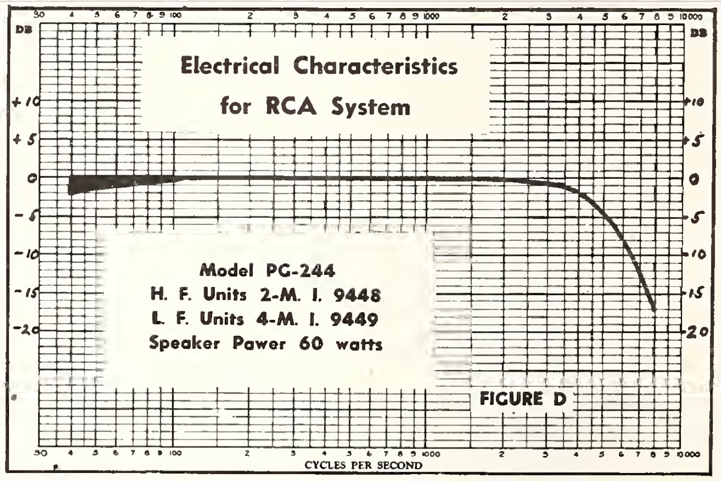


Figures A and B are charts by the author indicating a typical frequency division of two-horn system and resulting output curve.



In Figure C the author graphs increase in horn wattage requirements with increase in seating capacity, according to present-day standards.



In charts like Figure D the Council Bulletin graphs typical sound systems.

to split the speaker system in two sections, one part handling frequencies from 40 cycles to 300 cycles per second, and the other part from 300 to 8000 cps. In a typical two-way horn system, the separation of power was accomplished by using an electrical dividing network.

Figure A shows the electric characteristic of the output of a dividing network. The power being delivered to the low frequency units is attenuated very rapidly above 200 cycles, whereas the power being delivered to the high frequency units is attenuated just as much below 400 cycles. The approximate resultant acoustical output of a two-way horn, when using the above network, is shown in *Figure B*. There it can be seen that the output has become substantially flat from 50 to 8000 cycles.

By dividing the horns into two sections, very large and stiff paper cones, with large voice coils, can be used effectively for the low frequencies. The high-frequency horn units can then utilize lightweight diaphragms and special slotted throats, which help to extend their efficiency.

2. Electro-Acoustical Efficiency

A loudspeaker is a mechanism which converts electrical energy into acoustical energy, and the efficiency of conversion is a very important factor, especially when a large amount of acoustical power is needed for full realistic tonal and volume range. However, the average efficiency of ordinary commercial speakers is only 5% to 12%, and the best efficiency of a good old-style exponential horn unit may reach 25%. But even these efficiencies apply *only to the restricted frequency range of the units,* while at the extreme highs and lows those efficiencies drop to much lower values. The new two-way horn systems have an efficiency approaching 50%, *and this applies over the full total range of* 40 *to* 8000 *cycles!*

The improvement was accomplished by coupling the large paper diaphragms of the low-frequency speakers directly to properly designed folded wooden horns. These horns, because of their exponential features and their large mouth dimensions, provide necessary loading, increase efficiency, and eliminate distortion even at the lowest frequencies.

In the high-frequency unit, the extreme efficiency is obtained by using lightweight rigid diaphragms coupled to multiple cellular horns by a special throat, with radial slotted openings which are of such dimensions that none of the sound waves up to the highest frequency will mix out-of-phase to cause cancellation or distortion. In this way, this horn unit can maintain its full efficiency up to the highest recorded frequency.

3. Angular Distribution Characteristics

One of the principal limitations of the old-style horn installations was bad directional characteristics. The plain single-mouthed exponential horn had a sharp beaming effect or directivity, which varied with frequency. As the frequency increased the width of the beam decreased, until at frequencies above two or three thousand cycles, practically all the energy was emitted in an extremely narrow beam. This condition caused bad sound patterns to be laid out in an auditorium where some areas were in the "bass" zones, and others in the "hiss" zones.

In the two-way systems this effect is eliminated by using a cluster of small exponential horns in the high-frequency unit. The cluster consists of individual small horns, or cells, which are stacked in layers to form a large horn with a spherical outer shape. The number of individual trumpets in a cellular horn varies with the size and shape f the auditorium, so as to give full cover-ge both in a horizontal and vertical plane. cellular construction is not necessary for the low-frequency sections of the two-way unit, because at the low frequencies at which it operates, sound has very little directional effect and no trouble will be experienced from that source.

By using today's horn systems, very good coverage of all seating areas can be obtained. No beaming effect can be noted, therefore most of the "boominess" in an auditorium can be avoided, and the intelligibility and naturalness of dialogue be greatly increased. *Many auditoriums where acoustic treatment seemed to be absolutely necessary when the old-style loudspeakers were used, became acoustically acceptable with the installation of the newer two-way horns.* This resulted in considerable saving in wall treatment.

4. Amplifier and Speaker Capacity

Since sound became an established fact in motion picture theatres there has been a continuous trend towards increasing the amplifier power-handling capacity. Originally output powers from 2.5 watts to 12 watts were considered adequate for most houses; *now powers ranging from 15 watts to 100 watts are deemed necessary in order to do full justice to the quality and volume range of modern film recordings.*

The new Academy bulletin supplies a chart showing the proper amplifier power requirements to be used with two-way horn systems for various seating capacities of auditoriums. This chart is reproduced in *Figure C.* With the advances made in circuit and vacuum tube design, modern amplifiers which deliver suitable amounts of power, with low harmonic distortion, are now available at comparatively moderate prices.

The new bulletin also supplies figures on the capacities of the principal two-way speaker systems now in service. *The power-handling capacity of the speaker used should be at least equal to the amplifier power,* in order that distortion in the speaker will not become a limiting factor in the performance of the *whole* system. Beyond its rated capacity, speaker system distortion rises rapidly and results in very poor sound quality.

5. Overall Frequency Characteristics

Present-day recording technique, as followed by the major producing companies, has been fairly well standardized, so that the total recording and processing pre-equalization gives a result on film which has very uniform characteristics. Proceeding from this basis, a program was sponsored for determining the proper frequency characteristics which should be used with the various makes of two-way speakers, in order to provide the best reproduction of sound in theatres.

Auditoriums representing many types

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Fine theatres . . . fine films . . . fine equipment—they just naturally go together.

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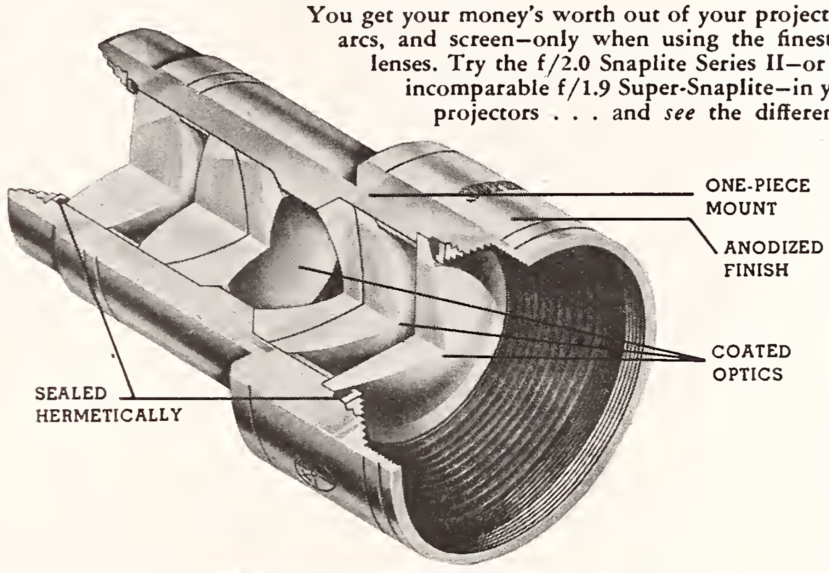

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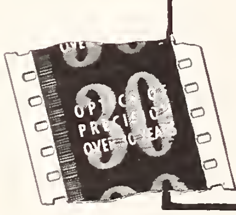

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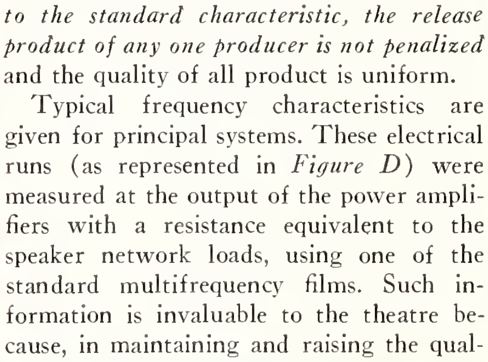
MEOWS IN THE HORNS

Any meows in your sound? The kind we heard about the other day, in a certain theatre, turned out to be more feline than electrical. At various and sometimes embarrassing moments, meows and other sounds of catlike conversation would come from the screen. Investigation disclosed that a female member of the local cat community, doubtless one with considerable musical appreciation, had chosen one of the horns as a place to become a mother. The enforced musical education of her progeny, starting so young, caused loud dissension. The picture, whatever it may have been, certainly was a meow! Gentle hands removed the meows, one by one.

of construction and acoustic properties were selected, and a great number of acoustical response measurements and listening tests were made (and are still continuing) in all of them. As a result of such tests, the Research Council issued a series of bulletins culminating in the present one. The best description of the bulletin's purpose is contained in its first paragraphs:

"The Standard Electrical Characteristics are engineering statements of the optimum frequency response of the sound system for each make and type of loudspeaker specified. Each characteristic was arrived at by listening to a variety of studio release product in a number of theatres equipped with a particular speaker system, and then measuring the frequency response of the system with a standard frequency film. All of these tests show that *if the theatres are adjusted to the standard characteristic, the release product of any one producer is not penalized* and the quality of all product is uniform.

Typical frequency characteristics are given for principal systems. These electrical runs (as represented in *Figure D*) were measured at the output of the power amplifiers with a resistance equivalent to the speaker network loads, using one of the standard multifrequency films. Such information is invaluable to the theatre because, in maintaining and raising the quality of its sound reproduction.



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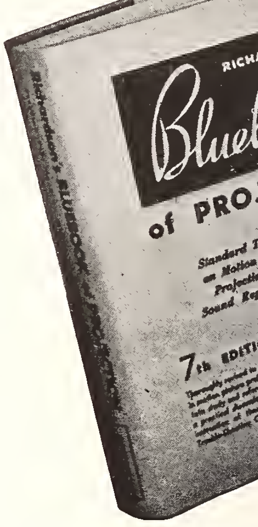

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Giving Today's Seating A Fine Installation

(*Continued from page* 19)

pressions were laid out before a definite and exact seating plan was drawn; or, perhaps, the seating plan was made, or the chairs were ordered, without checking carefully the exact spaces in which the chairs were to be installed between the depressed aisles. Also, the trouble could have been caused by improper radius. In any case, what happened is that the end standards of each row of chairs extended about 2 inches over the depressions in the aisles.

If this condition had been foreseen before the chairs were *installed,* several smaller-sized chairs could have been ordered for insertion in the rows. Then, too, if the chair men had been alert, they could have rectified this mistake by making the radius a little shorter or sharper, thus increasing the distance a few inches on the curve between the depressed aisles.

HOW IT'S DONE — TOO OFTEN!

Most chair men, however, if not watched, or they are inexperienced, will start the chair radius exactly with the curve of the standee rail, then gradually shorten this radius row by row until the front row is reached; then they will start their drilling on the radius line marked in the floor, and if the holes do not work out properly for the number and size of chairs in any one particular row, they figure they can either squeeze in or stretch out the seating to fit. In the case here cited, however, this could not be done, so the end standards at the side aisle were allowed to "hang over" into the depressed aisle.

Some common sense had been shown in trying to fasten these aisle chairs to the floor, as holes were drilled along the edge of the aisle, and then exceptionally long bolts were installed to go through the holes in the standards. To make up the difference between the depressed aisle and the level of the floor, several iron washers were slipped over these bolts and the chair standard was fastened down on them. This improvised method held the end standards down quite solidly for a while, but after some usage, these long exposed bolts worked loose, since there was no solid area around the washers to keep in check the to-and-fro movement of the chairs. The looseness of these standards put a hard strain on the other chairs that were fastened *solidly* to the floor, thus causing the brackets holding the backs to the chairs to break loose, and the seat hinges to be bent out of true operating alignment.

The cheapest way out of this situation was to steal about 3 inches from the depressed aisle by laying concrete all along where the bolts were exposed, burying the

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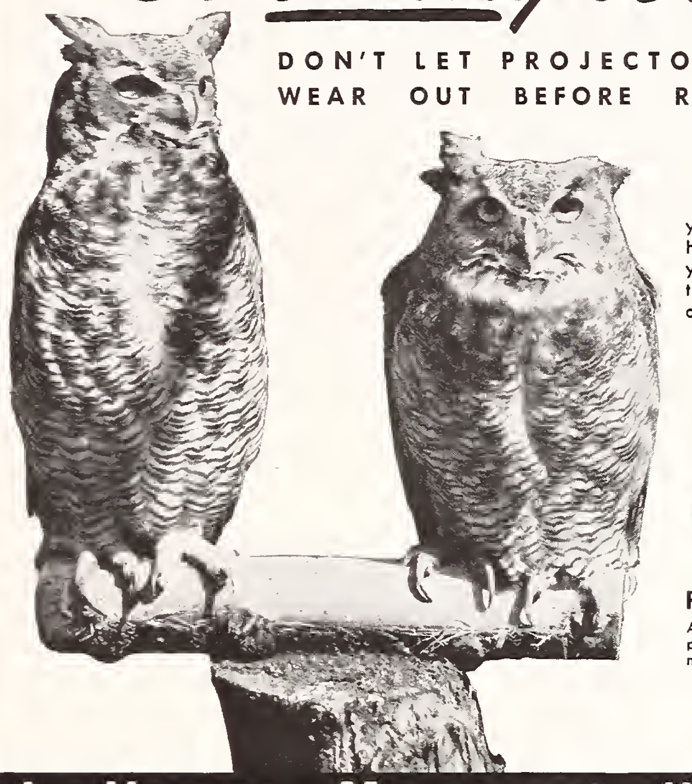

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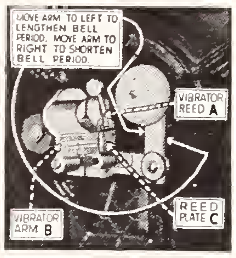
MOVE ARM TO LEFT TO LENGTHEN BELL PERIOD. MOVE ARM TO RIGHT TO SHORTEN BELL PERIOD.
VIBRATOR REED A
VIBRATOR ARM B
REED PLATE C

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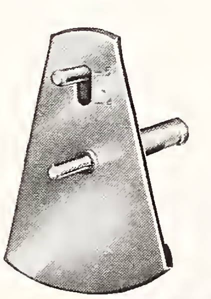

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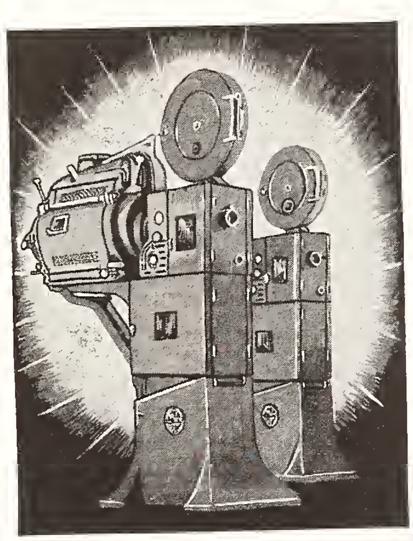

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bolts solidly in the floor. An uneven aisle resulted, and the carpeting had to be cut a little and turned under, but it was considerably better than ordering and installing smaller-sized aisle chairs at this stage.

Here is another list of troubles and their causes which may prove handy in your handling of seating troubles:

1. *Loose or cracked chair standards can be caused by—*

The nut on the fastening bolt holding down the chair has worked loose or is defective.

The floor bolt is sheared off, or has its threads stripped.

The concrete around the bolt is broken or is weak.

The standard is laid over an uneven or humpy floor, causing a hard strain at the bottom of the flange when the nut is tightened down to make a solid fit to the floor.

The chairs are installed on too sharp a radius, or the standards are either squeezed in or stretched out to fit the bolts in the floor.

The floor has developed large cracks or fractures directly under the standards. This condition can be caused by poor make-up of the concrete, improper fill or support under the floor, and uneven or improper expansion joints to compensate for any movement in the floor.

2. *Bent, broken or inoperative hinges can be caused by—*

Standards are improperly fastened to the floor.

The stud on the friction pressure plate is tightened too much.

The interval coil spring of the self-raising type seat is defective or is sticking.

Grit, dust or pieces of string are sticking to the moving parts.

The rollers of the bearing type hinge are dirty, or need oiling, or they have become worn.

The standards are too loose, or are spread too far apart, or are squeezed in.

The adjusting stud is loose and needs tightening, or the threads may be sheared or chewed off entirely.

If the hinge is of the coil tension type, the spring is slipping, or the pins are defective or are completely broken.

3. *Seat or back troubles can be caused by—*

The holding screws are loose, or the threads are stripped or the heads are chewed off or burred by the use of an improper type of screw driver in the original installation. Peeling of plywood, or fabric looseness, can be caused by natural deterioration due to heat and cold, and also, of course, by destructive patrons.

have you heard?

that cement-base paint should be used on damp basement walls and ceilings instead of oil-based paint that needs a very dry surface for adherence?

that tarnished metal or gold leaf on fixtures can be made shiny again by applying with a soft cloth a mixture of 1 part turpentine to 10 parts of mineral oil? Then an occasional paste wax treatment will keep them in good condition.

that a mop can be kept clean and in good condition with a vacuum cleaner? To keep a mop lintless, dip it periodically in a solution of a pint of water and a 1/4-pint of lemon oil.

BEAUX-ARTS COMPETITION

(*Continued from page* 21)

logical for a 500 capacity theatre on a plot of such generous size."

Of the other four schemes awarded "First Mention Placed," that of R. L. Jones of the University of Notre Dame (also reproduced in this presentation) had the vote of a large percentage, though a minority, of the jury. Although the report held the lounge-toilet arrangement less successful than that of Tillman's, some members of the jury preferred it because of the location of the toilet rooms immediately in the line of traffic from foyer to terrace, yet also adjacent to the lounge. And the exterior lent itself to more attractive architectural development. The Jones scheme used the "Continental" seating plan.

These, as well as in nearly all of the plans entered, merited the jury's comment that "too little study was given to the design of the interior, especially with relation to lighting contrasts as suggested by the program."

Members of the jury, all New York architects (with the one exception noted), were Charles W. Beeston, Albert W. Butt, Jr., Jacques L. Delamarre, William Ellis, John G. Faron, Jules Gregory, Irving D. Harris, Caleb Hornbostel, Fred Hufschmid, Richard W. Moore, Benjamin Moscowitz, Charles Lee Nutt, R. Milton Forteous, Arthur Rigolo, John J. Roberto, Marucie Salo, Benjamin Schlanger, George Schutz (editor of BETTER THEATRES), A. T. Sutcliffe, Richard Banks Thomas and Lester C. Tichy.

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PRODUCT DIGEST

SHOWMEN'S REVIEWS

ADVANCE SYNOPSES

SHORT SUBJECTS

THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Good Sam

RKO Radio-Rainbow—Samaritan, with Laughs

Leo McCarey, that master of the deft touch in screen treatment, offers in "Good Sam" a highly entertaining item for the family, which in itself is a recommendation of the best for the exhibitor. For that same exhibitor, the film presents a pair of box office names which will do considerable credit to the marquee and the cash register, in the persons of Gary Cooper and Ann Sheridan.

It is rather to be regretted that Mr. McCarey, in fashioning his picture, could not have seen the wisdom of less distance in the interest of the impact of the whole production. There are any number of scenes which are excellent, delightfully humorous and well done, but several of them suffer from excessive length. That, however, may well be but a minor fault.

Mr. McCarey produced and directed with his accustomed skill, from a screenplay by Ken Englund, and an original story by Mr. McCarey and John Klorer. The supporting players offer little for marquee attention, although they perform quite satisfactorily. Edmund Lowe, whose name may have some value, has but a minor role.

Good Sam, in the person of Cooper, department store general manager, is apparently too good for his own good, and that of his wife, Miss Sheridan. Her dearest wish, for a home all their own, is constantly faced with the obstacle of Sam's insatiable love for people—all people—and his Samaritan-like instinct, which shortens his purse and his wife's temper in like measure.

Sam gets into and out of a whole series of problems because he cannot refrain from helping people in need, from his brother-in-law to the stout lady running for the bus, to the neighbors who borrow his car, etc., etc. The climax is capped when he is taken in—and taken for—the employee Christmas fund. Then he finds his wife has moved into the new house he now cannot pay for. He lands in a bar, swaps clothes with a bum, and the Salvation Army brings him home, where he learns that bread cast upon the waters sometimes catches fish.

It's a bit too long, but it's fun, and Cooper does the kind of job his audience will expect. They should react accordingly.

Reviewed in New York. Reviewer's Rating: Good.—CHARLES S. AARONSON.

Release date, September 1, 1948. Running time, 114 minutes. PCA No. 12646. General audience classification.

Sam Clayton	Gary Cooper
Lu Clayton	Ann Sheridan
Reverend Daniels	Ray Collins
H. C. Borden	Edmund Lowe
Shirley Mae	Joan Lorring
Nelson	Clinton Sundberg
Mrs. Nelson	Minerva Urecal

Louise Beavers, Dick Ross, Lora Lee Michel, Bobby Dolan, Jr., Matt Moore, Netta Packer, Ruth Roman, Carol Stevens, Todd Karns, Irving Bacon, William Frawley, Harry Hayden

Embraceable You

Warners—Romance and Gangsters

Departing from the usual format of gangster films, "Embraceable You" is basically a romantic melodrama with a climax in tragedy. For its main characters it has Dane Clark, a petty gangster who fatally injures a girl while driving a getaway car from the scene of a murder, and Geraldine Brooks, as the victim of the accident.

As produced by Saul Elkins and directed by Felix Jacoves, it is a neatly told tale, swiftly paced within its 80 minutes of running time. Filled with suspense over which hangs an air of impending doom, the story tells of Clark returning to the hospital to visit the injured girl. Wallace Ford, the detective assigned to find the murderers and also the driver of the hit-and-run car, suspects but cannot prove Clark's implications in the crimes. Under threat of police persecution, Clark undertakes to provide the girl with all possible comforts during her remaining weeks of life, and raises the funds for this project by blackmailing the murderer. They eventually marry but their happiness is short-lived since he is headed for jail and she is soon to die.

Within this framework Edna Anhalt's well-knit screenplay, from the original story by Dietrich V. Hannekin and Aleck Block, has utilized every device to build up and maintain suspense. There is Clark hounded by the police, his cleverly contrived escape from the city despite the gunmen watching his every move, and finally the creeping death and inevitable jail sentence facing the romance.

Ford's performance as the detective is a highlight of the picture. At times he is the hard, merciless cop and then he is the smart calculating friend who helps solve some of the problems faced by a small-time gangster. It is entertainment which will satisfy many audiences.

Previewed at the Warner projection room in New York. Reviewer's Rating: Very Good.—GEORGE H. SPIRES.

Release date, August 21, 1948. Running time, 80 minutes. PCA No. 13100. Adult audience classification.

Eddie	Dane Clark
Marie	Geraldine Brooks
Sammy	S. Z. Sakall
Ferris	Wallace Ford

Richard Rober, Lena Romay, Douglas Kennedy, Mary Stuart, Philip Van Zandt, Rod Rogers

Sorry, Wrong Number

Paramount-Wallis—Melodrama

Barbara Stanwyck and Burt Lancaster are the top names for showmen to work with in exploiting this production by Hal Wallis and Anatole Litvak of a radio play which has exploitable aspects of its own. Performed originally on the "Suspense" radio program, repeated by request on the same, and subsequently aired more times here and abroad than any other radio play in kind, it is clearly an attraction to be brought forcefully to the attention of the radio public, who may be informed that its author, Lucille Fletcher, also wrote the script for the picture. The picture is, as the original was, the story of a murder in the making, and it is constructed in such fashion as to build suspense steadily from the opening to the highest pitch of terror at the tragic close. In common with radio programs of similar nature, it requires audience presence from the start for best results. Seen that way, the picture carries tremendous impact.

Miss Stanwyck plays an invalid wife, alone in bed at home because her husband has not returned from his office, who attempts to reach him by phone and gets cut in on a conversation between two killers planning a murder. She phones the police, but they react indifferently to her information, and then, via phone calls to and from several people—her doctor, her husband's secretary, a mysterious man who leaves bewildering messages for her husband, a girl who was in love with her husband before she came between them, her father in a far away city—she becomes convinced that the murderers she overheard on the phone are coming to kill her at 11:15.

She is hysterical by the time, a few minutes before that hour, when her husband phones her, receives her report of the mysterious man's messages and, abruptly confessing that he has planned to have her murdered, tells her to rush to the window and scream for help because she has only three minutes to live. She screams that she cannot do so, and the murderer comes in and kills her, then picking up the ringing phone to say, "Sorry, wrong number."

The production is richly mounted, and smoothly directed by Litvak. It utilizes the flashback technique to the extent of flashbacks within flashbacks and tells all of the story in terms of telephone conversations. In characterization, ably achieved, it conforms to the recent vogue for leaving none of the principal characters spotless.

Previewed at the studio. Reviewer's rating: Good.—WILLIAM R. WEAVER.

Release date, not set. Running time, 90 minutes. PCA No. 12945. General audience classification.

Leona Lawrence	Barbara Stanwyck
Henry Stevenson	Burt Lancaster

Ann Richards, Wendell Corey, Harold Vermilyea, Ed Begley, Lief Erickson, William Conrad, John Bromfield, Jimmy Hunt, Dorothy Neumann, Paul Fierro.

Adventures of Gallant Bess

Eagle Lion — A Man and His Horse

The reappearance of "Gallant Bess," the wonder-horse in another picture designed to demonstrate its versatility, augurs well for the boxoffice and undoubtedly will insure a ready audience.

The story of the film is trite, but since it has been fashioned solely to keep "Bess" on the scene most of the time, it serves the purpose

(*Continued on following page*)

well. It's a tale of a man who captures a wild horse and becomes so attached to the animal that he refuses to part with it, even if this means a violation of the law.

Shot in good Cinecolor and featuring capable performers in the main parts, "Adventures of Gallant Bess" follows an old and proven formula. "Bess" is a beautiful animal and those who love to see horses—especially when the horse performs a number of very clever tricks—should go for it in a big way. There is not too much action in this picture, but there are colorful scenes shot at a rodeo and the sound of galloping horses dominates the track.

A Crestview Production, the picture was produced by Jerry Briskin and Matthew Rapf. Lew Landers directed from a screenplay by Mr. Rapf. Cameron Mitchell and Audrey Long take the main parts as the boy who loves his horse and the girl who's waiting for him at home. James Milligan is adequate in the villain part.

Mitchell lassoes a beautiful wild horse and decides to keep and train it. Milligan, owner of a rodeo, wants the horse himself. Mitchell wins the rodeo prize, but breaks his leg because of Milligan's trickery. The rodeo moves on. Bess is auctioned off to Milligan. Meanwhile Mitchell is put up by the doctor and falls in love with his daughter, Audrey Long.

As soon as he is well enough, Mitchell goes in pursuit of Bess and his prize money. He fights with Milligan and takes off with his pal Fuzzy Knight. Bess follows them and the police sends out an alarm for them. Realizing that he cannot escape the law and Milligan forever, Mitchell decides to set Bess free and to marry Audrey. In the closing shot, Bess returns to her owner.

Seen at a New York projection room. Reviewer's Rating: Good.—Fred Hift.

Release date, not set. Running time, 73 mins. PCA No. 13049. General audience classification.

Ted Daniels	Cameron Mitchell
Penny Gray	Audrey Long
Woody	Fuzzy Knight

James Milligan, John Harmon, Ed Gargan, Harry V. Cheshire, Cliff Clark, Evelynn Eaton and Bess

Daredevils of the Clouds

***Republic*—Adventure in the Skyways**

This is an exciting melodrama of the airways, offering 60 minutes of lively action scenes. The principal parts are played by Robert Livingston, operator of an airline in Canada; Mae Clark, an attractive pilot, and James Cardwell, as a crooked airman.

Livingston is struggling to make his airline a success. He has to cope with unfavorable weather conditions and a rocky terrain. He fears a powerful American company which is determined to buy out his airline.

One of the planes is transporting a cargo of gold and a pilot arranges for the gold to be stolen from the plane. He planned to parachute to safety, letting the plane crash. However, one of his co-workers cuts the parachute cord and he is killed. The girl helps Livingston track down the culprits and in a thrilling ending Livingston recovers the gold and the racketeers are killed.

George Blair directed. Norman S. Hall wrote the screenplay from the original story by Ronald Davidson.

Seen at the New York theatre. Reviewer's Rating: Average.—M. R. Y.

Release date, July 26, 1948. Running time, 60 minutes. PCA No. 13046. General audience classification.

Terry O'Rourke	Robert Livingston
Kay Cameron	Mae Clark
Johnny Martin	James Cardwell

Grant Withers, Edward Gargan, Ray Tral, Jimmie Dodd, Pierre Watkin, Jayne Hazard, Bob Wilke

Adventures in Silverado

***Columbia*—Western**

A well sustained plot, competent acting and some thrilling stage coach sequences lift "Adventures in Silverado" above the average formula Western. The producers, too, saw no need to impede the action by injecting the usual string of Western tunes into the plot.

The film gets off to a good start with an exciting stagecoach sequence which brings William Bishop (Bill), into the mining town of Silverado. The philanthropic town doctor, played by Edgar Buchanan (Doc) befriends Bill, who, during a challenged race by Forrest Tucker (Zeke) loses all his money and his best horse is injured. His subsequent skirmishes with Zeke for the hand of Gloria Henry (Jeannie), operator of the stage-line, provide a major portion of the action. In the meanwhile, Zeke suspects Bill of being the Monk, a mysterious bandit stealing gold from the stage-line. In one of the Monk's holdups, he is wounded while making a getaway. Bill then discovers that Doc is the Monk and suggests a plan. He persuades Doc not to give himself up, proposing, instead, a deal whereby the mine company will irrigate the westeland in return for the Monk's capture.

Zeke, meanwhile, sets a new trap for the Monk—a fake gold shipment. The Doc has fled Silverado, leaving a confession with Bill and Jeannie. Trying to save Doc, Bill races Zeke to the site of the trap, but Doc is killed by the Sheriff.

Adapted from a story by Robert Lewis Stevenson called "Silverado Squatters," the film was directed by Phil Karlson and produced by Ted Richmond and Robert Cohn.

Reviewed at the Garrick Theatre, Chicago. Reviewers Rating: Good.—Jimmy Ascher.

Release date, March 25, 1948. Running time, 75 minutes. PCA No. 12920. General audience classification.

Bill Foss	William Bishop
Jeannie Manning	Gloria Henry
Doc Henderson	Edgar Buchanan
Zeke Butler	Forrest Tucker

Edgar Barrier, Irving Bacon, Joseph Crehan, Paul E. Burns, Patti Brady, Fred Sears, Joe Wong, Charles Cane, Eddy Waller, Netta Packer, Trevor Bardette

ADVANCE SYNOPSES

THE LUCK OF THE IRISH

(20th Century-Fox)

PRODUCER: Fred Kohlmar. DIRECTOR: Henry Koster. PLAYERS: Tyrone Power, Anne Baxter, Cecil Kellaway, Lee J. Cobb, James Todd, J. M. Kerrigan.

PHANTASY DRAMA: When foreign correspondent Stephen Fitzgerald (Tyrone Power) passes through a village in Ireland, he meets a little man who directs him to a nearby inn run by Norah (Anne Baxter). He is told that the little man who spoke to him was a leprechaun. Back in the United States, Fitzgerald writes U. S. senatorial campaign speeches for a man whom he considers a charlatan but with whose daughter he believes he is in love. When a man is hired to be his servant, Fitzgerald is amazed to discover him to be the Irish leprechaun. Fitzgerald meets Norah who comes to N. Y. to collect an inheritance. Under the leprechaun's guidance, Fitzgerald publicly denounces his employer and returns to Ireland with his true love, Norah.

SONS OF ADVENTURE

(Republic)

PRODUCER: Franklin Adreon. DIRECTOR: Yakima Canutt. PLAYERS: Russell Hayden, Lynne Roberts, Gordon Jones, John Holland, Grant Withers.

MELODRAMA: A movie stunt man, Steve Malone, gets his war-buddy, Andy, a similar job. When a leading man is killed by a live bullet substituted in a prop gun, Andy is fired. Steve and Andy decide to do some sleuthing on their own. Steve narrowly escapes death during several stunts and finally the murderer and Steve are alone together on a darkened sound stage. Up on a catwalk the murderer is revealed as the assistant director who leaps to his death. Andy is re-hired and Steve is made action director.

TWO GUYS FROM TEXAS

(Warner Brothers)

PRODUCER: Alex Gottlieb. DIRECTOR: David Butler. PLAYERS: Dennis Morgan, Jack Carson, Dorothy Malone, Andrew Tombes, Penny Edwards, Forrest Tucker.

COMEDY ROMANCE: A singer and comedian are stranded in the wide open spaces of Texas. Their stay at a dude ranch starts a chain of events which include: a romance between the singer and the girl ranch-owner; an arrest for larceny with a succesful jailbreak; a rodeo; an attempted cure of the comedian's neurosis; and the eventual clearing of the larceny charge.

OUT OF THE STORM

(Republic)

PRODUCER: Sidney Picker. DIRECTOR: E. G. Springsteen. PLAYERS: James Lydon, Lois Collier, Marc Lawrence, Richard Travis.

MELODRAMA. A young clerk in a department store steals one hundred thousand dollars which gangsters overlook when they rob the store. The gangster discovers the theft and kidnaps the clerk and his girl friend. When he threatens to kill them, the clerk knocks the thief out and takes him to the district attorney to whom he confesses his part in the crime.

SON OF GOD'S COUNTRY

(Republic)

PRODUCER: Mel Tucker. DIRECTOR: R. G. Springsteen. PLAYERS: Monte Hale, Pamela Blake, Trevor Bardette.

WESTERN. U. S. Marshall Hale arrives in Trailhead to investigate ranch raids being conducted by unknown parties while the government is preoccupied with fighting the Civil War. The secret as to what's been going on is written on a paper concealed in the bullet chamber of a gun in possession of a second-string member of the villainous band, whose land-grabbing campaign is based on the knowledge that a railroad will be coming through here when the war is over. After strenuous conflicts with the forces of brigandry, and after pretending to resign his official job, Hale gets to the bottom of things and clears up the situation.

RACHEL AND THE STRANGER

(RKO)

PRODUCER: Richard Berger. DIRECTOR: Norman Foster. PLAYERS: Loretta Young, William Holden, Robert Mitchum, Gary Gray.

This is a story of the Northwest Territory in 1778 with Loretta Young cast as a bondwoman who is bought by William Holden, a farmer, for $22. She is treated more as a servant than a wife by the farmer, whose young son, Gary Gray, refuses to accept her as a substitute for his dead mother. Loretta runs away when Holden's friend, Robert Mitchum, offers to buy her. However Holden comes to her rescue when Shawnee Indians attack; he discovers he loves her and Gary decides she will make a good mother after all.

RETURN OF WILDFIRE

(Screen Guild)

PRODUCER: Carl K. Hittleman. DIRECTOR: Ray Taylor. PLAYERS: Richard Arlen, Mary Beth Hughes, Patricia Morison, Chris-Pin Martin, Reed Hadley.

WESTERN: Wildfire, a hill stallion, visits the Marlowe ranch and lures the mares away to join his mountain herd. Trying to get them back, the ranch owner is murdered by his foreman, who is in the employ of the local gambling house owner, and leaves his daughters in a dilemma due to their inability to deliver horses he has previously sold. Cow hands, local bad men and legal authorities participate in various forms of violence before the missing mares are brought back, the hill stallion restored to leadership of his herd, and the romantic equation satisfied.

SHORT SUBJECTS
reviews and synopses

Reviews and synopses of short subjects printed in Product Digest are indexed in the Short Subjects Chart, Product Digest Section, pages 4250-4251.

Running times are those furnished by the distributor.

ECHO RANCH (Universal)

Musical Westerns (3353)

A group of cowboys under the leadership of Red River Dave come upon an attempted murder. The victim owns a nearby ranch which he is about to lose because the bandits got away with his mortgage money. The cowboys put on a rodeo to raise money to save the ranch. The bandits are overcome and identified and the stolen money is returned. Songs featured are "Red River Valley," "Echo Ranch," "I Can't Tell That Lie to My Heart" and "I'm a Rovin' Cowboy."

Release date, April 1, 1948 25 *minutes*

KIDDIE CONCERT (United Artists)

Lantz Cartunes

The school orchestra is giving a concert directed by Prof. Wally Walrus. Chickens, penguins, pigs, turtles, seals, etc., play various novel instruments. Prof. Walrus gets wound up in his work and bubble gum, loses his dress suit and finishes the concert looking like a fly caught in a spider web.

Release date, April 1948 7 *minutes*

PIXIE PICNIC (United Artists)

Lantz Cartunes

The pixies of the forest are having a picnic. A bee pesters one pixie while a box of pepper causes havoc from the sneezing. Another pixie almost drowns in the cider well. Then he fires a cannon ball which hits the storage bin and lets loose an avalanche of pumpkins, squash and melons, which breaks up the picnic.

Release date, May, 1948 7 *minutes*

GYPSY HOLIDAY (Paramount)

Musical Parade (FF7-3)

It is Gypsy Festival time and Mike has partaken generously of the wine which makes his son frantic because this is the day that his parents are to meet his beloved, Evelyn. He is revived and they all attend a bang-up engagement party, livened by music of gypsy fiddles and the singing of Evelyn. Mikail Rasumny is starred. He is supported by Nanette Parks, DeForest Kelley, Isabel Randalph and Nestor Paiva.

Release date, June 25, 1948 19 *minutes*

BUTTERSCOTCH AND SODA (Paramount)

Noveltoon (P7-8)

When little Audrey eats too many sweets she is sent to her room. There everything is made of candy and she eats her fill. After so much candy, she is glad to return to the more substantial meals.

Release date, June 4, 1948 7 *minutes*

SING OR SWIM (Paramount)

Screen Song (X7-6)

Based on the long-time favorite "By the Sea," this reel takes the audience on a tour of the animal world at Coney Island. Then the audience joins in singing the song.

Release date, June 4, 1948 7 *minutes*

BIG LEAGUE GLORY (Paramount)

Sportlight (R7-9)

The workings of the New York Giants' baseball farm system and the development of a young player are the subject matter of this reel. There is also a stop at the Baseball Shrine at Cooperstown, N. Y.

Release date, June 11, 1948 10 *minutes*

CRIME LAB (RKO Radio)

This Is America (83,108)

With the cooperation of police officials, detectives, laboratory technicians of the police department of the City of New York, this film brings to the public attention the techniques used in modern crime detection. When a murder has been committed the police work starts. Fingerprinting, photographing and the methodical accumulation of evidence continues. Anyone who defies the law today pits himself against a massive organization whose scope ranges far beyond the patrolman on the beat and the sergeant behind the desk. Today's lawbreakers are tracked down through the technical advances in the world of science.

Release date, May 28, 1948 17 *minutes*

HENRY BUSSE AND HIS ORCHESTRA (Warner-Vitaphone)

Melody Master Bands (4606)

This is a reissue featuring Henry Busse and his orchestra offering versatile renditions of popular tunes. Busse plays several trumpet solos. The songs include "Hot Lips," "Along the Santa Fe Trail," "Huckleberry Duck" and "Wang Wang Blues."

Release date, May 15, 1948 10 *minutes*

CIRCUS TODAY (Warner-Vitaphone)

Blue Ribbon Cartoons (4306)

This cartoon reviews all the well-known acts familiar to everyone who has been to the circus. However, the acts are burlesqued which gives them a new and novel character. This subject is a reissue.

Release date, May 22, 1948 7 *minutes*

FIGHTING ATHLETES (Warner-Vitaphone)

Sports Parade (4509)

This short shows that the soldiers of India perform with equal excellence on the playing field or on the battle field. Sport highlights include wrestling, volley ball, physical training executed to music and a game called chakarbazi.

Release date, May 1, 1948 10 *minutes*

LET'S SING A STEPHEN FOSTER SONG (Warner-Vitaphone)

Memories from Melody Lane (4205)

"My Old Kentucky Home," "Swanee River," "Beautiful Dreamer" and "Camptown Races" were composed by Stephen Foster under different circumstances. Scenes of the composer at work on these melodies are shown and the audience is invited to sing these favorites.

Release date, May 8, 1948 10 *minutes*

BUCCANEER BUNNY (Warner-Vitaphone)

Bugs Bunny Special (3724)

Swashbuckle Sam, the pirate, goes to bury his treasure on a desert island. He buries it in Bug Bunny's burrow. Bugs gives the pirate a rough time which leads the pirate to the conclusion that piracy doesn't pay.

Release date, May 8, 1948 7 *minutes*

BONE, SWEET BONE (Warner-Vitaphone)

Cinecolor Cartoon (4702)

A bone mysteriously disappears from a dinosaur's skeleton. It appears in the lap of Shep, the professor's pet dog. Of course, Shep wasn't the thief, but his master has his own ideas on that.

Release date, May 22, 1948 7 *minutes*

CAUGHT BY WIRELESS (RKO Radio)

Flicker Flashbacks No. 6 (84,206)

It all starts in Ireland where Paddy has difficulties with his rent collector who enlists the aid of the Black and Tans so Paddy must flee to America. The rent collector turns thief and as he is escaping to America he is recognized by Paddy's wife who wires to New York that the criminal is aboard. When they arrive they are met by a New York policeman who is Paddy himself. "Eldora the Flower Girl," a 1912 picture, concerns a girl who falls in love with a boy above her station. The boy promises to give her up but when the girl attempts suicide the boy's father relents and brings the two lovers together.

Release date, May 21, 1948 9 *minutes*

SO YOU WANT TO BE A DETECTIVE (Warners)

Joe McDoakes Comedy (4406)

Again starring George O'Hanlon, this has Joe McDoakes as Phillip Snarlowe trying to solve a murder. He gets involved with several gangs at a gambling house, and a beautiful girl. Finally, the suspects narrow down to his own assistant, who is about to shoot him, until he wakes up in Snarlowe's office, which he was about to clean as he fell asleep.

Release date, June 26, 1948 10 *minutes*

HOW TO CLEAN HOUSE (RKO)

Edgar Kennedy Comedies (83,404)

Edgar doesn't think his house needs a maid's attention. He dismisses the maid and bets his brother-in-law he can do the housework in three hours flat. Edgar makes a valiant try, but he breaks the dishes, breaks the beds, fills the kitchen full of soap suds and, in general, makes a mess of things. He loses his bet. The maid returns.

Release date, May 14, 1948 18 *minutes*

DONALD'S DREAM VOICE (RKO Radio)

Walt Disney Cartoons (74,118)

Donald, as an unsuccessful brush salesman, meets a man selling Ajax Voice pills which are guaranteed to produce a cultured voice. He buys a box and they work so well he plans to propose to Daisy. As he is about to enter her house his last pill rolls down a manhole. The pill eventually bounces into a vacant lot where a cow is pastured. Donald leaps at the cow and demands the pill. Disgustedly the cow remarks, "I don't understand a word you say."

Release date, May 21, 1948 6 *minutes*

EVERGLADES ADVENTURE (20th Century-Fox)

Sports Review (8303)

Mel Allen, the narrator, and Al Waldron, the photographer, take you down to Florida—specifically to the Everglades—for some fishing and alligator hunting. If you tire easily of those sports, you can relax with some aquaplaning.

Release date, May 7, 1948 9 *minutes*

WOODLAND CAFE (RKO)

Walt Disney Productions (84,705)

This one takes you back to the night club era of the early '30's and presents some of the dances then popular. Bugs of all shapes and sizes are the dancers, performing an Apache dance, a truckin' number, and similar not-so-long-ago oddities.

Release date, May 14, 1948 8 *minutes*

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

For Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation, see Service Data page numbers in last column.

Short Subjects Chart with Synopsis Index can be found on pages 4250-4251, issue of July 24, 1948.

Feature product listed by Company on pages 4234-4235, issue of July 10, 1948. For complete listing of 1946-47 Features by Company, see Product Digest, pages 3808-3809, issue of August 30, 1947.

(T) before a date in the list below is the tradeshow date; release dates are given as soon as available.

(†) indicates a box office champion.

						REVIEWED			
Title	*Company*	*Prod. Number*	*Stars*	*Tradeshow or Release Date*	**Running Time**	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
ABBOTT and Costello Meet Frankenstein	Univ.	664	Abbott and Costello	July,'48	83m	July 3,'48	4225	4219	....
Adventures in Silverado	Col.	902	William Bishop-Gloria Henry	Mar. 25,'48	75m	July 31,'48	4258	4086	....
Adventures of Casanova	EL	812	Arturo de Cordova-Lucille Bremer	Feb. 7,'48	83m	Feb. 28,'48	4079	4039	4175
Adventures of Gallant Bess (color)	EL	....	Fuzzy Knight-Audrey Long	Not Set	73m	July 31,'48	4257	....	....
Adventures of Robin Hood (color) (Reissue)	WB	718	Errol Flynn-Olivia de Havilland	Mar. 13,'48	102m	Jan. 17,'48	4019	....	....
Albuquerque (color)	Para.	4709	Randolph Scott-Barbara Britton	Feb. 20,'48	90m	Jan. 24,'48	4030	3956	4190
Alias a Gentleman	MGM	818	Wallace Beery-Tom Drake	Mar.,'48	76m	Feb. 7,'48	4050	3717	....
All My Sons	Univ.	657	Edw. G. Robinson-Arlene Francis	May,'48	94m	Feb. 21,'48	4065	4010	....
Always Together	WB	713	Joyce Reynolds-Robt. Hutton	Jan. 10,'48	78m	Dec. 20,'47	3982	3956	4042
Angels Alley	Mono.	4708	Leo Gorcey-Geneva Gray	Mar. 21,'48	67m	Jan. 24,'48	4030	....	....
An Innocent Affair	UA	....	Fred MacMurray-Madeleine Carroll	Sept. 17,'48	....	....	....	4226	....
Anna Karenina (Brit.)	20th-Fox	820	Vivien Leigh-Ralph Richardson	May,'48	111m	May 1,'48	4145	4127	4207
Another Part of the Forest	Univ.	660	Fredric March-Ann Blyth	June,'48	107m	Apr. 17,'48	4125	4038	4190
An Ideal Husband (color) (Brit.)	20th-Fox	809	Paulette Goddard-Michael Wilding	Mar.,'48	96m	Jan. 17,'48	4017	4000	4042
April Showers	WB	719	Jack Carson-Ann Sothern	Mar. 27,'48	94m	Mar. 13,'48	4094	4051	4175
Arch of Triumph (Special)	UA	....	Ingrid Bergman-Charlas Boyer	Mar.,'48	120m	Feb. 21,'48	4065	3487	....
Are You With It?	Univ.	656	Donald O'Connor-Olga San Juan	May,'48	90m	Mar. 13,'48	4095	4039	4207
Argyle Secrets, The	FC	....	William Gargan-Marjorie Lord	May 7,'48	63m	Apr. 24,'48	4137	4069	4207
Arizona Ranger	RKO	814	Tim Holt-Nan Leslie	May,'48	63m	Apr. 3,'48	4110	4103	4207
Arkansas Swing, The	Col.	953	Hoosier Hot Shots-Gloria Henry	July 29,'48	....	....	....	4219	....
Arthur Takes Over	20th-Fox	817	Lois Collier-Jerome Cowan	May,'48	63m	Apr. 10,'48	4117	4111	....
Assigned to Danger	EL	821	Gene Raymond-Noreen Nash	May 19,'48	66m	May 1,'48	4145	4139	4207
BABE Ruth Story, The (AA)	Mono.	....	Wm. Bendix-Claire Trevor	Not Set	106m	July 24,'48	4249	....	....
Back Trail	Mono.	4757	Johnny Mack Brown-Mildred Coles	July 18,'48	....	....	....	4235	....
Bad Sister (Brit.)	Univ.	663	Margaret Lockwood-Ian Hunter	July,'48	90m	June 12,'48	4199	....	....
Bambi (Reissue) (color)	RKO	892	Disney Feature Cartoon	Feb. 2,'48	70m	Dec. 6,'47	3966	....	4042
Belle Starr (R.)	20th-Fox	830	Randolph Scott-Gene Tierney	June,'48	87m	June 26,'48	4214	....	....
Berlin Express	RKO	815	Robert Ryan-Merle Oberon	May,'48	86m	Apr. 10.'48	4118	....	....
Best Man Wins	Col.	901	Edgar Buchanan-Anna Lea	May 6,'48	75m	....	....	4146	....
† Best Years of Our Lives	RKO	751	Myrna Loy-Fredric March	July,'48	172m	Nov. 30,'48	3335	3312	3819
Betrayal, The	Astor	....	Martin Eden-Myra Stanton	June,'48	195m	July 10,'48	4233	....	....
Beyond Glory	Para.	4726	Alan Ladd-Donna Reed	Sept. 3.'48	82m	June 19,'48	4205	4039	....
B. F.'s Daughter	MGM	820	Barbara Stanwyck-Van Haflin	Apr.,'48	108m	Feb. 21,'48	4066	4059	4175
† Big Clock, Tha	Para.	4713	Ray Milland-Maurean O'Sullivan	Apr. 9,'48	95m	Feb. 21,'48	4065	4051	4207
Big City	MGM	827	Margaret O'Brien-Robert Preston	June 3,'48	103m	Apr. 3,'48	4111	4103	4207
Big Punch, The	WB	727	Wayne Morris-Lois Maxwell	June 26,'48	80m	May 29,'48	4182	4155	....
Big Town Scandal	Para.	4722	Philip Reed-Hillary Brooke	July 30,'48	62m	May 29,'48	4183	4146	....
Bill and Coo (color)	Rep.	728	Bird Picture	Mar. 28,'48	61m	Dec. 27,'47	4000	....	4207
† Bishop's Wife, The	RKO	852	Cary Grant-Loretta Young	(T) Feb. 16,'48	110m	Nov. 22,'47	3941	3702	4175
Black Arrow, The	Col.	....	Louis Hayward-Janet Blair	Not Set	76m	July 3,'48	4225	4069	....
Black 8art (color)	Univ.	653	Yvonne de Carlo-Dan Duryaa	Apr.,'48	80m	Feb. 7,'48	4051	4000	4190
Black Eagle	Col.	....	William Bishop-Virginia Patton	Sept. 16,'48	....	....	....	4243	....
Black Narcissus (Brit.) (color)	Univ.	629	Deborah Kerr-Sabu-David Farrar	Dec.,'47	90m	July 12,'47	3725	....	....
Blazing Across the Pecos	Col.	968	Charles Starrett-Smiley Burnette	July 1,'48	55m	....	....	4226	....
Blonde Ice	FC	....	Leslie Brooks-Robert Paige	May 20,'48	72m	May 22,'48	4174	4103	....
Blondie's Reward	Col.	912	Penny Singleton-Arthur Lake	June 3,'48	....	....	....	4165	....
† Body and Soul	UA	....	John Garfield-Lilli Palmer	Nov.,'47	104m	Aug. 16,'47	3781	....	4011
Bold Frontiersman, The	Rep.	754	Allan "Rocky" Lane-Eddie Waller	Apr. 15,'48	60m	May 1,'48	4146	4069	....
Bride Goas Wild, The	MGM	819	Van Johnson-June Allyson	Mar.,'48	98m	Feb. 28,'48	4077	4021	4207
Bring 'Em Back Alive (R.)	RKO	819	Animal Pictura	June,'48	70m	Apr. 17,'48	4126	....	...
Brothers, The (British)	Univ.	677	Patricia Roc-Will Fyffe	May 6,'48	90m	May 8,'48	4154	....	....
CAGED Fury	Para.	4711	Richard Denning-Sheila Ryan	Mar. 5,'48	60m	Feb. 14,'48	4057	....	....
California Firebrand (color)	Rep.	654	Monte Hale-Adrian Booth	Apr. 1,'48	63m	Apr. 24,'48	4137	4051	4207
† Call Northside 777	20th-Fox	805	James Stewart-Helen Walker	Feb.,'48	111m	Jan. 24,'48	4029	....	4207
Campus Honaymoon	Rep.	703	Lyn & Lee Wilde-Adale Mara	Fab. 1,'48	61m	Jan. 31,'48	4037	4031	....
Campus Sleuth	Mono.	4713	Freddie Stewart-June Praissar	Apr. 18 '48	58m	May 15,'48	4162	4127	....
Canon City	EL	826	Scott Brady-Charles Russell	July 6,'48	82m	June 26,'48	4213	4165	....

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						M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page
Captain Boycott (Brit.)	Univ.	652	Stewart Granger-Kathleen Ryan	Jan. '48	92m	Nov. 29,'47	3953	....	4011
† Captain from Castile (color)	20th-Fox	801	Tyrone Power-Jean Peters	Jan.,'48	140m	Nov. 29,'47	3953	3562	4071
Carson City Raiders	Rep.	....	"Rocky" Lane-Eddy Waller	May 13,'48	60m	May 29,'48	4183	4139	....
Casbah	Univ.	655	Yvonne de Carlo-Tony Martin	Apr.,'48	94m	Mar. 6,'48	4085	4010	....
† Cass Timberlane	MGM	813	Spencer Tracy-Lana Turner	Jan.,'48	120m	Nov. 15,'47	3930	3759	4175
Challenge, The	20th-Fox	807	Tom Conway-June Vincent	Mar.,'48	68m	Feb. 28,'48	4079	....	....
Checkered Coat, The	20th-Fox	825	Tom Conway-Noreen Nash	July,'48	....	....	....	4189	....
Check Your Guns	EL	853	Eddie Dean-Roscoe Ates	Jan. 24,'48	55m	Nov. 15,'47	3930	....	....
Cheyenne Takes Over	EL	530	Al "Lash" LaRue-Al "Fuzzy" St. John	Dec. 13,'47	58m	Dec. 6,'47	3965	3876	4071
Chinese Ring, The	Mono.	626	Roland Winters-Louise Currie	Dec. 6,'47	68m	Dec. 20,'47	3982	3850	4011
Close-Up	EL	824	Alan Baxter-Virginia Gilmore	June 9,'48	76m	Apr. 17,'48	4125	....	....
Cobra Strikes, The	EL	820	Sheila Ryan-Leslie Brooks	Apr. 24,'48	62m	....	....	4086	....
Coroner Creek (color)	Col.	939	Randolph Scott-Marguerite Chapman	July,'48	90m	June 12,'48	4197	4190	....
Corvette K-225 (R.)	Realart	....	Randolph Scott-Ella Raines	June,'48	99m	June 19,'48	4206	....	....
Counterfeiters, The	20th-Fox	819	John Sutton-Doris Merrick	June,'48	73m	....	....	4127	....
Crossed Trails	Mono.	4755	Johnny Mack Brown-Lynne Carver	Apr. 11,'48	53m	May 1,'48	4145	4127	...
Crusades, The (R.)	Para.	7-3508	Loretta Young-Henry Wilcoxon	July 9,'48	125m	May 1,'48	4146	....	....
† DAISY Kenyon	20th-Fox	731	Joan Crawford-Dana Andrews	Dec.,'47	99m	Nov. 29,'47	3953	3876	4131
Dangerous Years (Wurtzel)	20th-Fox	804	William Halop-Ann E. Todd	Feb.,'48	62m	Dec. 20,'47	3981		4011
Daredevils of the Clouds	Rep.	....	Rob't Livingstone-Mae Clarke	July 26,'48	60m	July 31,'48	4258	4175	....
Date With Judy, A (color)	MGM	818	Wallace Beery-Jane Powell	July 29,'48	113m	June 19,'48	4206	4139	..
Dead Don't Dream, The	UA	....	William Boyd-Andy Clyde	Apr. 30,'48	68m	....	....	4165	....
Dear Murderer (British)	Univ.	658	Eric Portman-Greta Gynt	May,'48	90m	May 15,'48	4161	4139	....
Deep Waters	20th-Fox	821	Dana Andrews-Jean Peters	July,'48	85m	July 3,'48	4225	4039	....
Design for Death	RKO	871	Documentary	Mar.,'48	48m	Feb. 28,'48	4077	....	....
Devil Ship	Col.	923	Richard Lane-Louise Campbell	Dec. 11,'47	62m	Jan. 17,'48	4019	3943	4042
Devil's Cargo	FC	....	John Calvert-Rochelle Hudson	Apr. 1,'48	61m	Mar. 20,'48	4101	4031	....
Dick Tracy Meets Gruesome (Bl.2)	RKO	809	Boris Karloff-Ralph Byrd	Dec. 6,'47	65m	Oct. 4,'47	3861	...	....
Docks of New Orleans	Mono.	4712	Roland Winters-Victor Sen Young	Apr. 4,'48	64m	Mar. 20,'48	4101	4086	...
† Double Life, A	Univ.	650	Ronald Colman-Signe Hasso	Mar.,'48	103m	Jan. 3,'48	4001	3956	4131
Dream Girl	Para.	4721	Betty Hutton-Macdonald Carey	July 23,'48	85m	May 15,'48	4163	4146	4207
Drums (Brit.) (R.) (color)	FC	....	Raymond Massey-Sabu	July,'48	96m	July 17,'48	4242	....	....
Dude Goes West, The (AA)	Mono.	AA8	Eddie Albert-Gale Storm	Aug. 30,'48	86m	May 1,'48	4145	4038	...
† Duel in the Sun (color)	Selznick	....	Jennifer Jones-Joseph Cotten	Apr.,'48	135m	Jan. 11,'47	3409	3363	3933
Duke of West Point (R.)	SG	....	Louis Hayward-Joan Fontaine	June 10,'48	108m	June 19,'48	4207	....	....
EASTER Parade (color)	MGM	..	Fred Astaire-Judy Garland	July 8,'48	103m	May 29,'48	4181	4127	....
Embraceable You	WB	732	Dane Clark-Geraldine Brooks	Aug. 21,'48	80m	July 31,'48	4257	4175	....
Emperor Waltz, The (color)	Para.	4720	Bing Crosby-Joan Fontaine	July 2,'48	106m	May 8,'48	4153	3611	4207
Enchanted Valley, The (color)	EL	817	Alan Curtis-Anne Gwynne	Mar. 27,'48	77m	Apr. 3,'48	4111	4086	...
End of the River, The (Brit.)	U-I	....	Sabu-Raymond Lovell	July,'48	80m	June 26,'48	4214	....	....
Escape (Brit.)	20th-Fox	822	Rex Harrison-Peggy Cummins	Not Set	78m	May 29,'48	4183	....	....
Eyes of Texas (color)	Rep.	732	Roy Rogers-Lynne Roberts	July 15,'48	70m	July 24,'48	4249	4219	....
FABULOUS Texan	Rep.	624	William Elliott-John Carroll	Nov. 9,'47	95m	Nov. 15,'47	3930	3907	3983
Feudin', Fussin' and A-Fightin'	Univ.	665	Donald O'Connor-Marjorie Main	July,'48	78m	June 12,'48	4199	....	....
Fighting Back	20th-Fox	828	Paul Langton-Jean Rogers	Aug.,'48	61m	July 17,'48	4242	4189	....
Fighting Father Dunne	RKO	816	Pat O'Brien-Myrna Dell	June,'48	93m	May 15,'48	4161	4139	4190
Fighting 69th, The (R.)	WB	723	James Cagney-Pat O'Brien	May 8,'48	79m	Apr. 17,'48	4126	....	...
Flirting with Fate (R.)	SG	....	Joe E. Brown-Beverly Roberts	May 28,'48	70m	May 22,'48	4174	....	....
Flowing Gold (R.)	WB	730	J. Garfield-Pat O'Brien-Frances Farmer	July 17,'48	82m	June 19,'48	4206	....	....
Foreign Affair, A	Para.	....	Jean Arthur-John Lund	Aug. 20,'48	116m	June 19,'48	4206	4139	...
† Forever Amber (color)	20th-Fox	733	Linda Darnell-Cornel Wilde	Sept. 15,'48	140m	Oct. 18,'47	3885	3475	3933
For You I Die	FC	....	Cathy Downs-Paul Langton-Mischa Auer	Jan.,'48	76m	Dec. 20,'47	3982	3972	....
† Fort Apache	RKO	870	H. Fonda-J. Wayne-Shirley Temple	Apr.,'48	127m	Mar. 13,'48	4094	....	4207
Four Faces West	UA	....	Joel McCrea-Frances Dee	July 9,'48	90m	May 15,'48	4162	....	....
Four Feathers (Brit.) (R.) (color)	FC	....	John Clements-June Duprez	Aug.,'48	115m	July 17,'48	4242	....	....
French Leave	Mono.	4714	Jackie Cooper-Jackie Coogan	Apr. 25,'48	63m	Apr. 24,'48	4138	4127	....
Frontier Marshal (R.)	20th-Fox	831	Randolph Scott-Nancy Kelly	June,'48	71m	June 26,'48	4214	....	....
Frontier Agent	Mono.	4756	Johnny Mack Brown-Raymond Hatton	May 16,'48	56m	....	....	4175	....
† Fuller Brush Man	Col.	928	Red Skelton-Janet Blair	June,'48	93m	May 8,'48	4154	4139	...
Fury at Furnace Creek	20th-Fox	815	Victor Mature-Colleen Gray	May,'48	88m	Apr. 10,'48	4117	4039	4190
GALLANT Legion, The	Rep.	715	Wm. Elliott-Jos. Schildkraut	July 25,'48	88m	May 29,'48	4182	....	....
Gay Intruders, The	20th-Fox	....	John Emery-Tamara Geva	Not Set	68m	June 19,'48	4206	....	....
Gay Ranchero (color)	Rep.	644	Roy Rogers-Jane Frazee	Jan. 10,'48	72m	Jan. 17,'48	4018	3931	4042
† Gentleman's Agreement	20th-Fox	806	Gregory Peck-Dorothy McGuire	Mar.,'48	118m	Nov. 15,'47	3929	3818	4175
Girl from Manhattan, The	UA	....	D. Lamour-C. Laughton-G. Montgomery	Oct. 15,'48	....	....	....	4243	....
Give My Regards to Broadway (color)	20th-Fox	827	Dan Dailey-Nancy Guild	June,'48	92m	May 29,'48	4181	4165	....
Glamour Girl	Col.	907	Gene Krupa Orch.-J. Leonard	Jan. 16,'48	68m	....	....	3992	....
God's Country and the Woman (R.)	WB	729	George Brent-Beverly Roberts	July 17,'48	71m	June 19,'48	4206	....	....
Good News (color)	MGM	810	June Allyson-Peter Lawford	Dec.,'47	93m	Dec. 6,'47	3965	3850	4131
Good Sam	RKO	....	Gary Cooper-Ann Sheridan	(T) July 26,'48	114m	July 31,'48	4257	4146	....
† Green Dolphin Street	MGM	811	Lana Turner-Van Heflin	Nov. 5,'47	141m	Oct. 25,'47	3894	3587	4042
† Green Grass of Wyoming (color)	20th-Fox	818	Peggy Cummins-Chas. Coburn	June,'48	89m	Apr. 24,'48	4137	4038	4207
Guns of Hate	RKO	....	Tim Holt-Nan Leslie	June 18,'48	62m	May 15,'48	4162	4155	....
Gun Talk	Mono.	674	Johnny Mack Brown-Raymond Hatton	Dec. 20,'47	58m	Jan. 17,'48	4019	3919	4071
HALF Past Midnight (Wurtzel)	20th-Fox	808	Kent Taylor-Peggy Knudsen	Mar.,'48	69m	Feb. 14,'48	4059	4039	....
Hamlet (Brit.)	U-I	Spcl.	Laurence Olivier-Jean Simmons	Not Set	153m	July 3,'48	....	....	....
Hatter's Castle (Brit.)	Para.	....	R. Newton-Jas. Mason-D. Kerr	June 18,'48	99m	Apr. 10,'48	4118	4111	....
Hawk of Powder River, The	EL	856	Eddie Dean-Jennifer Holt	Apr. 10,'48	54m	Mar. 6,'48	4086	....	....
Hazard	Para.	4716	Paulette Goddard-Macdonald Carey	May 28,'48	95m	Mar. 20,'48	4101	4069	4190

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Heading for Heaven	EL	810	Stuart Erwin-Glenda Farrell	Jan. 17,'48	71m	Dec. 20,'47	3982	....	4042
Heart of Virginia	Rep.	707	Janet Martin-Robert Lowery	Apr. 25,'48	60m	May 8,'48	4154	4117	....
Here Comes Trouble (color)	UA	....	Wm. Tracy-Beverly Lloyd	Apr.,'48	55m	Apr. 17,'48	4125	4039	....
High Wall	MGM	815	Robert Taylor-Audrey Totter	Feb.,'48	99m	Dec. 20,'47	3981	3972	4131
Hills of Home (color)	MGM	....	Edmund Gwenn-Janet Leigh	Sept.,'48	....	....	....	4235	....
Holiday Camp (Brit.)	Univ.	679	Jack Warner-Hazel Court-Flora Robson	Jan.,'48	97m	Jan. 31,'48	4037	....	4190
† Homecoming	MGM	....	Clark Geble-Lane Turner	May 27,'48	113m	Apr. 3,'48	4109	4079	4207
Hungry Hill (British)	Univ.	....	Margaret Lockwood-Dennis Prince	Not Set	92m	Oct. 18,'47	3885	....	....
Hunted, The (Allied Artists)	Mono.	AA5	Belite-Preston Foster	Apr. 7,'48	85m	Feb. 7,'48	4050	4039	4071
I BECAME a Criminal (Brit.)	WB	717	Sally Gray-Trevor Howard	Mar. 6,'48	78m	Feb. 14,'48	4057	4031	4131
I Love Trouble	Col.	934	Franchot Tone-Janet Blair	Jan.,'48	94m	Jen. 17,'48	4018	3980	4042
If You Knew Susie	RKO	811	Eddie Cantor-Joan Davis	Feb. 7,'48	90m	Feb. 7,'48	4049	3575	4131
If Winter Comes	MGM	814	Walter Pidgeon-Deborah Kerr	Jan.,'48	99m	Dec. 27,'47	3993	3972	4071
I, Jane Doe	Rep.	710	Ruth Hussey-John Carroll	May 25,'48	85m	May 22,'48	4173	4155	....
Inside Story, The	Rep.	705	Marsha Hunt-W. Lundigan-C. Winninger	Mar. 14,'48	87m	Apr. 3,'48	4110	4059	....
Intrigue	UA	....	George Raft-June Havoc	Dec.,'47	90m	Dec. 27,'47	3994	3907	4011
† I Remember Mama	RKO	868	Irene Dunne-Barbara Bel Geddes	(T) Mar. 17,'48	134m	Mar. 13,'48	4093	4079	4207
† Iron Curtain, The	20th-Fox	816	Dana Andrews-Gene Tierney	Mey,'48	87m	Mey 15,'48	4163	4127	4190
Isn't It Romantic	Para.	....	Roland Culver-Veronica Lake	Oct. 8,'48	....	....	....	4243	....
It Had To Be You	Col.	931	Ginger Rogers-Cornel Wilde	Dec.,'47	98m	Oct. 25,'47	3893	....	4131
I Walk Alone	Para.	4708	Lizabeth Scott-Burt Lancaster	Jan. 16,'48	98m	Dec. 20,'47	3981	3919	4190
I Wouldn't Be in Your Shoes	Mono.	4716	Don Castle-Elyse Knox	Mey 23,'48	70m	May 8,'48	4154	4127	....
JASSY (Brit.) (color)	Univ.	654	Margaret Lockwood-Basil Sydney	Mar.,'48	96m	Feb. 14,'48	4059	....	....
Jiggs and Maggie in Society	Mono.	4704	Joe Yule-Renie Riano	Jen. 10,'48	66m	Feb. 21,'48	4066	3895	....
Jinx Money	Mono.	4717	Leo Gorcey-Huntz Hall	June 27,'48	68m	May 22,'48	4174	4155	....
Joe Palooka in Fighting Mad	Mono.	4709	Joe Kirkwood, Jr.-Elyse Knox	Feb. 7,'48	75m	Jan. 31,'48	4037	4001	....
Judge Steps Out, The (formerly Indian Summer)	RKO	....	Alexander Knox-Ann Southern	Not Set	....	....	....	3865	....
Julia Misbehaves	MGM	....	Greer Garson-Walter Pidgeon	Sept.,'48	....	....	....	4165	..
KEY Largo	WB	731	H. Bogert-E. Robinson-Lauren Bacall	July 31,'48	101m	July 10,'48	4233	4226	....
† Killer McCoy	MGM	809	Mickey Rooney-Brien Donlevy	Dec.,'47	104m	Nov. 1,'47	3907	....	4190
King of the Gamblers	Rep.	709	Janet Mertin-Williem Wright	May 10,'48	60m	May 29,'48	4183	4117	....
King of the Turf (R.)	SG	....	Adolphe Menjou-Dolores Costello	May 21,'48	88m	May 29,'48	4183	....	....
LADY at Midnight	EL	....	Richard Canning-Frances Rafferty	Aug. 15,'48	61m	July 24,'48	4249	....	....
Lady from Shanghai, The	Col.	938	Rita Heyworth-Orson Welles	May,'48	87m	Apr. 17,'48	4125	4069	4207
Law of the Pampas (R.)	SG	....	William Boyd-Russell Hayden	June 3,'48	79m	June 19,'48	4207	....	....
Let's Live Again	20th-Fox	813	John Emery-Hillery Brooke	Apr.,'48	67m	Mar. 6,'48	4086	....	4131
Letter from an Unknown Woman, A	Univ.	659	Joan Fontaine-Louis Jourdan	June,'48	90m	Apr. 10,'48	4117	3943	4190
† Life With Father (color)	WB	702	Irene Dunne-William Powell	Aug. 14,'48	118m	Aug. 16,'47	3781	3475	3909
Linda, Be Good	EL	808	Elyse Knox-Marie Wilson	Jan. 3,'48	66m	Nov. 1,'47	3906	3895	....
Lightnin' in the Forest	Rep.	706	Lynn Roberts-Warren Dougles	Mer. 25,'48	58m	Apr. 24,'48	4138	4069	4207
Lost Moment, The	Univ.	626	Robert Cummings-Susan Heyward	Dec.,'47	89m	Oct. 25,'47	3894	....	4071
Lost One, The (La Traviata)	Col.	....	Nelly Corradi-Cino Mattera	Not Set	84m	Apr. 17,'48	4125	....	....
Loves of Carmen, The	Col.	....	Rita Hayworth-Glenn Ford	Not Set	....	....	....	4243	....
Luck of the Irish, The	20th-Fox	....	Tyrone Power-Anne Baxter	Sept.,'48	....	....	....	4258	....
Lulu Belle	Col.	....	Dorothy Lamour-George Montgomery	Aug.,'48	87m	June 19,'48	4205	....	....
MADONNA of the Desert	Rep.	704	Lynne Roberts-Donald Barry	Feb. 23,'48	60m	Mar. 13,'48	4095	4051	....
Main Street Kid, The	Rep.	701	Al Pearce-Arlene Harris	Jan. 1,'48	64m	Jan. 24,'48	4030	3972	4071
Man-Eater of Kumaon	Univ.	666	Sabu-Wendell Corey-Joenne Page	July,'48	79m	June 26,'48	4213	....	....
Man from Texas	EL	815	James Craig-Johnnie Johnston	Mar. 6,'48	71m	Apr. 3,'48	4109	3895	....
Man of Evil (Brit.)	UA	....	James Meson-Phyllis Calvert	Jan.,'48	90m	Feb. 7,'48	4050	3992	4131
Man Who Reclaimed His Head (R.)	FC	....	Claude Rains-Joan Bennett	July,'48	83m	July 17,'48	4242	....	....
Mary Lou	Col.	906	Frankie Carle Orch.-R. Lowery	Jan. 23,'48	66m	Mar. 13,'48	4095	3992	4131
Mating of Millie, The	Col.	940	Glenn Ford-Evelyn Keyes	Apr.,'48	87m	Mar. 13,'48	4094	4067	4131
Meet Me at Dawn (British)	20th-Fox	812	William Eythe-Stanley Holloway	Apr.,'48	89m	Mar. 20,'48	4101	....	4131
Melody Time (color)	RKO	893	Disney Feature	Aug.,'48	75m	May 22,'48	4173	4155	....
Michael O'Halloran	Mono.	....	Scotty Beckett-Allene Roberts	Not Set	76m	June 19,'48	4205	....	....
Mickey (color)	EL	825	Irene Hervey-Bill Goodwin	June 23,'48	87m	June 19,'48	4205	4155	....
Mine Own Executioner (Brit.)	20th-Fox	824	Burgess Meredith-Dulcie Gray	July 7,'48	105m	June 12,'48	4197	4190	....
Miracle in Harlem	SG	X-3	Stepin Fetchit	Mar. 27,'48	71m	....	....	3919	....
Miracle of the Bells, The	RKO	869	Fred MacMurray-Valli-Frank Sinatra	(T) Mer. 1,'48	120m	Mar. 6,'48	4085	4079	4175
Miraculous Journey (color)	FC	....	Rory Calhoun-Audrey Long	Aug.,'48	....	....	....	4219	....
Miss Annie Rooney (R.)	SG	....	Shirley Temple-William Gargan	June 17,'48	88m	June 19,'48	4207	....	....
Money Madness	FC	....	Hugh Beaumont-Frances Rafferty	Apr. 15,'48	73m	Apr. 3,'48	4110	4069	....
Moonrise	Rep.	714	D. Clark-G. Russell-E. Barrymore	July 11,'48	90m	....	....	4219	....
Mourning Becomes Electra	RKO	865	Rosalind Russell-Michael Redgrave	Not Set	170m	Nov. 22,'47	3941	3919	4131
Mr. Blandings Builds His Dream House	Selznick	206	Cary Grant-Myrna Loy	June,'48	94m	Apr. 3,'48	4110	4010	4175
Mr. Peabody and the Mermaid	U-I	....	William Powell-Ann Blyth	Aug.,'48	89m	July 10,'48	4233	....	....
Mr. Reckless	Pera.	4712	William Eythe-Barbara Britton	Mar. 26,'48	66m	Feb. 21,'48	4067	4059	....
My Dog Rusty	Col.	914	T. Donaldson-Ann Doran-John Litel	Apr. 8,'48	67m	....	....	4095	....
My Girl Tisa	WB	715	Lilli Palmer-Sam Wanamaker	Feb. 7,'48	95m	Jan. 24,'48	4029	4010	4071
Mystery in Mexico	RKO	822	Wm. Lundigan-J. White-R. Cortez	July 1,'48	66m	June 26,'48	4214	....	....
Music Man	Mono.	....	Jimmy Dorsey-June Preisser	Not Set	66m	July 24,'48	4251	....	....
† NAKED City, The	Univ.	651	Barry Fitzgerald-Dorothy Hart	Mar.,'48	96m	Jan. 31,'48	4038	4010	4207
Night Has a Thousand Eyes	Para.	4801	Edw. G. Robinson-Gail Russell	Oct. 22,'48	81m	July 17,'48	4241	4226	....
Night Song (Block 2)	RKO	806	Dana Andrews-Merle Oberon	Jan. 17,'48	102m	Nov. 15,'47	3930	3717	4131

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Night Unto Night	WB	....	Viveca Lindfors-Ronald Reagan	Not Set	....	....	....	3735	....
Noose Hangs High, The	EL	819	Bud Abbott-Lou Costello	Apr. 17,'48	77m	Apr. 10,'48	4117	4079	4190
Northwest Stampede (color)	EL	....	Joan Leslie-James Craig	July 28,'48	79m	July 3,'48	4225	4219	....
OCTOBER Man, The (Brit.)	EL	818	John Mills-Joan Graenwood	Mar. 20,'48	85m	Mar. 20,'48	4101	4086	....
Oklahoma Badlands	Rep.	753	Allan 'Rocky" Lane-Mildred Coles	Feb. 22,'48	59m	Mar. 6,'48	4086	4021	....
Oklahoma Blues	Mono.	4761	Jimmy Wakely-Virginia Belmont	Mar. 28,'48	56m	....	....	4095	....
Oliver Twist (Brit.)	EL	828	John H. Davies-Rob't Newton	July 14,'48	....	....	....	4219	....
Old Los Angeles	Rep.	708	Wm. Elliott-J. Carroll-C. McLeod	Apr. 25,'48	88m	July 10,'48	4233	4127	....
On An Island With You (color)	MGM	828	Esther Williams-Peter Lawford	June 24,'48	107m	May 1,'48	4145	4139	4190
On Our Merry Way	UA	....	Paulette Goddard-J. Stewart-H. Fonda	June 15,'48	107m	Feb. 7,'48	4049	4038	4131
(formerly Miracle Can Happen)									
Open Secret	EL	813	John Ireland-Jane Randolph	May 5,'48	70m	Jan. 17,'48	4018	....	....
Out of the Storm	Rep.	717	Jas. Lydon-Lois Collier	Aug. 25,'48	61m	....	....	4258	....
Overland Trail	Mono.	4751	Johnny Mack Brown-Virginia Belmont	Jan. 31,'48	58m	Apr. 3,'48	4110	4001	....
PANHANDLE (AA)	Mono.	AA7	Rod Cameron-Cathy Downs	Feb. 22,'48	84m	Jan. 31,'48	4037	3943	....
Paradine Case, The	Selznick		Gregory Peck-Ann Todd	Jan.,'48	115m	Jan. 3,'48	4001	3666	4042
Partners of the Sunset	Mono.	4765	Jimmy Wakely-Dub Taylor	May 6,'48	53m	July 10,'48	4235	4175	....
Pearl, The	RKO	867	Pedro Armendariz-Maria Marques	(T) Feb. 10,'48	77m	Feb. 14,'48	4057	....	4131
Perilous Waters	Mono.	4707	Don Castle-Audrey Long	Feb. 14,'48	66m	Nov. 1,'47	3906	....	....
(formerly In Self Defense)									
Phantom Valley	Col.	965	Charles Starratt-Virginia Hunter	Feb. 19,'48	53m	....	....	4021	....
Piccadilly Incident (Brit.)	MGM	....	Anna Naagla-Michael Wilding	Not Set	88m	Feb. 7,'48	4050	....	....
Pirata, The (color)	MGM	....	Judy Garland-Gene Kelly	Juna 10,'48	102m	Apr. 3,'48	4110	3865	4190
Pirates of Monterey (color)	Univ.	632	Maria Montez-Rod Cameron	Dac.,'47	77m	Nov. 22,'47	3942	3127	4011
Pitfall, The	UA	....	Dick Powell-Lizabeth Scott	Aug. 13,'48	....	....	....	4226	....
Portrait of Jenny	Selznick	....	Jennifer Jones-Joseph Cotten	Not Set	....	....	....	4139	....
Port Said	Col.		Gloria Henry-William Bishop	Apr. 15,'48	69m	May 22,'48	4174	4127	....
Prairie, The	SG	4705	Alan Baxter-Lenora Aubart	Apr. 10,'48	80m	....	....	3919	....
Prairie Outlaws	EL	....	Eddie Dean-Roscoe Ates	May 12,'48	57m	....	....	4183	....
Princa of Thieves, The (color)	Col.	933	Jon Hall-Patricia Morison	Jan.,'48	72m	Nov. 1,'47	3906	3876	....
RACE Street	RKO	821	G. Raft-Wm. Bendix-M. Maxwell	(T) June 22,'48	79m	June 26,'48	4214	4207	....
Rachel and the Stranger	RKO	....	Loretta Young-Robt. Mitchum	(T) Aug. 2,'48	61m	....	....	4258	....
Range Renegades	Mono.	4766	Jimmy Wakely-Jennifer Holt	June 6,'48	54m	....	....	4146	....
(formerly Arizona Sunset)									
Range War (R.)	SG	....	William Boyd-Russell Hayden	May 7,'48	66m	May 29,'48	4183	....	....
Raw Deal	EL	822	Dennis O'Keefe-Claire Trevor	May 26,'48	78m	May 22,'48	4173	....	....
Red River	UA	....	John Wayne-Montgomery Clift	Aug. 27,'48	125m	July 17,'48	4241	3575	....
Relentless (color)	Col.	937	Robert Young-Marguerite Chapman	Feb. 20,'48	93m	Jan. 17,'48	4017	....	4175
Return of the Badmen	RKO	917	Randolph Scott-Anne Jeffreys	July 17,'48	90m	May 15,'48	4162	4146	4207
Return of the Whistler, The	Col.	920	Michael Duane-Lenore Aubert	Mar. 18,'48	63m	Mar. 6,'48	4086	4069	4131
Return of Wildfire	SG	....	Richard Arlen-Mary Beth Hughes	Aug. 6,'48	....	....	....	4258	....
River Lady (color)	Univ.	661	Yvonne DeCarlo-Dan Duryea	June,'48	78m	May 8,'48	4153	4010	4190
Road to the Big House, The	SG	4706	John Shelton-Ann Doran	Dec. 27,'47	72m	Nov. 1,'47	3906	3876	....
† Road to Rio	Para.	4707	Bing Crosby-Bob Hope	Dec. 25,'47	100m	Nov. 15,'47	3929	3818	4175
Rocky	Mono.	4705	Roddy McDowall-Edgar Barrier	Mar. 7,'48	76m	June 5,'48	4189	3931	....
Romance on the High Seas (color)	WB	728	Jack Carson-Doris Day-Don DeFore	July 3,'48	99m	June 12,'48	4197	4190	....
Rope	WB	....	James Stewart-John Dall-Joan Chandler	Not Set	....	....	....	4243	....
Rose of Santa Rosa	Col.	951	Eduardo Noriega-Patricia White	Dec. 25,'47	65m	....	....	3931	....
Rose of the Rio Grande (R.)	Mono.	4710	Movita-John Carroll-A. Moreno	Mar. 14,'48	60m	Jan. 17,'48	4019	....	....
Rose of Washington Sq. (R.)	20th-Fox	832	Tyrone Power-Alice Faye	July,'48	86m	June 26,'48	4214	....	....
Ruthless	EL	816	Z. Scott-L. Hayward-Diana Lynn	Apr. 3,'48	102m	Apr. 3,'48	4111	4103	....
SAIGON	Para.	4710	Alan Ladd-Veronica Lake	Mar. 12,'48	94m	Feb. 7,'48	4049	3666	4175
'Sainted' Sisters, The	Para.	4714	Veronica Lake-Joan Caulfield	Apr. 30,'48	89m	Mar. 13,'48	4095	4069	4207
Scudda Hoo, Scudda Hay (color)	20th-Fox	811	June Haver-Lon McCallister	Apr.,'48	95m	Mar. 6,'48	4085	4039	4190
Sealed Verdict	Para.	....	Ray Milland-Florence Marly	Nov. 8,'48	....	....	....	4243	....
Search, The	MGM	....	M. Clift-A. MacMahon-Ivan Jandl	Aug.,'48	105m	Apr. 3,'48	4111	....	4131
Secret Beyond the Door, The	Univ.	627	Joan Bennett-Michaal Radgrave	Feb.,'48	99m	Jan. 10,'48	4009	3956	4042
Secret Service Investigator	Rep.	711	Lloyd Bridgas-Lynne Robarts	May 31,'48	60m	June 5,'48	4189	4155	....
† Senator Was Indiscreet, The	Univ.	633	William Powell-Ella Rainas	Jan.,'48	81m	Dec. 13,'47	3973	3956	4131
Shaggy (color)	Para.	4717	Brenda Joyce-Robt. Shayne-Geo. Nokes	Juna 11,'48	72m	Apr. 17,'48	4126	4069	....
Shanghai Chest, The	Mono.	4718	Roland Winters-Mantan Moreland	July 11,'48	....	....	....	4226	....
Shed No Tears	EL	829	Wallace Ford-Juna Vincent	July 21,'48	70m	....	....	4155	....
Sign of the Ram, The	Col.	936	Susan Peters-Alex. Knox	Mar.,'48	84m	Feb. 7,'48	4050	....	4175
Sign of the Wolf (R)	Mono.	4711	Michaal Whalen-Graca Bradley	May 2,'48	69m	Apr. 17,'48	4126	....	....
† Silver River	WB	725	Errol Flynn-Ann Sheridan	May 29,'48	110m	May 8,'48	4153	4021	4190
Silent Conflict	UA	....	William Boyd-Andy Clyda	Apr.,'48	61m	Apr. 10,'48	4118	....	....
† Sitting Pretty	20th-Fox	810	R. Young-Maurean O'Hara-C. Webb	Apr.,'48	84m	Feb. 28,'48	4077	4039	4207
Six-Gun Law	Col.	962	Chas. Starrett-Smiley Burnatt	Jan. 9,'48	54m	Feb. 28,'48	4077	4000	....
Sixteen Fathoms Deep (color)	Mono.	4801	Lon Chanay-Arthur Lake	July 25,'48	....	....	....	4155	....
Slave Ship (R.)	20th-Fox	833	Warner Baxter-Wallace Beery	July,'48	92m	June 26,'48	4214	....	....
Sleep, My Love	UA	....	Claudette Colbert-Robert Cummings	Jan.,'48	97m	Jan. 17,'48	4017	3992	4071
Slippy McGee	Rep.	702	Donald Barry-Dale Evans	Jan. 15,'48	65m	Jan. 31,'48	4038	3943	4071
Smart Politics	Mono.	627	June Preisser-Freddie Stewart	Jan. 3,'48	68m	....	....	3907	....
(formerly The Old Gray Mayor)									
Smart Woman (Allied Artists)	Mono.	AA6	Constance Bennett-Brian Aherne	Apr. 30,'48	90m	Mar. 13,'48	4094	4038	....
Smugglers, The (Brit.) (color)	EL	811	Michael Redgrave-Jean Kent	Jan. 31,'48	85m	Jan. 31,'48	4037	4010	4207
Snake Pit, The	20th-Fox	....	Olivia de Havilland-Leo Genn	Not Sat	....	....	....	4039	....
So Evil My Love (Brit.)	Para.	4723	Ray Milland-Ann Todd	Aug. 6,'48	109m	May 29,'48	4182	4155	....
Sofia (color)	FC	....	Gene Raymond-Sigrid Gurie	July,'48	....	....	....	4183	....
Son of God's Country	Rep.	....	Monte Hale-Pamela Blake	Sept. 1,'48	....	....	....	4258	....
Song of Idaho	Col.	952	Kirby Grant-Ken Triatsch	Mar. 30,'48	66m	....	....	4059	....

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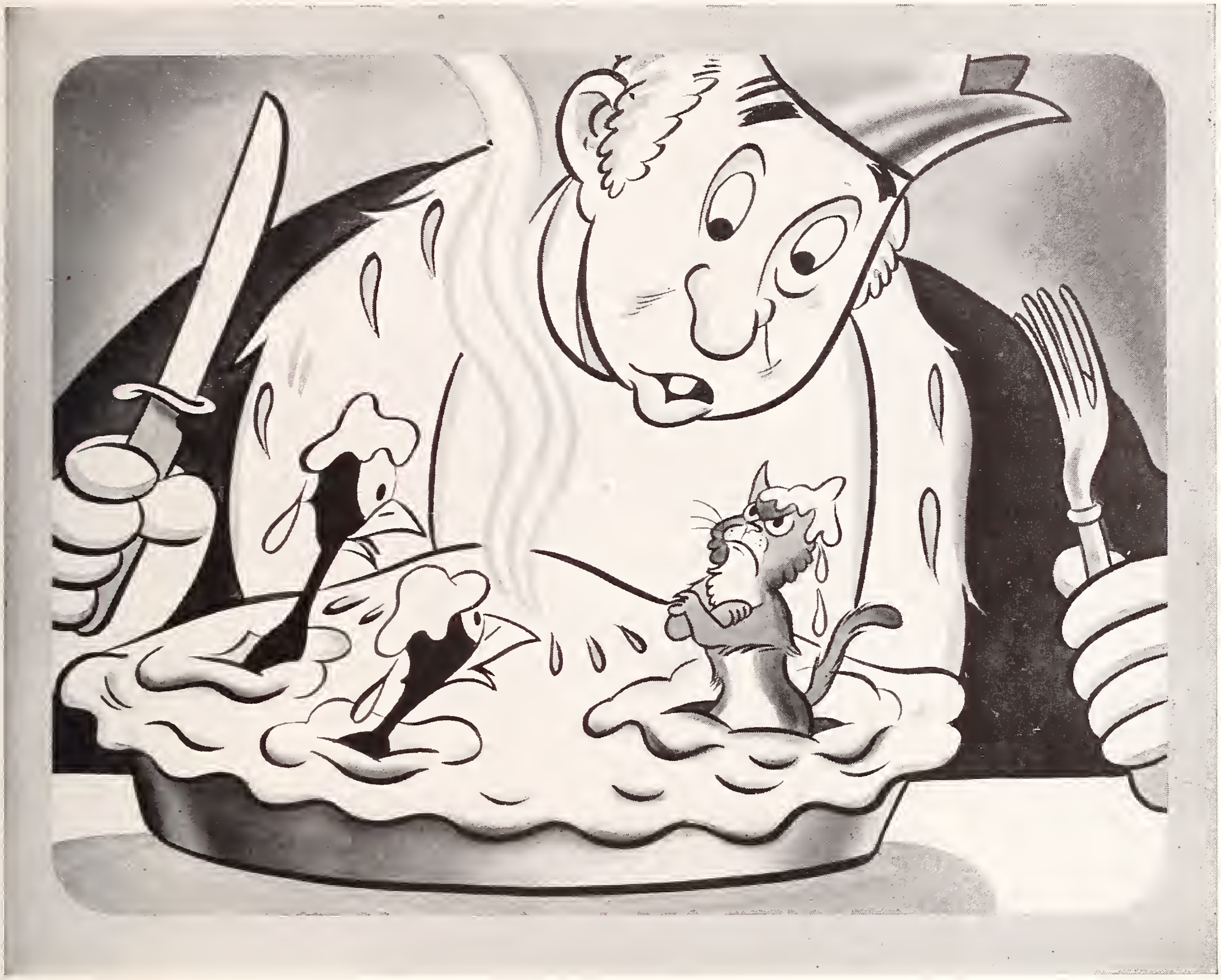
Song of the Drifter	Mono.	686	Jimmy Wakely-"Cannonball" Taylor	Jan. 17,'48	53m	Apr. 3,'48	4110	3972	....
Song of My Heart (AA)	Mono.	AA4	Frank Sundstrom-Audrey Long	Jan. 31,'48	85m	Nov. 8,'47	3917	3717	....
Sons of Adventure	Rep.	....	Russell Hayden-Lynne Roberts	Aug. 27,'48	....	....	....	4258	....
Sorry, Wrong Number	Para.	....	Barbara Stanwyck-Burt Lancaster	Sept. 24,'48	90m	July 31,'48	4257	4243	....
So This Is New York	UA	....	Henry Morgan-Virginia Grey	June 25,'48	79m	May 15,'48	4161	4127	
Southern Yankee, A	MGM	....	Red Skelton-Brian Donlevy	(T) Aug. 5,'48	....	....	....	4139	....
So Well Remembered (British)	RKO	807	John Mills-Martha Scott	Jan. 10,'48	114m	Nov. 1,'47	3905	3631	...
Speed to Spare	Para.	4715	Richard Arlen-Jean Rogers	May 14,'48	57m	Feb. 21,'48	4066	4059	....
Spiritualist, The	EL	827	Turhan Bey-Lynn Bari	July 7,'48	79m	....	....	4127	....
Stage Struck	Mono.	4715	K. Richmond-Audrey Long-Conrad Nagel	June 13,'48	71m	May 15,'48	4162	4155	
Stage to Mesa City	EL	758	Al "Fuzzy" St. John-Jennifer Holt	Feb. 15,'48	52m	Jan. 24,'48	4030	....	4042
† State of the Union	MGM	824	Spencer Tracy-Katharine Hepburn	Apr. 29,'48	124m	Apr. 3,'48	4110	4039	4207
Strawberry Roan, The (color)	Col.	....	Gene Autry-Gloria Henry	Aug.,'48	79m	Apr. 24,'48	4137	4067	...
Street With No Name, The	20th-Fox	823	Mark Stevens-Barbara Lawrence	July,'48	91m	June 26,'48	4213	4165	...
Summer Holiday (color)	MGM	821	Mickey Rooney-Gloria DeHaven	May 20,'48	92m	Mar. 13,'48	4093	3599	4207
Sword of the Avenger	EL	823	Ramon del Gado-Sigrid Gurie	June 2,'48	76m	May 15,'48	4163	....	
Swordsman, The (color)	Col.	932	Larry Parks-Ellen Drew	Jan. 9,'48	81m	Oct. 25,'47	3894	3771	4175
TAKE My Life (Brit.)	EL	814	Greta Gynt-Hugh Williams	Feb. 28,'48	80m	Feb. 21,'48	4066	....	....
Tap Roots (color)	Univ.	....	Van Heflin-Susan Hayward	Aug.,'48	109m	July 3,'48	4226	4010	....
Tarzan and the Mermaids	RKO	....	Johnny Weissmuller-Brenda Joyce	June,'48	68m	Apr. 3,'48	4110	4103	4175
Tarzan's New York Adventure (R)	MGM	823	Johnny Weissmuller-Maureen O'Sullivan	Apr.,'48	71m	Apr. 24,'48	4138	....	...
Tarzan's Secret Treasure (R)	MGM	822	Johnny Weissmuller-Maureen O'Sullivan	Apr.,'48	80m	Apr. 24,'48	4138	....	
Tender Years, The	20th-Fox	803	Joe E. Brown-Noreen Nash	Jan.,'48	81m	Dec. 6,'47	3965	....	4011
Tenth Avenue Angel	MGM	816	Margaret O'Brien-George Murphy	Feb.,'48	74m	Jan. 17,'48	4017	3031	4042
Texas, Brooklyn and Heaven	UA	....	Guy Madison-Diana Lynn	July 16,'48	89m	July 17,'48	4242	4190	....
That Lady in Ermine (color)	20th-Fox	836	Betty Grable-Douglas Fairbanks, Jr.	Aug.,'48	89m	July 17,'48	4241	4226	....
13 Lead Soldiers	20th-Fox	814	Tom Conway-Maria Palmer	Apr.,'48	67m	May 29,'48	4182	4051	....
† Three Daring Daughters (color)	MGM	817	Jeanette MacDonald-Jose Iturbi	Mar.,'48	115m	Feb. 14,'48	4057	3599	4131
The Three Musketeers (color)	MGM	....	Lana Turner-Gene Kelly	Sept.,'48	....	....	....	4189	....
Thunderhoof	Col.	904	Preston Foster-Mary Stuart	July 8,'48	77m	....	....	4165	....
Timber Trail (color)	Rep.	656	Monte Hale-Lynne Roberts	June 15,'48	67m	July 3,'48	4226	4069	....
Time of Your Life, The	UA	....	Jas. Cagney-W. Morris-Jeanne Cagney	July 30,'48	109½m	May 29,'48	4182	4174	....
Tioga Kid, The	EL	858	Eddie Dean-Jennifer Holt	June 17,'48	54m	Mar. 13,'48	4095	....	....
T-Men	EL	809	Dennis O'Keefe-Mary Meade	Jan. 10,'48	91m	Dec. 20,'47	3981	....	4131
To the Ends of the Earth	Col.	935	Dick Powell-Signe Hasso	Feb. 27,'48	109m	Jan. 24,'48	4030	4010	4175
To the Victor	WB	720	Dennis Morgan-Viveca Lindfors	Apr. 10,'48	99m	Apr. 3,'48	4109	4021	....
Tornado Range	EL	854	Eddie Dean-Roscoe Ates	Feb. 21,'48	56m	Feb. 21,'48	4067	4031	....
Tower of London (R.)	FC	....	Basil Rathbone-Boris Karloff	July,'48	92m	July 17,'48	4242	....	....
Trail of the Mounties	SG	4708	Russell Hayden-Jennifer Holt	Feb. 21 '48	42m	....	....	3931	....
Trail to Laredo	Col.	967	Charles Starrett-Smiley Burnette	Aug. 12,'48	54m	....	....	4243	....
Train to Alcatraz	Rep.	712	W. Phipps-D. Barry-Janet Martin	June 28,'48	60m	July 17,'48	4242	4174	....
Trapped by Boston Blackie	Col.	921	Chester Morris-Richard Lane	May 13,'48	67m	May 1,'48	4146	4239	....
† Treasure of the Sierra Madre, The	WB	714	Humphrey Bogart-Walter Huston	Jan. 24,'48	126m	Jan. 10,'48	4009	4000	4131
Triggerman	Mono.	4752	Johnny Mack Brown-Virginia Carroll	June 20,'48	56m	....	....	4219	....
Trouble in Sundown (Reissue)	RKO	885	George O'Brien-Rosalind Keith	Mar. 2,'48	60m	Jan. 17,'48	4019	....	....
Twisted Road, The	RKO	820	Cathy O'Donnell-Farley Granger	July,'48	95m	June 26,'48	4213	....	....
Two Guys from Texas (color)	WB	....	Dennis Morgan-Jack Carson	(T) Aug. 9,'48	....	....	....	4258	....
† Tycoon (color)	RKO	866	John Wayne-Laraine Day	Dec. 27,'47	126m	Dec. 6,'47	3965	3956	4190
† UNCONQUERED (color)	Para.	4725	Gary Cooper-Paulette Goddard	Apr. 2,'48	146m	Sept. 27,'47	3849	3809	4175
Under California Stars (color)	Rep.	731	Roy Rogers-Jane Frazee	May 1,'48	70m	May 15,'48	4162	4139	....
Under Colorado Skies (color)	Rep.	652	Monte Hale-Adrian Booth	Dec. 15,'47	65m	Dec. 20,'47	3982	3949	4071
Unknown Island (color)	FC	....	Virginia Grey-Barton MacLane	Sept.,'48	....	....	....	4235	....
Up in Central Park	Univ.	662	Deanna Durbin-Dick Haymes	June,'48	87m	May 29,'48	4181	4010	....
VALLEY of the Giants (col.) (R.)	WB	722	Wayne Morris-Claire Trevor	May 8,'48	78m	Apr. 17,'48	4126	....	....
Velvet Touch, The	RKO	872	Rosalind Russell-Leo Genn	Aug.,'48	97m	July 24,'48	4249	4139	....
Vicious Circle, The	UA	....	Conrad Nagel-F. Kortner-Lyle Talbot	July 30,'48	77m	June 5,'48	4189	....	....
† Voice of the Turtle, The	WB	716	Eleanor Parker-Ronald Reagan	Feb. 21,'48	103m	Dec. 27,'47	3993	3831	4175
WALLFLOWER	WB	726	Joyce Reynolds-Robert Hutton	June 12,'48	77m	May 22,'48	4173	3876	....
Walls of Jericho	20th-Fox	826	Linda Darnell-Cornel Wilde	Aug.,'48	106m	July 17,'48	4242	4165	....
Waterfront at Midnight	Para.	4719	Wm. Gargan-Mary Beth Hughes	June 25,'48	63m	May 15,'48	4161	4069	4207
West of Sonora	Col.	966	Chas. Starrett-Smiley Burnette	Mar. 25,'48	55m	....	....	4069	....
Western Heritage	RKO	812	Tim Holt-Nan Leslie	Jan. 24,'48	61m	Feb. 7,'48	4051	....	4071
Westward Trail, The	EL	855	Eddie Dean-Phyllis Planchard	Mar. 13,'48	58m	Feb. 28,'48	4077	....	....
Whiplash	WB	....	Dane Clark-Alexis Smith	Not Set	....	....	....	3717	....
Whirlwind Raiders	Col.	963	Charles Starrett-Smiley Burnette	May 13,'48	54m	May 15,'48	4163	4155	....
Who Killed Doc' Robbin?	UA	....	Virginia Grey-Don Castle	Apr. 9,'48	55m	May 8,'48	4154	....	....
Wild Horse Mesa (Block 2)	RKO	808	Tim Holt-Nan Leslie	Dec. 20,'47	60m	Nov. 22,'47	3942	3931	4071
Will It Happen Again	FC	....	Documentary	April,'48	61m	....	....	4226	....
Wings Over Honolulu (R.)	Realart	....	Ray Milland-Wendy Barrie	June,'48	78m	June 19,'48	4206	....	....
Winner Take All (formerly A Joe Named Palooka)	Mono.	4719	Joe Kirkwood-Elyse Knox	Sept. 12,'48	....	....	....	4174	....
Winter Meeting	WB	721	Bette Davis-Jim Davis	Apr. 24,'48	104m	Apr. 10,'48	4118	4021	4190
Woman from Tangier, The	Col.	910	Adele Jergens-Stephen Dunne	Feb. 12,'48	66m	Feb. 7,'48	4051	4021	4071
Woman in White, The	WB	724	Alexis Smith-Sydney Greenstreet	May 15,'48	109m	Apr. 24,'48	4137	3575	4207
Woman's Vengeance, A	Univ.	634	Charles Boyer-Rachel Kempson	Feb.,'48	96m	Dec. 27,'47	3993	3972	4071
Women in the Night	FC	....	Tala Birell-William Henry	Jan. 23,'48	90m	Jan. 17,'48	4018	3992	....
Wreck of the Hesperus, The	Col.	802	Willard Parker-Patricia White	Feb. 5,'48	68m	June 12,'48	4199	4021	....
YOU Were Meant for Me	20th-Fox	802	Jeanne Crain-Dan Dailey	Feb.,'48	91m	Jan. 24,'48	4029	....	4190

FEATURE PRODUCT, LISTED BY COMPANY, IN ORDER OF RELEASE, ON PAGES 4234-35



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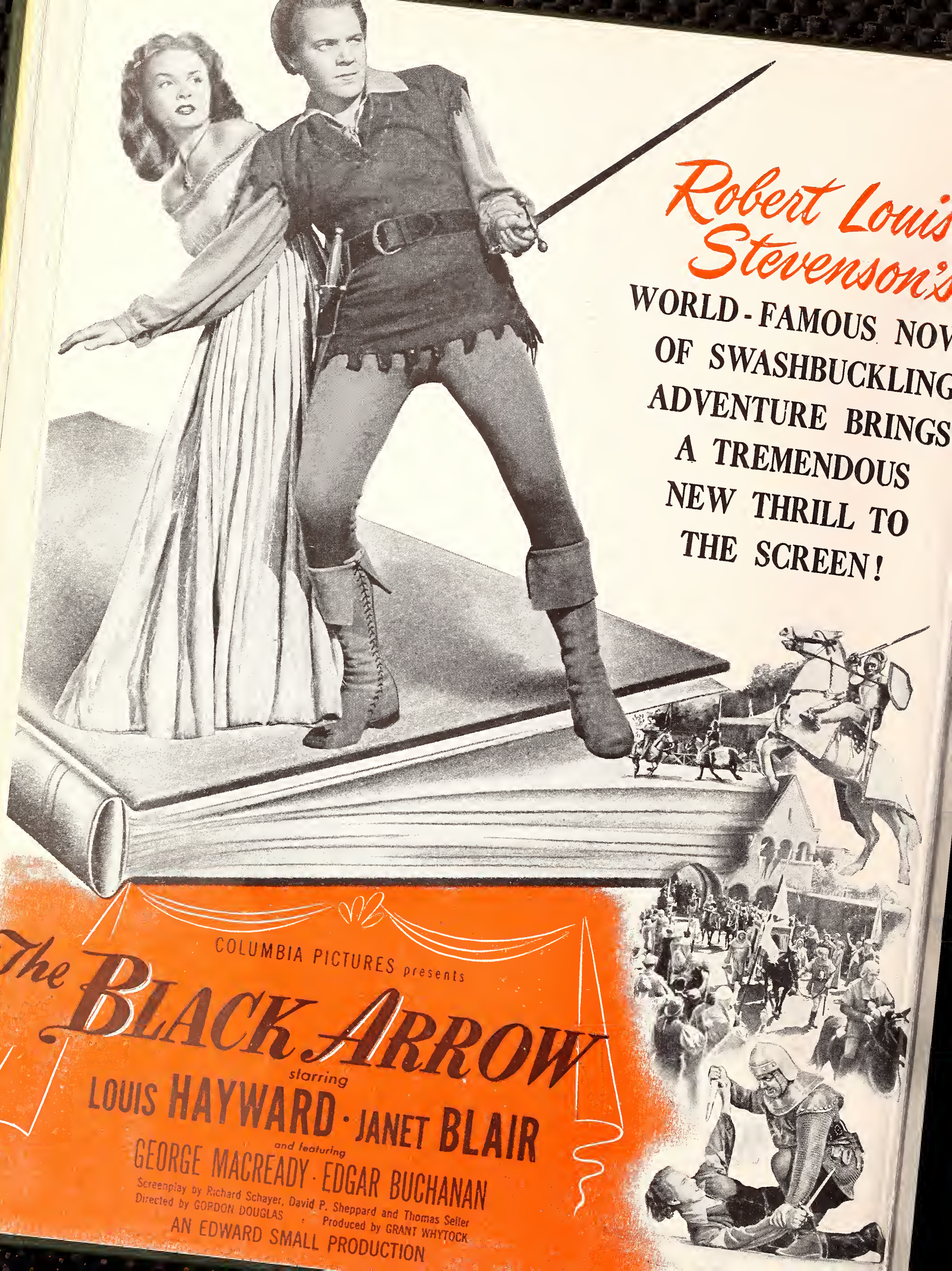

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MOTION PICTURE HERALD

REVIEWS

(In Product Digest)

Rachel and the Stranger

A Southern Yankee

Two Guys from Texas

The Spiritualist

Pitfall

(In News Section)

Larceny

MINUTE MOVIES SELL HUCKSTERS' WARES ON 12,000 SCREENS; NET EXHIBITORS $5,000,000

Best Sellers Best Films No Longer, Hollywood Finds

Film Classics Schedules 26; Sets Profit Bonus Plan

THE BOX OFFICE CHAMPIONS

VOL. 172, NO. 6: AUGUST 7, 1948

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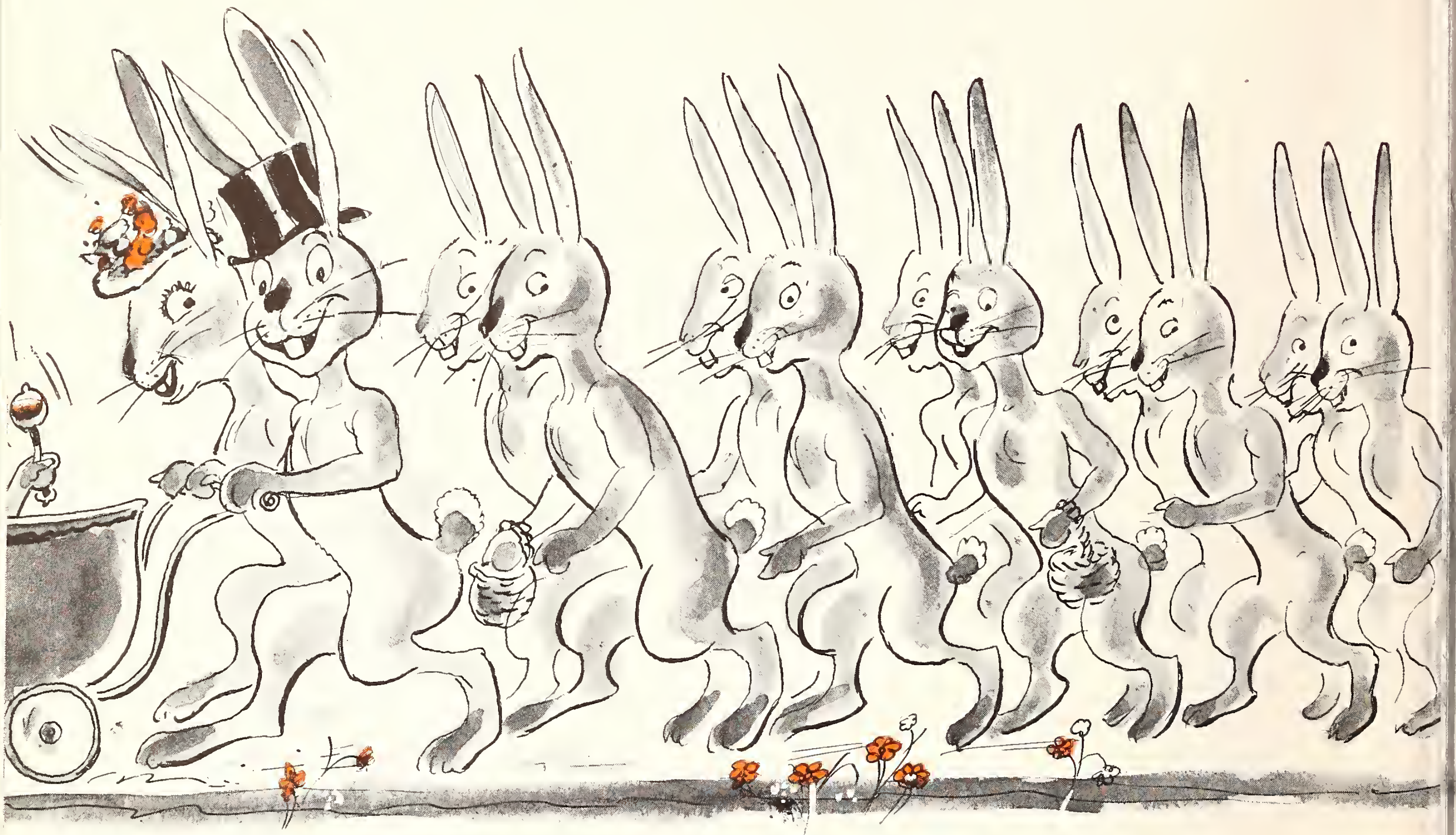
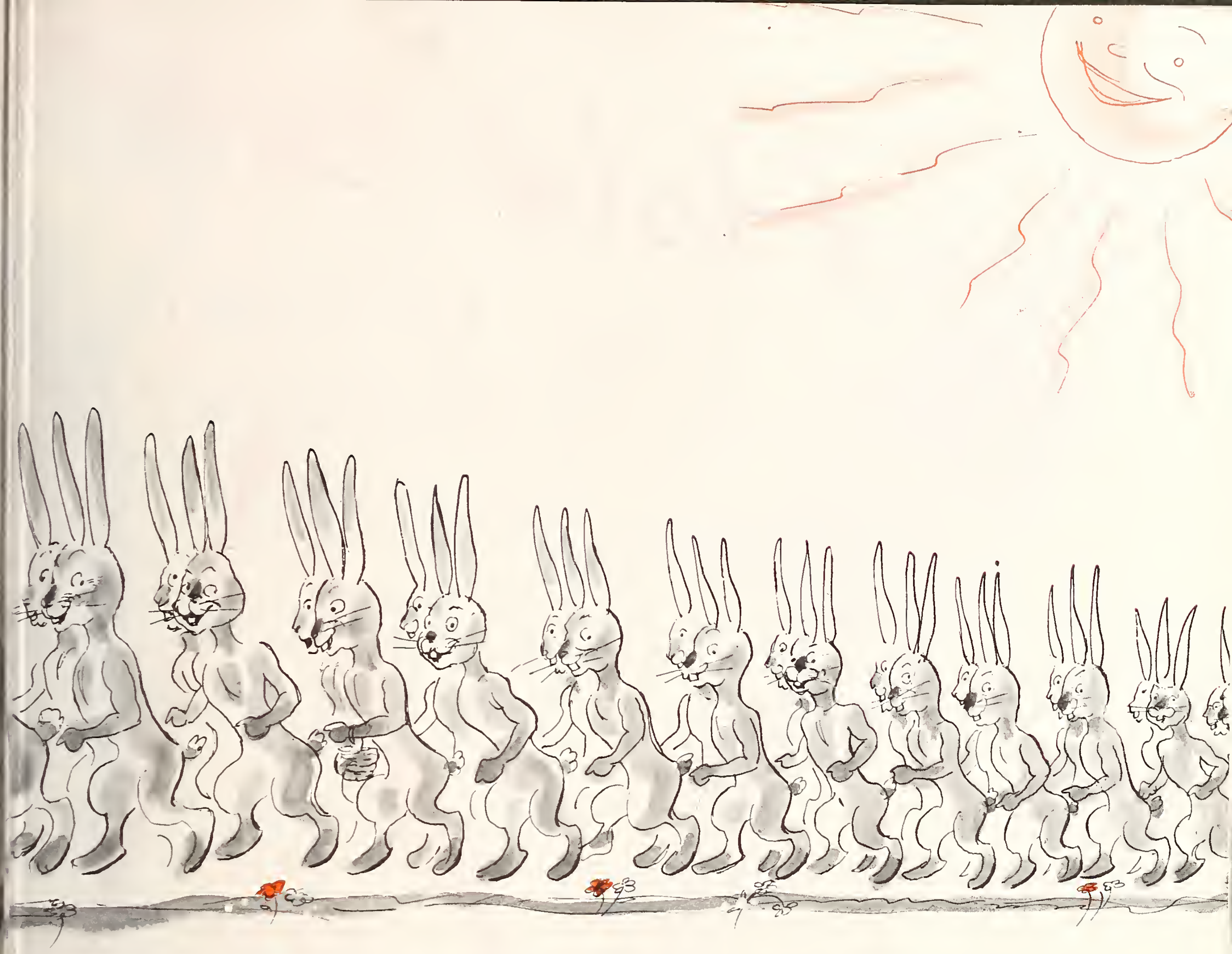


And watch your grosses multiply whe



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Lyrics and Music by	Musical Numbers Directed by	Directed by	Produced by
IRVING BERLIN	ROBERT ALTON	CHARLES WALTERS	ARTHUR FREED

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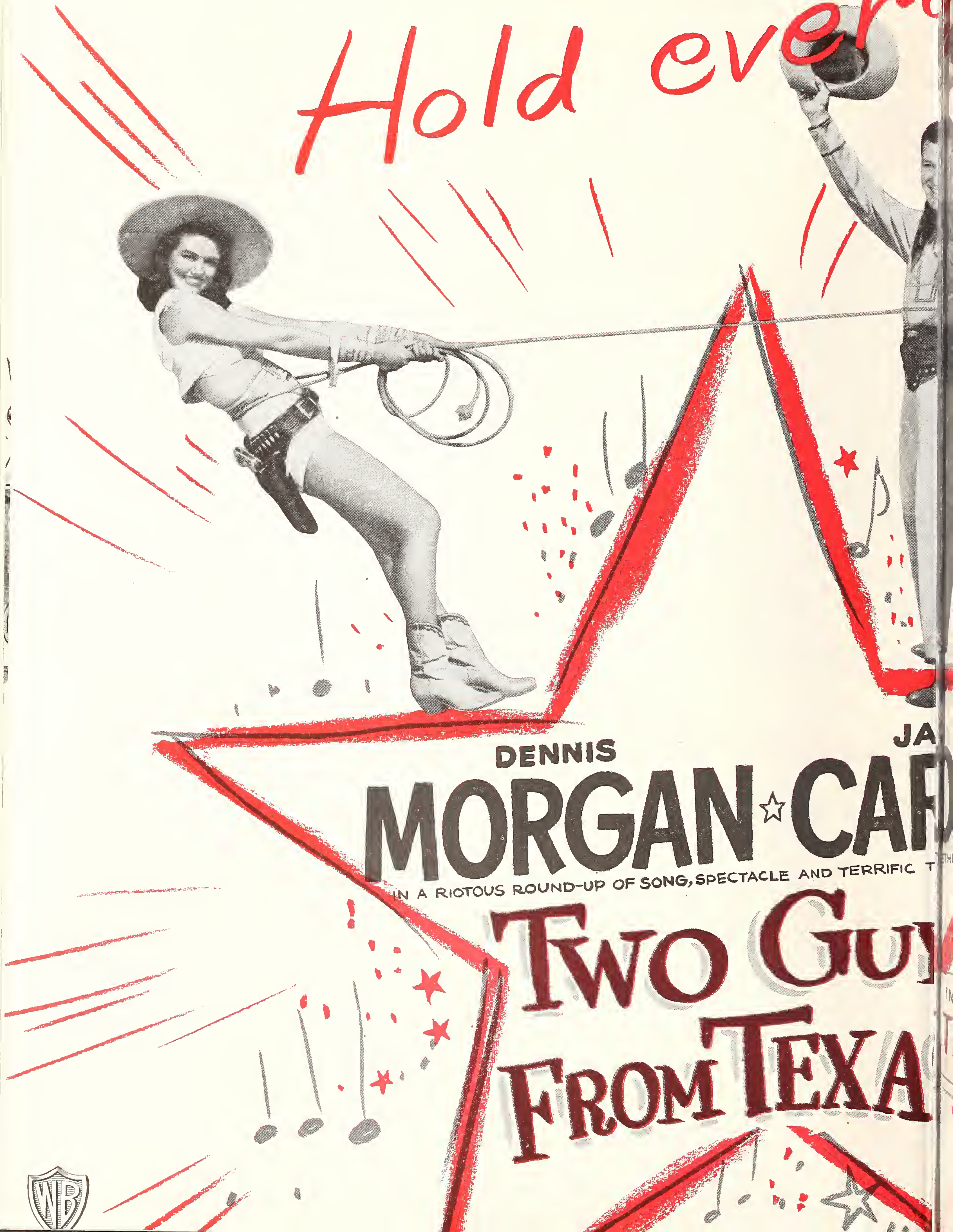
Hold ever
DENNIS
JA
MORGAN ☆ CA
IN A RIOTOUS ROUND-UP OF SONG, SPECTACLE AND TERRIFIC T
TWO GU
FROM TEXA
WB

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WATCH WARNERS' WIDE-OPEN ALL-TEXAS PREMIERE THIS WEEK!

ON

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IN COLOR BY

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OKLAHOMA CITY • *Home*
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DAYTON • *Keith*
ATLANTIC CITY • *Apollo*
SPOKANE • *Fox*

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20th CENTURY-FOX

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MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher *TERRY RAMSAYE, Editor*

Vol. 172, No. 6 August 7, 1948

SUMMER COPY

SPEAKING of press relations, it is to be noted that the *New York Times* of a Sunday, July 25, gives platform for two loud vociferations anent the motion picture. This may be because the summer doldrums are upon us and the dramatic page yawns. Anyway, it was led by a piece from Mr. Clifford Odets, a considerably ideological person, announcing: "I am back from Hollywood to stay." He says he went out to repair his fortunes and to get away from "several misplaced personal allegiances".

Now that he is back, presumably having achieved results, he sets down: "Is it still news that a Hollywood movie is usually born on the stone floor of a bank. And that this celluloid dragon, scorching to death every human fact in its path, must muscle its way back to its natal cave, its mouth full of dimes and nickels? . . . the Hollywood film obviously exists only as the celebration of cold, canny investment, with the resultant desire to make every movie as accessible as chewing gum. . . . "

This all again reminds us of Mr. Robert Wilby's quotation of darky philosophy: "If you don't want to work, you shouldn't hire out."

Over in the magazine section of the same issue, the *Times* gives space to a piece in which Mr. Frederick Hazlitt Brennan, stage and film writer, takes the production department of the industry apart, apparently because the executives, instead of the writers, make the decisions.

The erudite Mr. Brennan, so authoritatively presented by the *Times*, considers that the real curse of the movies is theatre control, by which: "The blunders and extravagance and sheer waste of the studio are all rolled up into one slimy buck. . . . " What he knows about bookkeeping is not enough.

■ ■ ■

SORTING AUDIENCES

TUCKED away in the tiny type of stage publicity routine items in the metropolitan dailies is an item saying: "For the first time in its history, the Theatre Guild has organized a special film promotion department to conduct a campaign for a motion picture under its sponsorship. . . . First assignment of the new department will be a nationwide drive on behalf of the Sir Laurence Olivier "Hamlet".

The Guild has come to this with its third picture. The first two were "Henry V" and "Mourning Becomes Electra".

The move is appropriate enough, since the product concerned is not motion picture—at least, not motion picture in terms of the audience which the screen has been these years abuilding. The pictures concerned are of the stage as represented by the Guild and not of movieland and the tastes of the millions.

The most interesting aspect is the relation of the development to the slow process of sorting out the population into the assorted publics — a stratification of levels of interest and appeal. That sorting process began timidly and tediously years ago with the "little art theatre" movement to collect minority audiences for some motion pictures. That subdivision of the screen theatre has had to subsist mostly off rather accidental product, becoming available to the minority audiences mostly because of its lack of appeal to majorities.

Some of that accidental quality applies, too, to the product creating a film department for the Theatre Guild. For instance, the ambitious J. Arthur Rank productions of "Henry V" and "Hamlet" have come to these shores, perchance belatedly, as part of a drive to give the world market in general and the United States in particular an impression of power, capacity and grandeur — in competition with Hollywood. They cannot do that, because they miss the Hollywood audience, but they are merchandise to some sophisticated minorities. They probably cost a great deal too much for that, but they have been made and they are available. The final total effect can be beneficial to the art in several directions.

One important effect of this order of service of the critical, sophisticated minorities can be to silence, or drain off, their continual patter of complaint about the motion pictures of the popular market.

■ ■ ■

PIONEER PASSES

WAY out in Yakima, Washington, one day about three weeks ago, the foremost theatre of the city, the Capitol, was the scene of a funeral. It was an occasion of a city's tribute to Frederick Mercy, Sr., exhibitor, who had devoted himself to the service of his public and his community.

The passing of Mr. Mercy, who died July 12, was a minor telegraph item in the hurrying news coverage of the day, but an event, indeed, among his fellow citizens, and in the memories of motion picture associates through the years. He is remembered especially among the Motion Picture Pioneers as the member who annually came the farthest to attend the annual dinners in New York, and for the fact that he was the first, with his son, Frederick, Jr., to represent the father-and-son membership in that organization.

Mr. Mercy, once a New York merchant, went into pictures in the West and operated some twenty theatres. He was in many Washington enterprises, and notable in his commercial, social and employee relations across thirty-six years, bringing thereby friendly attention of the press of his country for this industry.

■ ■ ■

THE FIRST GOLDENROD is abloom on the meadow, dotted among the Queen Lace whites and waving its golden plumes against the contrast of the royal purple of the belated thistles. When the goldenrod blooms, the season is turning. While the sun hangs high, there is silence; but, as the westering shadows fall, there are venturing voices from the woodland and the glades. The master bullfrog of the pond, ponderous and satchel-mouthed, reaches down an octave below the church organ to answer the chirr of the jarr-fly, sounding his vibrato up on a naked limb in the hot light above. August, with its forecasting tints, and resinous aromas of ripening in the evening hours, is aflame with the last passion of summer.

—*Terry Ramsaye*

THIS WEEK IN THE NEWS

And Why Not?

HE HASN'T BEEN inside a motion picture theatre for 10 years and it's unlikely that he will start going now. The man is Roy G. Harris, 67, who this week retired after 36 years as clerk of the Chicago police censorship board. Harris claims to have seen, in his official capacity, every film produced since the days of Mack Sennett. And that's why he doeesn't know what the inside of a modern theatre looks like. "I have nothing against the movies," he explains. "It's just that when I leave work I like to forget about them."

Rebate

Toronto Bureau

ONTARIO theatres are now collecting a fee for collecting a tax for Ontario. Theatres in the province have gained two concessions from the provincial government which last April tacked a 20 per cent tax on admissions when the dominion government dropped the tax. First, the provincial government has announced the adoption of a simplified form of tax reports which accompany the monthly payment and secondly, and most importantly, the Treasury has granted a commission of 2½ per cent of the tax collections to the theatres for acting as the collecting agency. The rebate, announced this week, is retroactive to April.

Pest Free

NOBODY'S going to complain to Joe Dolgin about the mosquitoes in his Pike drive-in at Newington, Conn. He is seeing to it that his theatre patrons won't have to take their eyes off Lana Turner in order to find and murder that bug. He's engaged the services of an airplane spraying company to treat the drive-in area with DDT and to maintain constant inspections to guarantee complete absence of summertime pests.

Again

THEY'RE OFF again. Hollywood, which in the past has figured so conspicuously in investigations of Communist activities, this week again made the limelight and the headlines when Louis F. Budenz, former managing editor of Manhattan's Communist *Daily Worker,* told a Senate group that the Communist party apparently still was receiving "substantial financial aid" from Hollywood.

The Un-American Activities Committee meanwhile still is looking for a top-notch man to head a Los Angeles office, according to one of its members. The duties of this Hollywood watchdog would include keeping a sharp eye on possible Communist activities in Hollywood. The delay in appointing such a man had been caused solely by the fact that the committee has been unable to select a suitable man, he said. It is understood that committee members now are trying to get Jim Stedman, one of its former investigators, for the job of keeping a weather eye on the film capital.

MOTION PICTURE HERALD

for August 7, 1948

HUCKSTERS go to the movies as ad film field booms Page 12

HONEYMOON is over for best sellers aimed at the screen Page 16

ON THE MARCH—Red Kann in comment on industry affairs Page 18

BOX OFFICE Champions for the month of July Page 19

BRITISH-U. S. reciprocal trade deal is Ostrer recipe Page 22

PAT POWERS, pioneer, dies—an obituary by Terry Ramsaye Page 23

FILM CLASSICS plans to release 26 films next season Page 26

FILM vault fire loss seen ended as result of experiments Page 28

NATIONAL SPOTLIGHT—Notes on industry personnel across country Page 30

REDS pressuring theatre operators in Russian zone of Reich Page 38

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The Release Chart Page 4268

Who Offered?

Washington Bureau

FRED A. HARTLEY, JR., chairman of the House Education and Labor Committee, admitted this week he had been approached to act as legislative representative of a major motion picture organization. He's retiring from his House position at the end of this year. Mr. Hartley said he had received an informal offer from an industry official, but refused to name the gentleman. When asked whether he would represent exhibitors or distributors, Mr. Hartley stated it was his impression that if he accepted he would "represent the industry as a whole." Right now, he hasn't accepted nor has he turned the job down. "I'm not getting too excited until a more formal offer is made," he declared.

Exhibit "A"

WELDON ALLEN, operator of the 390-seat Grove theatre at Galesburg, Ill., last week hired attorney Seymour Simon. He says he wants to file an anti-trust action against the major distributors.

When Mr. Allen goes to court his exhibit "A" may well be the voluminous August issue of *Fortune* magazine. In that issue, in page after page of pictures and text, is detailed the troubles of an independent exhibitor, as found in the trials and tribulations of Mr. Allen.

Last month Katharine Hamill, *Fortune* writer, followed Mr. Allen on his rounds of the Chicago exchanges, listened to his problems of getting first run product, returned to New York and wrote her article.

Mr. Allen must believe she's presented his case well. Or was he thinking of that anti-trust action even before Miss Hamill came around?

New Gimmick

Washington Bureau

NOW A MOTION picture producer or director can see what his feature will look like on the screen right while he's producing the thing. He can see into the future by looking at a television screen that records the exact image that the motion picture camera is recording on film. The device, patented by Adolph H. Rosenthal of New York City, is officially described like this: "The picture is shown, during the taking process, under conditions similar to later theatre showings, and the director, producer and head cameraman are enabled to supervise and remotely control the taking of the picture."

Classification

Washington Bureau

THEATRES are in the same category as pool halls and gin mills as far as the administration is concerned. All three are the types of construction that would be stopped in favor of more essential home building if President Truman were granted the broad allocation and other control powers he has asked of Congress. There's little to worry about now, however. Congress isn't in a listening mood. The Administration's point of view was expressed last Friday by the President's anti-inflation advisor, Paul Porter. Testifying before the House Banking Committee, Mr. Porter was questioned about the probability of new shortages of construction materials. He replied: "I think you can stop enough gin mills, pool halls and theatres to get the materials for housing."

By-Line

ERIC A. JOHNSTON, president of the Motion Picture Association of America, has turned author. Late this autumn E. P. Dutton Co., Inc., will publish Mr. Johnston's "We're All in It," said to be concerned with world affairs and politics.

Jinx

COLUMBUS probably had less trouble with his ships than Sydney Box had last week with his two reproductions of two of the three vessels which brought America's discoverer to these shores in 1492. It started with the *Nina*. One day it was safely anchored in Trinidad Harbor. The next day a squall broke her moorings and the frail ship, fully rigged, sailed out into Barbados waters with 17 men and two women aboard. She was recovered two nights and a day later off St. Vincent Island. The next day the *Santa Maria,* a reproduction of Columbus' flag ship, caught fire off Barbados Island and was completely destroyed. Both vessels had been built for Mr. Box's production of "Christopher Columbus," starring Fredric March. According to Mr. Box the *Santa Maria* will have to be rebuilt at a cost of $400,000.

Rank's Kids

London Bureau

J. ARTHUR RANK'S Children's Saturday Morning Cinema Clubs are coming in for more investigation. Members of the London County Council—rulers of London—question the fashion in which Mr. Rank runs his clubs. The General Purposes Committee has recommended the appointment of an advisory committee to supervise the clubs. There is no doubt that the Council will approve the recommendation.

Says the committee: "The fact that so many children should, week in, week out, find life so dull that they are willing, even on the finest of mornings, to immure themselves in a darkened room, there passively to submit to being amused, is, no doubt, an unhealthy sign."

The committee would try to improve the shows by "seeking to raise the standard of the films and the behavior of the audience."

The committee recommends that there be five categories of films, from "C," specially suitable for children over seven, to "H," horrific.

Comments the ordinary exhibitor: Deciding whether a film should be labelled "C," "F," "A," or "G" is likely to be an "H" of a job.

On the Air

MOTION PICTURE HERALD in its July 24 issue ran a feature story concerning Martin Starr, the motion picture commentator for WINS of the Crosley Broadcasting Corporation. In the course of his July 30 broadcast, Mr. Starr told his listeners:

"This week, one of the most distinguished pillars of inter-trade journalism, paid your reporter quite a compliment. We mean the Motion Picture Herald, *the weekly which many a syndicated columnist finds reason to quote every now and then. . . . Let's admit that we're all vain enough to feel awfully good when good things are said, or written, about us. Thus, I am indeed grateful to the* Motion Picture Herald, *and to one of the truly great writers of the* $3,000,000,000 *motion picture industry, Red Kann, who authored the feature story about one Martin Starr."*

Son-in-Law

Hollywood Bureau

FRED M. PACKARD, 31-year-old son-in-law to J. Arthur Rank, has fitted action to his words and will become an independent producer here. Six months ago he announced he planned to become a producer. Last week he announced he had acquired the story he was seeking for his first feature. It's a melodrama, "Quicksand," an original by Robert Smith, who has also written the screenplay. Production, Mr. Packard says, begins "soon."

PEOPLE

STANTON GRIFFIS, on leave from the chairmanship of Paramount's executive committee, had his name submitted to the Senate by President Truman for confirmation as United States Ambassador to Egypt. The names of ERIC JOHNSTON, president of the Motion Picture Association, for appointment to the advisory board of the Economic Cooperation Administration, and FRANK CAPRA, producer-director, as an alternate delegate to the third session of UNESCO, were also submitted.

MARCEL GENTEL, RKO Radio Pictures' general manager for France, has been awarded the Medaille Militaire by the French Government, for "action above and beyond the call of duty during the war."

LOWELL CALVERT has been appointed eastern representative for James Nasser Productions in Hollywood. He will also represent Samuel Bischoff's Regal Films.

TOM O'BRIEN, member of Parliament, and general secretary of the National Association of Theatrical and Kine Employees in London, will leave England for New York August 7 on the *Queen Mary*. He will attend the international convention of the International Alliance of Theatrical Stage Employees August 16.

LT. COL. JOHN E. HORTON, formerly with the film industry in California, has been named chief of the motion picture section of the Public Information Division of the Department of the Army, with headquarters in the Pentagon, Washington.

IRIS DAVIS, daughter of Jack Davis, owner of the Monseigneur News Theatres, London, and the Forum theatre, Metuchen, N. J., is seriously ill in the National Hospital, Bloomsbury, London.

LEO YOUNG, formerly with RKO in Albany and Philadelphia and district manager for the Snider Circuit in Maine, has been named assistant general manager of the Fabian-Hellman drive-in theatres in Albany, N. Y., succeeding LEO ROSEN, resigned.

ISIDRO ROSENFELD, formerly supervisor for Samuel Goldwyn and Walt Disney in Mexico, has been named supervisor for the Selznick Releasing Organization in Argentina, Brazil, Uruguay, Paraguay and Chile, with headquarters in Buenos Aires.

RICHARD DE ROCHEMONT, March of Time producer, and EDWARD SMALL, film producer, left New York for England last Thursday on the *Queen Mary*.

ARTHUR WATKINS Monday in London was promoted from assistant secretary to secretary of the British Board of Film Censors, succeeding the late BROOKE WILKINSON.

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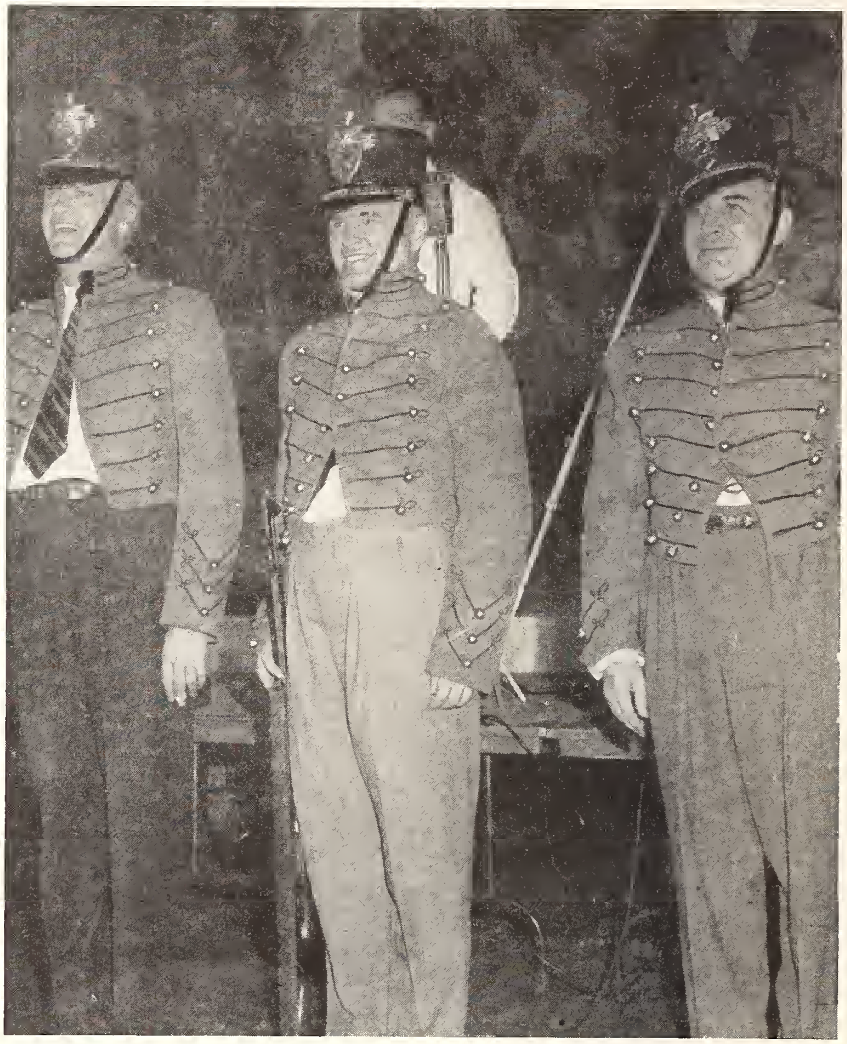
THIS WEEK the Camera reports:

ALL OF THEM WINNERS. Al Kolitz, center, Rocky Mountain district manager for RKO, who was placed first in the 1948 Ned Depinet Drive, congratulates Giff Davison, left, Salt Lake City manager, whose exchange won first place, and Joseph Emerson, Denver exchange manager, whose office placed third.



ATTENTION, at West Point, last week — part of the byplay which accompanied dinner at the Military Academy marking its appreciation of the Paramount picture made there, "Beyond Glory", and acceptance of Paramount executives into the Academy's Dialectic Society. Above, E. K. O'Shea, sales executive; Paul Raibourn, vice-president, and Leonard Gaynor, publicist.

IN NEW YORK, left, at a Warner International Latin America sales division meeting, Wolfe Cohen, left center, vice-president, greets James V. O'Gara, new Pacific division chief. Watching are Peter Colli, Caribbean division; Ary Lima, Atlantic; Michael Sokol, Mexico, and Karl MacDonald, sales manager and vice-president.

HARRIS DUDELSON on Monday became Cincinnati branch manager for Eagle Lion Films. He had resigned as United Artists branch manager for the Cleveland exchange.

RAIN-SOAKED and muddy, the pair romping above are the normally sedate Walter Pidgeon and Greer Garson. The comedy, which provides such a contrast to their previous vehicles, is MGM's "Julia Misbehaves".

SNEAK PREVIEW, at the RKO Coliseum, New York, of Samuel Goldwyn's new Danny Kaye musical, "A Song Is Born". Benny Goodman, one of the stars, receives lobby congratulations from Dr. Sigmund Spaeth, left, noted music lecturer. Watching are Maggie McNellis, also left, Dorothy Kilgallen and Marc Connelly.

VISITORS from America. Photographed on the set of Sydney Box's "Christopher Columbus" at his Gainsborough Studios, England, are, left to right, Mr. Box; his guests, William A. Scully, Universal - International vice-president in charge of distribution, and Maurice Bergman, eastern advertising and publicity manager, and David MacDonald, director.

Leo
LION
WELCOMES

WHEN THE LIONS of the world—the organization, that is—came to New York last week in mammoth convention and ensuing parade down Fifth Avenue, they were greeted, of course, by Leo, the M-G-M Lion.

HUCKSTERS GO TO MOVIES AS AD FILM FIELD BOOMS

75% of Nation's Theatres Show Short Reels; Take $5,000,000 a Year

by GEORGE SPIRES

The one- to two-minute advertising films are receiving wider theatre distribution than at any time in their history.

Each week more than 75 per cent of the theatres throughout the country are showing 60, 90 and 120-second films promoting the sales of every commodity from automobiles and diamond rings to sow and pig feed and a concoction called Purina Rat Killer. And exhibitors are adding to their weekly receipts with the fees collected therefrom.

Public and Exhibitor Resistance Was Strong

For years the screen's 87,500,000 regular weekly customers have been eyed enviously by sales experts. But public and exhibitor resistance to advertising films threaded into motion picture entertainment was a high hurdle. Up to a decade ago less than 50 per cent of the country's theatres were listed as available for spot advertising subjects. During the war they all but disappeared from theatre screens when manufacturers had little to sell; business was booming, and patriotic subjects ate up all spare moments of screen time.

Today the distributors claim that 12,000 theatre accounts are available for showing either under contract to the Movie Advertising Bureau and General Screen Advertising, or to other affiliated distributors.

According to the rate and market data supplied by these distributors the 12,000 theatres represent an estimated weekly audience of from 40,000,000 to 50,000,000 customers. And the average cost to the advertiser for distribution service is less than one-half cent a person, or about $3.99 per thousand.

That the minute-length advertising film is enjoying a new-found prosperity is borne out by a comparison of today's figures with those of a decade ago. At that time there were fewer than 8,000 theatres which opened their screens to advertising, while the distributors' annual volume of business was less than $5,000,000. Today there are an additional 4,000 theatres giving screen time to ad films, and the current annual volume of business is estimated at $15,000,000 to $20,000,000. Ten years ago the theatres' share was $1,500,000. In 1947 they received $5,000,000.

J. Don Alexander, pioneer in the film advertising field, and president of Alexander Film Company, Colorado Springs, attributes much of the new success to the quality of picture, which he compares to the best Hollywood can put out, and to their educational, entertainment and interest value.

Difficulty Getting Into Key City First Runs

Last year, he said, was the best sales year his company has had in more than 29 years of operation, with more than 35,000,000 feet of film shipped. The figures thus far this year indicate that 1948 will be even better. More than 50 national advertisers are using the Alexander Playlets in 9,000 theatres, most of them in cooperation with local dealers.

Despite their progress since the war the distributors of minute advertising films still face several major obstacles. Of primary importance is getting their subjects into first run theatres in key cities. Generally, distribution executives agree that this is still almost impossible except in rare cases. They attribute this to the fact that metropolitan theatres are still doing good business and do not need the additional revenue and that metropolitan audiences, particularly at the larger theatres are still hostile to ad films.

NATIONAL BISCUIT COMPANY
Presents
"EASY DOES IT!"

THE National Biscuit Company uses 60-second film advertisements to sell its products in selected cities. These films, produced in color, demonstrate the quality and appetite appeal through sight, sound, action.

Advertising Films Reach All Population Groups

Ad film distributors say that their audiences and theatre accounts are evenly divided among population groups: one-third in cities with populations over 100,000; one-third in cities between 10,000 and 100,000, and one-third in cities of less than 10,000.

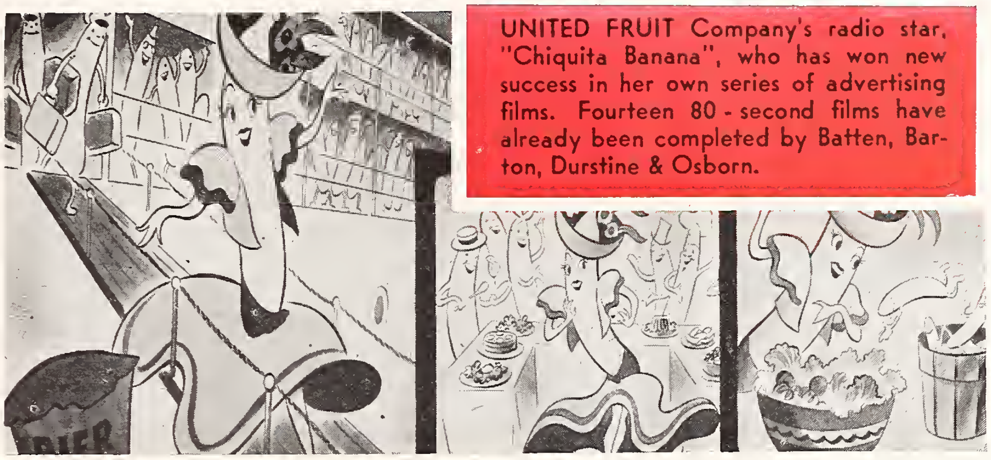
The second problem is getting more national advertisers to accept the medium as a sound investment. Because many of the big advertisers (and some of the larger advertising agencies) could not be sold on the value of ad films, one distributing organization, through an independent research organization, surveyed the field to find the objections to the medium.

According to the certified but unpublished survey, it was found advertisers felt that:

1. Theatres available do not include enough of the better theatres in important market areas.
2. The number of advertising films screened is too large, thus the sales message for one product is usually lost.
3. The uncertainty of theatre availability is too great.
4. A full week of screenings must be purchased, and the same films used all week regardless of the number of program changes.
5. It is impossible to exercise control over the part of the performance at which advertising films will appear, and that there is no way to prevent all ad films from being shown together.
6. Scheduled screenings of ad films at some or all performances are missed and there is little way of checking.
7. The method of distributing films by mail is too slow and costly because of the high ratio of prints required for the number of theatres involved.

New Organization Planned To Facilitate Distribution

In an effort to solve a few of the problems, George Davison, an executive formerly connected with one of the advertising film distributors, has established Theatre Audience Advertising, with offices in New York. Through this organization he will make available to national advertisers a plan to enable them to deal directly with theatre circuits, thus eliminating the necessity of



UNITED FRUIT Company's radio star, "Chiquita Banana", who has won new success in her own series of advertising films. Fourteen 80-second films have already been completed by Batten, Barton, Durstine & Osborn.

distributing their products through the established releasing companies.

Theatre Audience Advertising's fee would be the standard 15 per cent collected by all agencies. Through this plan, Mr. Davison pointed out, theatres would be paid considerably more for showing advertising films and the cost to the advertiser would be considerably less than if he distributed through one of the releasing companies.

TAA Would Function as Agent in Negotiations

For the 15 per cent agency fee TAA, under the proposed plan, would furnish advertisers and agencies all theatre information; give advice to ad film producers; set up patterns of theatre coverage and prepare the proposals to circuits; submit proposals to exhibitors and also represent theatre owners in negotiations with advertisers; prepare the formal screening contracts and get final approval; set up and coordinate booking schedules, and be the service representative for the exhibitor by consulting with the advertiser throughout the compaign.

As a result of a circuit survey, Mr. Davison has found that the affiliated circuits of the Paramount theatre setup show advertising films in 1,129 of the 1,522 theatres, while Fox West Coast has available 555 of its 625 theatres. The next 84 largest circuits have a total of 3,532 theatres, and include the Griffith Theatres, Crescent Amusement Company, E. M. Loew, Frisina Amusement, Interstate Circuit, Commonwealth Amusement Corp., and Martin Theatres.

Executives of advertising agencies and distributing companies attribute much of the success of the minute ad films to the new cinematic and sales techniques which have been adopted. George Gladden, head of the film department of the J. Walter Thompson advertising agency, said that all agencies and distributors are doing everything in their power to "coddle" the theatre market. Quality is the keynote of production, he said, and both the agencies and the distributors have strict, self-imposed censorship.

Currently J. Walter Thompson is releasing two 80-second films, featuring the improvements in the new Ford automobile and showing the various models, styling and engineering features of the car.

Ford Ad Films Screened In 2,812 Theatres

For the two-week period immediately following the introduction of the 1949 Ford on June 17, these films were screened in 2,812 theatres. The first film was run for one week and was followed the next week by the scond film in the same theatre. This, according to the agency, afforded a total of 5,000 weeks of showings and was the largest concentrated job of screen advertising ever undertaken by J. Walter Thompson.

In addition to these showings the agency has completed contracts for an additional 20,800 weeks of theatre screenings, representing another 3,000 theatres. Thirteen minute-movies will be shown over a 26-week period to an estimated audience of 33,000,000, and the whole campaign is tied up with dealer display of new Fords.

Another highly successful ad film campaign currently under way is the "Chiquita Banana" subjects which Batten, Barton, Durstine & Osborn is promoting. Produced for the United Fruit Company, 14 subjects have been made and have been shown in more than 1,000 theatres to date. The first of two subjects, animated color cartoons of "Chiquita," introduced the film character to the public. In the following subjects 12 different recipes using bananas were demonstrated.

Since there is no direct advertising promoting the use of a brand name, the "Chiquita" series is receiving wide distribution and is being supported by exhibitor organizations, including several Variety Clubs, who, after viewing the films, recommended the subjects to some of the larger theatres in their cities.

Surveys Said to Prove Value of Subjects

According to Robert Buechner, BBDO account executive for United Fruit, "Chiquita" became a motion picture star after her success on the air-waves, where she won a large following by singing "never put bananas in the refrigerator" 376 times a day throughout the country. BBDO is preparing another series of seven films, also featuring the cartoon character and presenting new banana recipes. "Chiquita" is to be the new trade-mark for United Fruit.

The Alexander Film Company has made extensive use of surveys. In one, advertisers were asked: "Considering all types of media . . . how do you rank them from the standpoint of value to your business?" Of the 378 answering, 48 per cent voted for films; 30.1 per cent favored newspapers, and 21.9 per cent favored other media.

Norman H. Meiners, eastern sales manager for General Screen, said the most successful advertising films are those that lend themselves to demonstration (recipe films, etc.), or films of glamour (beauty aids, shampoos, etc.). Color in films is also important, he said, for it makes food look more appetizing and a color film has a greater selling power than one in black and white.

Despite the increased use of theatre screens for the short ad subjects, the theatre market for the one-reel advertising film is very lean. It is estimated that not more than 2,000 to 3,000 theatres are available, except in the cases of exceptionally good promotional films which contain no direct advertising. These have a potential theatre market up to 7,000 theatres.

Emerson Yorke, independent producer, who makes films for the United States Rubber Company and other large national advertisers, said: "Exhibitors book promotional films solely on their entertainment quality so they must be as good if not better than Hollywood-made product." Substantiating this statement, he points to the success he has had with such U. S. Rubber Company films as "All-American Soap Box Derby," "The National Air Races" and "The Automotive Golden Jubilee."

Last week Jam Handy, one of the largest producers of business films, screened the one-reel subject, "Rudolph, the Red-Nosed Reindeer," a Christmas cartoon made for Montgomery Ward. Except for the title credits, which carry the line "Greetings from Montgomery Ward," the picture contains no advertising or reference to the company.

"Rudolph" Not Considered Advertising by MPAA

When the picture was submitted to the Motion Picture Association for approval, the MPAA decided that since it was not an advertising subject it was not required to carry in its credits the notice that it is an advertising film, Harry W. Willard, executive in the New York office, said. The picture will be released in November and will be shown in more than 1,500 theatres before Christmas, as part of the Montgomery Ward campaign in which the "Rudolph" design is used on children's sweaters, toys, games, slippers, etc.

Generally it is agreed that although good promotional films are usually successful, one-reel advertising is difficult to place on theatre screens.

Distributors of advertising films have found that the film field received less than 1/250th of every advertising dollar spent. They feel they can get more and are trying.

NOTHING EVER HELD YOU LI

STARRING

JAMES

WARNER BROS. PRESENT IT FOR THE FIRST TIME AT THE **GLOBE, N.**

WITH

JOHN DALL · FARLEY GRANGER SIR CEDRIC HARDWICKE · CONSTANCE COLLIE

Screen Play by Arthur Laurents From the Play by Patrick Hamilton • Director of Photography Joseph Valentine A

ALFRED HITCHCOCK'S

PE

IN COLOR BY
TECHNICOLOR

EWART

AUGUST 26

N CHANDLER A TRANSATLANTIC PICTURES PRODUCTION

HONEYMOON ENDS FOR BEST SELLERS

Studios Turning Back to Original for Material; Prices Drop Sharply

For the novel writer, who composed with one eye on the book clubs and the other on the screen, the honeymoon is over—take it from the eastern story editors of the film companies. Hollywood has buttoned the flap on its cash pocket and the well-nigh hysterical bidding for the allegedly big properties is a thing of the past. The studios are going back to yesterday, looking to the original script as the prime source of screen material.

Editors in the eastern story departments of the companies say there has been a sharp drop in the purchase of published material since the first of the year. In some cases this cut has amounted to as much as 75 per cent compared with last year. Prices of novels have gone down an average of 40 to 50 per cent.

"Desperate" for Good Stories

"Hollywood is desperate for good stories," one story department head said in New York this week. "We are really scraping the bottom of the barrel for useable material of wide, popular appeal." The companies are surveying more scripts than ever before in their search for suitable properties.

The majority of the editors see in the original script a possible solution to their problem. They point out that stories bought today must be of a kind that falls in line with general efforts to widen the domestic audience in the face of the cut in foreign market earnings. And they feel that the original not only represents a considerable saving, but that it also answers more readily the demands of the screen.

These executives report that Hollywood, with many writers out of work, is flooded with originals. Many, however, are done by writers who keep their plots too closely patterned to successful film stories of the past.

Seen as a Good Thing

One of the arguments in favor of the original is that it can take into consideration the many do's and don'ts now governing the presentation of story material on the screen. "The studios are shying away from pictures involving grandiose and costly production scenes like forest fires and oil field explosions," says Bertram Bloch, eastern story editor for 20th Century-Fox. "They want popular material that moves fast. Consciously or unconsciously, also, they are hampered in the making of films by the House Un-American Activities Committee.

"Hollywood's turn toward the original may develop into a very good thing. It may be an indication of the motion pictures' coming of age. The trouble at present is that our intelligent writers don't seem to take the screen seriously."

HOLLYWOOD SEEKING IDEAS, SAYS SCHARY

- Speaking on "Hollywood and the Writer" in Denver last week, Dore Schary, vice-president in charge of production for MGM, told the Writers' Conference at the University of Colorado that while Hollywood faced a readjustment as the result of a rapidly diminishing boom market, "the future is coming along and with it will come opportunities for new writers and new ideas."

"Hollywood stimulates and subsidizes more new talent than any other creative art," Mr. Schary said. "There is a whole field open for the original motion picture writer, the man who will concern himself about writing good material for the screen." Mr. Schary said, that, comparing the percentage of successes in films to successes in other lines such as plays or books, the films stood much higher. Some war films today are failures not because they are war films "but because they are bad films," he said.

The most pronounced trend on the story market within the last six months has been the falling off of novel purchases. Said one editor: "Two years ago, 50 to 75 per cent of the first 20 books on the best seller list had been purchased by motion picture companies even before they appeared in print. Today, maybe two or three of the first 20 are snapped up by the companies." The explanation given is that while the number of published books has not decreased, writers still are influenced by the war. Although a few war stories have been scheduled for production, it is generally felt that the public is not yet ready to accept them as entertainment.

The strained political situation also has had its effect on writers and many books take basic ideological conflicts that cannot be satisfactorily transcribed to the screen as their theme. The subject of Communism looms large as do books on the occupation of Germany. The outstanding example here was David Davidson's much-praised "The Steeper Cliff," which was seriously considered, but was not bought because of the controversial nature of its story.

Editors feel that the era of the best seller is over. In addition, books are not selling very well and some of the good ones that have come out have been costume stories, which are expensive to produce. Twentieth Century-Fox made an exception when it bought "Prince of Foxes" for $125,000. It now is being shot in Italy. Partly their reluctance to buy also has its root in the sizable backlog of stories and pictures on the shelves. Others are going in increasingly for remakes.

Complaints about a lack of good material began to be heard right after the war. In 1946, the companies bought 75 books. In 1947 they acquired 64 books. Although the outlook for 1948 is uncertain, it is believed unlikely that the number of their novel purchases will reach the 1947 total.

Prices Down Sharply

The price paid by the companies for novels and plays has gone down considerably, it is understood. A book now rarely brings more than $50,000 and hardly any plays have been bought, because the editors feel unreasonably high prices are being asked. There is a feeling that agents are tending to hold back good novel material from the market, waiting for higher prices to return. Prices for short stories, etc., have gone up some.

Although story department heads refuse to commit themselves on the kind of story they prefer, they generally feel that the studios are more inclined to approve the purchase of comedies and that there is a move away from the heavy drama. There also is a distinct preference for stories that lend themselves to semi-documentary treatment. As an example, Paramount now has "A Foreign Affair," shot partly in Berlin; "Beyond Glory," a story of West Point, and, coming up, a film about the post office.

Twentieth Century-Fox, during the period from January to July, 1948, bought eight originals, five novels and one play. Among the properties acquired are "Slattery's Hurricane" for $50,000; "Snows of Kilimanjaro," an Ernest Hemingway, story for more than $125,000; "Red of My Blood," a novel; "First Legion," a play, and "It Happens Every Spring," an original.

MGM, where Olin Clark is eastern story editor, bought "The Conspirators" for $40,000; "Intruder in the Dust," a William Faulkner story, for $50,000; and "Bodies and Souls." The company early this year dropped its novel contest, reportedly because it turned up nothing but costume stories and very little useable screen material.

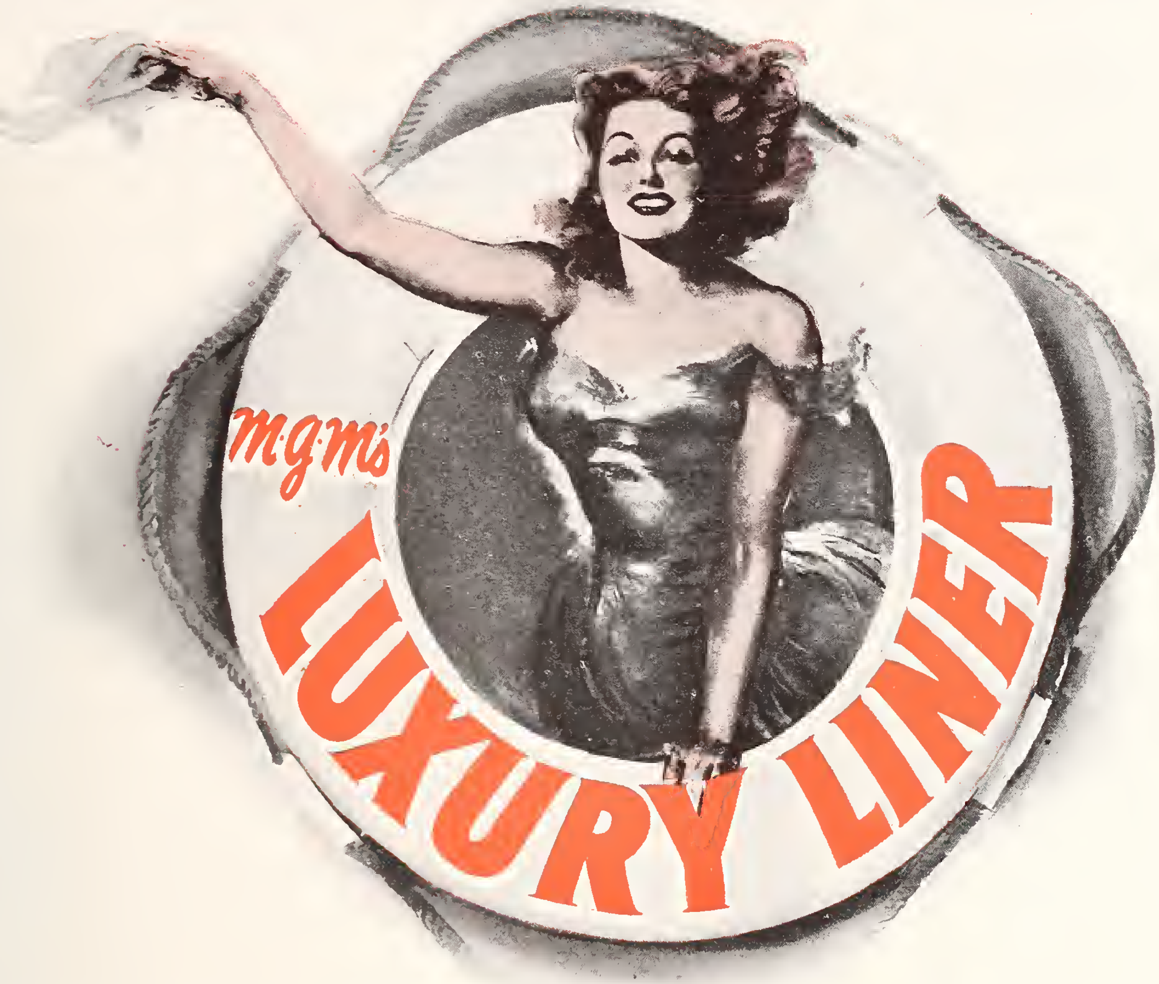
Lower Cost Is Cited

Leda Bauer, eastern story editor of RKO, also said her company had bought a great many originals of which Vicky Baum's "Sands of Life," and Samuel Grafton's "Modern Ecstasy" were the most important.

Alan Jackson, eastern story editor of Paramount, said his company was looking for comedies, modern stories and tight dramas. Most important among the novels bought by his department was "After Midnight," a novel, for $50,000, and "The Heiress," a play.

Universal-International bought nothing at all in the east this year.

SEE YOU AT THE TRADE SHOWS !”



First class! That's how you travel when you climb aboard an M-G-M Technicolor Musical. "LUXURY LINER" is another gay, star-studded, romantic entertainment built for mass entertainment from the Studio That's Tops In Musicals!

THE CAST OF CAREFREE ENTERTAINERS:

GEORGE BRENT · JANE POWELL · LAURITZ MELCHIOR
FRANCES GIFFORD · MARINA KOSHETZ · XAVIER CUGAT AND HIS ORCHESTRA

Color by TECHNICOLOR • Screen Play by Gladys Lehman and Richard Connell • Directed by RICHARD WHORF
Produced by JOE PASTERNAK • A Metro-Goldwyn-Mayer Picture

RADE
HOWS

★

CITY	PLACE	ADDRESS	TIME
ALBANY	20th-Fox Screen Room	1052 Broadway	8/16 8 P.M.
ATLANTA	20th-Fox Screen Room	197 Walton St., N.W.	8/16 10 A.M.
BOSTON	M-G-M Screen Room	46 Church Street	8/16 2 P.M.
BUFFALO	20th-Fox Screen Room	290 Franklin Street	8/16 2 P.M.
CHARLOTTE	20th-Fox Screen Room	308 S. Church Street	8/16 1:30 P.M.
CHICAGO	H. C. Igel's Screen Room	1301 S. Wabash Ave.	8/16 2 P.M.
CINCINNATI	RKO Screen Room	16 East Sixth Street	8/16 8 P.M.
CLEVELAND	20th-Fox Screen Room	2219 Payne Ave.	8/16 1 P.M.
DALLAS	20th-Fox Screen Room	1803 Wood Street	8/16 2:30 P.M.
DENVER	Paramount Screen Room	2100 Stout Street	8/16 2 P.M.
DES MOINES	20th-Fox Screen Room	1300 High Street	8/16 1 P.M.
DETROIT	Max Blumenthal's Sc. Rm.	2310 Cass Avenue	8/16 1:30 P.M.
INDIANAPOLIS	20th-Fox Screen Room	326 No. Illinois St.	8/16 2 P.M.
KANSAS CITY	Paramount Screen Room	1802 Wyandotte St.	8/16 1:30 P.M.
LOS ANGELES	20th-Fox Screen Room	2019 S. Vermont Ave.	8/16 2 P.M.
MEMPHIS	20th-Fox Screen Room	151 Vance Avenue	8/16 10 A.M.
MILWAUKEE	Warner Screen Room	212 W. Wisconsin Av.	8/16 1:30 P.M.
MINNEAPOLIS	20th-Fox Screen Room	1015 Currie Avenue	8/16 2 P.M.
NEW HAVEN	20th-Fox Screen Room	40 Whiting Street	8/16 2 P.M.
NEW ORLEANS	20th-Fox Screen Room	200 S. Liberty St.	8/16 1:30 P.M.
NEW YORK-N. J.	M-G-M Screen Room	630 Ninth Avenue	8/16 1:30 P.M.
OKLAHOMA CITY	20th-Fox Screen Room	10 North Lee Street	8/16 1 P.M.
OMAHA	20th-Fox Screen Room	1502 Davenport St.	8/16 1:30 P.M.
PHILADELPHIA	M-G-M Screen Room	1233 Summer Street	8/16 11 A.M.
PITTSBURGH	M-G-M Screen Room	1623 Blvd. of Allies	8/16 2 P.M.
PORTLAND	B. F. Shearer Screen Rm.	1947 N.W. Kearney St.	8/16 2 P.M.
ST. LOUIS	S'Renco Art Theatre	3143 Olive Street	8/16 1 P.M.
SALT LAKE CITY	20th-Fox Screen Room	216 E. First St., So.	8/16 1 P.M.
SAN FRANCISCO	20th-Fox Screen Room	245 Hyde Street	8/16 1:30 P.M.
SEATTLE	Jewel Box Preview Thea.	2318 Second Ave.	8/16 1 P.M.
WASHINGTON	20th-Fox Screen Room	932 New Jersey, N.W.	8/16 1 P.M.

ON THE MARCH

by RED KANN

ERIC JOHNSTON has been telling Hollywood it must so design its merchandise as to make the undertaking commercially safe on the basis of the domestic market alone.

This, of course, is an old approach which no one bothers to talk about so long as the goose hangs on golden high. When the pot shots—like *ad valorem* taxes, 45 per cent quotas and Government financing of production which has now spread across the Channel from London to Paris—blast the gold dust apart and expose the dross, any approach looks fine in a storm. The similes may be mixed, but we take it the meaning isn't.

Johnston and all the others who argue for domestic self-containment, or the approximation there of, are on undoubted firm and comforting ground. The fact is this is the only foundation on which the industry can hope to remain firmly erect and immune from buckling every time an important overseas market swings a legislative right to the solar plexus.

Now this does not mean the industry ought to forget about the rest of the world. It should not and, in truth, it cannot. Foreign markets represent a normal channel for any expanding industry. They deserve to be encouraged and developed and product should be calibrated to world-wide acceptability. But it becomes a far different cry to be maneuvered by ambition or to be jockeyed by short-sightedness into a state of affairs in which the home industry faces an economic firing squad because its overseas returns face a 75 per cent drop.

How it got that way is a long, and in retrospect a painful, tale. But before the foreign situation tightened, approximately 30 to 40 per cent of the international film dollar came from outside the United States and Canada. It was depended upon in the formulation of plans, policies and budgets. No wonder the shock when the flow of dollars met serious interruption.

THE salient point, however, is that the condition should never have been permitted to take such hold. In Washington, the figure normally used and widely accepted for over-all exports in all industries is an average of five per cent of total production, but never more than 10 per cent. Here is official data on a number of major industries and how they have constituted themselves in terms of their international economics for an interesting comparison with motion pictures:

Automobiles: Traditionally export about seven to seven and one-half per cent. While foreign markets are not completely essential, they are considered helpful in stepping up volume, spreading costs and so increasing profit per unit. Although all the cars turned out can be sold domestically, motors continue to allocate about six per cent for export. They want to keep a finger in, which is sound.

Oil: The U. S. is a net importer. Loss of foreign markets would not hurt. Domestic outlets are ample for everything now shipped out. The world-wide oil shortage is expected to continue indefinitely.

Steel: Pre-war normal exports were about five per cent of production, rising to 10.3 per cent in 1947. In the current abnormal demand, loss of foreign markets would be insignificant. Steel could get along nicely without overseas sales, but would rather not. Just the reverse of motion pictures.

Coal: Still exported in large amounts, but falling off rapidly so that shortly the U. S. should be back to its pre-war norm of about two and one-half per cent to five. If foreign markets are cut back to normal as overseas production gains and if domestic demand continues at present levels, the coal industry will run in the black even if all exports disappear. If domestic demand drops, little attention will be paid to losses from abroad.

Shoes and Clothing: Overseas markets are small for these industries as a whole. Shoes export less than one per cent of total production; clothing from two and one-half to three per cent. The U. S. seems to be enough of a market.

Meat Packing: Traditionally ships out one-quarter of one per cent, primarily cured pork products to South America, and a few canned specialties. Loss of foreign markets might affect a few large firms, but the industry, as such, would not be hurt badly.

Rubber Products, Including Tires: Exports about three to four per cent and in no line above 10 per cent. Small firms might be hurt without foreign revenue, but such sales are pure gravy for the big ones.

TRUCKS, on the other hand, depend on export to a large extent. Cigarettes [as against tobacco] have a small and unimportant foreign market—about four per cent pre-war, now about eight. Chemicals, excluding drugs, export about 10 per cent of production which is vital to that industry, whereas drugs at approximately a 15 per cent return could offset this at home. Without exports, the machine tool industry probably would employ red ink; so, too, farm machinery, including tractors.

But the arresting equation breaking through this array of statistics is this:

No other industry caught in the rays of this research relies so heavily upon its foreign returns as do films. Correspondingly, no other major industry is confronted by the same danger.

What sets this business apart from the other giants of the American industrial family? Why does this have to be?

Delay Ruling on 20th-Fox Stock Suit Settlement

The proposed settlement of 15 actions brought by minority stockholders against the officers and directors of Twentieth Century-Fox and its wholly owned subsidiary, National Theatres, protesting an intra-company stock sale involving $6,850,000 was argued Tuesday before Justice Ferdinand Pecora in New York State Supreme Court. Decision was reserved and counsel was given until August 16 to submit briefs to the court.

The suits, nine consolidated and pending in the New York Supreme Court, six consolidated and pending in the New York District Court, attack, in common, this stock transaction: In 1944, 20th-Fox authorized National to sell a block of 40 of its B shares for a total of $565,000 to Charles P. Skouras, Elmer C. Rhoden, F. H. Ricketson, Jr., and Harold J. Fitzgerald. In 1946, with the approval of the 20th-Fox board, National brought back the stock from the four executives for $7,415,000—or for $6,850,000 more than they were sold for.

A highlight of Tuesday's testimony was the disclosure that Universal was a bidder for the 40 shares of National stock before it was repurchased. Judge Samuel Rosenman, counsel for 20th-Fox and National, pointed out that if National had not repurchased the stock, the results would have been "disastrous."

The proposed settlement calls for the relinquishment by Mr. Skouras of claims of $1,314,250 for percentage compensation applicable to last year and the amendment of his employment contract so as to provide for a maximum percentage compensation for the seven-year period beginning in 1947 of $360,000 per year; the relinquishment by Mr. Rhoden and Mr. Ricketson of claims for $198,000, and by Mr. Fitzgerald of claims for $39,750. This would save 20th-Fox an estimated $3,500,000. Further, the granting of calls to 20th-Fox expiring December 31, 1949, are provided on 18,500 shares of 20th-Fox common stock at $22.50 per share as follows: from Mr. Skouras, 7,000; from Darryl F. Zanuck, 10,000, and from W. C. Michel, 1,500 shares.

Defendants in the District Court suit are: Simon L. Levin, Virginia H. Berg and Elizabeth R. Benjamin; Montro Corporation, John L. Joseph, Helen Silverstein, and Ada Elster. Defendants in the Supreme Court suit are the same as in the District Court suits with these additions: Hana D. Lutterman, William B. Weinberger, and Bertha Kanin.

Franklin & Herschorn vs. Famous Players in Court

St. John Bureau

After several years of litigation, the case of Franklin & Herschorn Theatres vs. Famous Players Canadian Corp. reached the Provincial Supreme Court at Halifax, Nova Scotia, last week. The Franklin & Herschorn circuit seeks 25 per cent of the profits from the operation of the Orpheus, Halifax, demolished in 1947 to provide the site for Famous Players' Paramount.

Screen Guild to Release 55 Films In New Season

A schedule involving the release of 55 new pictures and reissues for the 1948-49 season by Screen Guild Productions was announced last week by Robert L. Lippert, president of Screen Guild Productions, at a regional sales meeting at the Warwick Hotel, New York, July 30-August 1.

Arthur Greenblatt presided. Earlier, Mr. Lippert announced the appointment of William M. Pizor, general manager of the Screen Guild foreign department, as vice-president of Screen Guild, while continuing to handle foreign distribution.

Franchise holders, bookers and salesmen from Albany, Boston, Buffalo, New York, Philadelphia and Washington attended.

The lineup will consist of "The Mozart Story"; two Exploitation Specials; "Harpoon" and "I Killed Jesse James"; six Box Office Winners; "The Return of Wildfire," "Grand Canyon," "Last of the Wild Horses," "Police Force," "The Blackmailers" and "The Ravagers"; eight Showman's Group; "The Prairie," "SOS Submarine," "Shep Comes Home," "Jungle Goddess," "Redwood Empire," "Sky Liner," "The Return of the Saint" and "City Hospital"; eight Anniversary Group; "Rimfire," "Police Woman," "The Great Truck Mystery," "Trail's End," "No Escape," "The Woman in Black," and two untitled films; six Lash La Rue Westerns; two "specials"; "Son of Jesse James" and "Son of Billy the Kid"; four Regulars, to be announced; six Proven Pictures; "Runaway Daughter," "King of the Turf," "Little Annie Rooney," "Duke of West Point," "That's My Boy" and Flirting With Fate"; and 12 Hopalong Cassidys.

All Film Price Controls Suspended by Brazil

All price controls on theatre admissions and film rentals have been suspended throughout Brazil, according to advices received Monday from Rio de Janeiro by the Motion Picture Association. Central Price Commission Order No. 78 provides that the suspension will continue in effect until a final decision has been made on the application for judicial relief made by the American motion picture companies. The companies have instructed their branches to resume normal operations in Brazil.

Philadelphia City Council Tables Fire-Guard Proposal

The Philadelphia City Council's Public Safety Committee last Thursday voted to postpone action indefinitely on an ordinance that would have required motion picture operators and all operators of places of as-. sembly to employ special fireguards. The action followed protests by theatremen.

Box Office Champions for The Month of July

The Box Office Champions are selected on the basis of their gross revenue at key city theatres throughout the country.

EASTER PARADE
(MGM)

Produced by Arthur Freed. Directed by Charles Walters. Screenplay by Sidney Sheldon, Frances Goodrich and Albert Hackett. Based on the original story by Frances Goodrich and Albert Hackett. Lyrics and music by Irving Berlin. Technicolor director, Natalie Kalmus. Photographed by Harry Stradling. Cast: Judy Garland, Fred Astaire, Peter Lawford, Ann Miller, Jules Munshin.

THE EMPEROR WALTZ
(Paramount)

Produced by Charles Brackett. Directed by Billy Wilder. Written for the screen by Mr. Brackett and Mr. Wilder. Technicolor director, Natalie Kalmus. Photographed by George Barnes. Musical score by Victor Young. Cast: Bing Crosby, Joan Fontaine, Roland Culver, Lucile Watson, Richard Haydn, Harold Vermilyea, Sig Ruman, Julia Dean, Bert Prival.

ON AN ISLAND WITH YOU
(MGM)

Produced by Joe Pasternak. Directed by Richard Thorpe. Based on the original story by Charles Martin and Hans Wilhelm, who also wrote the screenplay with Dorothy Kingsley and Dorothy Cooper. Technicolor director, Natalie Kalmus. Photographed by Charles Rocher. Cast: Esther Williams, Peter Lawford, Ricardo Montalban, Jimmy Durante, Cyd Charisse.

THE PARADINE CASE
(SRO)

Produced by and written for the screen by David O. Selznick. Directed by Alfred Hitchcock. Based on the novel by Robert Hichens. Adapted by Alma Reville and James Bridie. Photographed by Lee Garmes. Cast: Gregory Peck, Ann Todd, Charles Laughton, Charles Coburn, Ethel Barrymore, Louis Jourdan, Valli, Leo G. Carroll, Joan Tetzel.

ROMANCE ON THE HIGH SEAS
(Warner Bros.)

Produced by Alex Gottlieb. Directed by Michael Curtiz. Screenplay by Julius J. and Philip G. Epstein. From a story by S. Pondal Rios and Carlos A. Olivari. Photographed by Elwood Bredell. Cast: Jack Carson, Janis Paige, Don DeFore, Doris Day, Oscar Levant, S. Z. Sakall, Fortunio Bonanova, Eric Blore, Franklin Pangborn, Leslie Brooks.

THE STREET WITH NO NAME
(Twentieth Century-Fox)

Produced by Samuel G. Engel. Directed by William Keighley. Original screenplay by Harry Kleiner. Photographed by Joe MacDonald. Made with the cooperation of the Federal Bureau of Investigation. Cast: Mark Stevens, Richard Widmark, Lloyd Nolan, Barbara Lawrence, Ed Begley, Donald Buka, Joseph Pevney, John McIntire, Howard Smith.

General Service Planning Convertible Theatre-Stage

Hollywood Bureau

General Service Studios has had plans prepared for making stage No. 4, its largest, convertible into a 550-seat auditorium to be used for previews and other special events. James Nasser, who with his brothers heads the lot, has approved the architect's plans, which are part of the general expansion program under Theodore Nasser.

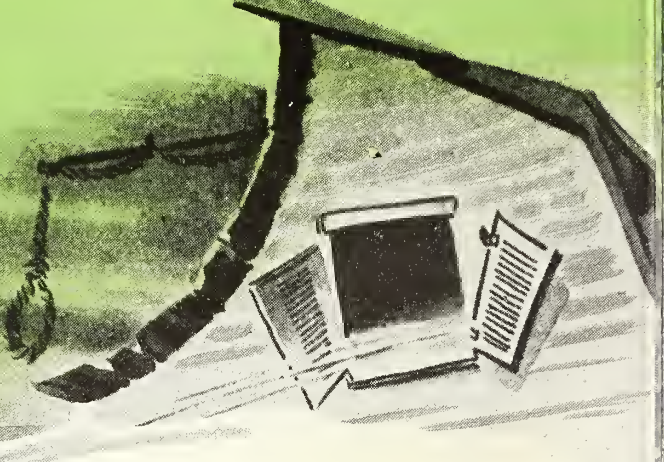
Warner Realigns Sales Staff in Latin America

The sales supervisory staff in Latin America has been realigned by Warner Brothers International, Wolfe Cohen, vice-president, announced this week. The territory will be divided into three divisions: Atlantic, Pacific and Caribbean, with a division manager for each. Ary Lima, who has been supervisor for Brazil, Argentina, Chile, Uruguay and Paraguay, will be division manager for the Atlantic division, comprising those territories, with headquarters in Rio de Janeiro. Peter Colli, who has been supervising the Caribbean area, will be manager of that division, including Cuba, Puerto Rico, Trinidad, Venezuela, Haiti, Santo Domingo, Jamaica, British and Netherland West Indies and the Guianas. James V. O'Gara, recently eastern sales manager for Republic, has been named manager of the Pacific division, including Mexico, Panama and Central America, Colombia, Ecuador, Bolivia and Peru.

Cite Company Reports

Eight film companies have been cited as winners of "Highest Merit Award" citations in the Eighth Annual Survey of stockholder reports, conducted by Weston Smith of *Financial World*. One of these reports will be selected as "Best of the Motion Picture Industry."

It's a GRAND new idea for FUN!



THE MONSTERS OF MENACE
vs
THE MASTERS OF MIRTH!

UNIVERSAL-INTERNATIONAL presents

BUD LOU

"ABBOTT & COSTELL meet FRANKENSTEIN"

/ITH

he Wolfman · Dracula · The Monster

PLAYED BY LON CHANEY

PLAYED BY BELA LUGOSI

PLAYED BY GLENN STRANGE

Lenore Aubert Jane Randolph

iginal Screenplay by ROBERT LEES · FREDERIC I. RINALDO · JOHN GRANT · Directed by CHARLES T. BARTON

It's a GREAT new idea for BUSINESS!

Blasting every previous A&C record with powerhouse grosses topping even "The Killers," "The Egg and I" and "Naked City"!

HELD OVER at Loew's Criterion, New York! ***HELD OVER*** in Cincinnati . . . Syracuse . . . Buffalo . . . Oklahoma City . . . Albany! ***TERRIFIC*** in San Francisco! Booming the box-office and ***HOLDING OVER*** in five-theatre day-and-date run in Los Angeles! **BIG** . . . **BIG** . . . **BIG** everywhere!

Universal International

Ride high with U-I

BRITISH-U.S. RECIPROCAL DEAL OSTRER RECIPE

Maurice Ostrer, youngest of the Ostrer Brothers, long in the British industry, until July, 1946, was executive producer for J. Arthur Rank's Gainsborough Pictures, and was responsible for some of Mr. Rank's best money-makers. A difference with Mr. Rank resulted in his resignation and the formation of Premier Productions, Ltd., Mr. Ostrer's own independent producing company. He has written to the HERALD'S *London editor, Peter Burnup, expressing a viewpoint concerning Britain's new 45 per cent quota. The letter follows:*

In order to approach the subject (of British production) intelligently, one is forced to put the question—Is it reasonably possible to make a profit?

In the past it has only been possible for the U. S. A. producers to make a profit since they have had money from the other English speaking countries. In other words, a portion of their initial costs have been underwritten outside their home markets—and the same principle must apply to British producers. Only in this way will British production become economic.

Calls Waste Self-Evident

It cannot be economic for British producers to be shut out of the U. S. A. market any more than it can be economic for U. S. A. producers to be shut out of the British market. The enormous waste (non-showing of reasonably good films in all major English speaking countries) should be self-evident.

A first principle must be—the showing of all reasonably good films in all English speaking countries.

Up to now the U. S. A. producers have had this advantage. They could not have carried on profitably otherwise. Nor is it possible for British producers to carry on profitably without the U. S. A. market. The Quota Act does not provide Priority No. 1—that is a method of obtaining a portion of the cost of a British film from the American market, and no legislation is of practical value unless this essential is covered.

The only way Britain could continue to produce pictures without receiving revenue from the U. S. A. market would be by the process of getting an inflated price from the cinema owners in Britain.

Cites Marshall Plan Loan

Legislation which provides that U. S. A. producers may have their funds confiscated if not used within so many years is academic, and I cannot see Britain confiscating U. S. A. producers' funds, and simultaneously accepting tens of millions in gifts via the Marshall plan.

The Quota Act has merit in that it guarantees the showing of British Films in British cinemas; nevertheless, only in exceptional cases can they avoid loss, unless they can find a way to obtain more than a proper percentage from the owners of cinemas, and I am satisfied that the majority of British producers would not care to embark on production on these terms.

Independent British producers cannot afford to produce pictures based on "hope" that U. S. A. companies may find it expedient to buy their pictures for U. S. A. distribution owing to the Quota Act.

It is important that films, as with newspapers, should be freely seen all over the world without restrictions or repressions.

Film production differs from all other production. If a reasonably good English speaking film is not shown in the U. S. A., it is broadly speaking (in terms of waste) equivalent to using a ton of coal to warm one person instead of many people.

Need Reciprocal Deal

What is necessary is a reciprocal trading arrangement with U. S. A. and it seems more than a reasonable probability that the U. S. A. film companies at this stage would be willing to make an annual payment of a portion of their aggregate U.K. incomes in exchange for the U. S. A. distributing rights of British films.

If this could be agreed, we may for the first time have a successful and profitable British film industry, and without quota.

Loans are not the answer. This has happened many times before from private sources—with a never ending tale of losses and tragedy. Loans do not prevent losses. *—MAURICE OSTRER, Managing Director, Premier Productions, Ltd.*

Studies Warner British Program

London Bureau

Arthur S. Abeles, Jr., recently appointed Warners London managing director, is investigating the possibility of forming his own production team to turn out six pictures a year at an average maximum cost of £60,000 ($240,000) at Warners' recently shut down Teddington Studios. The long-term production program would be financed by Warners themselves and Mr. Abeles is of the opinion that the pictures could earn comfortable profits by British distribution.

Reputedly disturbed not only at the high cost of British production, but at the methods employed, Mr. Abeles, under present conditions, does not look for an American outlet for British productions. He believes that there is an economic return in the domestic market for an economically made British film—but not if it is made under conditions obtaining in many studios here.

ABPC Chairman Calls 45% Quota "On High Side"

London Bureau

The 45 per cent quota is on "the high side," Sir Philip Warter, chairman of Associated British Picture Corporation, believes. At ABPC's annual stockholders' meeting July 29, Sir Philip stated: "I have told the president of the Board of Trade emphatically that, as a mathematical proposition, I do not see that there will be sufficient British films in the first year to meet the requirements of theatres which change their programs twice a week."

He emphasized, however, that "we shall do out utmost to fulfill" the quota.

Sir Philip's remarks were in reply to queries and statements from W. L. Wyatt, a Labour Member of Parliament and a minority stockholder in ABPC, who insisted that the corporation was dominated by Warner Brothers and who told the board he had "a nasty suspicion" that it was not too much concerned with filling its quota.

Sir Philip was shocked. He denied both allegations.

"Warners," he said, "do not dominate the corporation or control it."

According to Sir Philip, ABPC last year advanced £1,000,000 ($4,000,000) of its own finances to promote independent film production.

"In addition to that," he stated, "to prove we are concerned about British films, we are spending £750,000 ($3,000,000) on our studios and if that is not of concrete assistance to British film production I do not know what it is."

It is generally believed that Mr. Wyatt's attack was made in concert with a considerable body of back-benchers on the Government side aiming to drive the administration into nationalizing at least a section of the industry.

Sir Philip has lately appointed Robert Clark as executive director of all the corporation's production, a position he once held but resigned.

Massachusetts Censor Rescinds "Hamlet" Ruling

When the J. Arthur Rank-Sir Laurence Olivier film "Hamlet" opens in Boston August 18 at the Astor theatre, the picture will be shown in its original form and with no scenes deleted. The decision not to censor was made by the Division of Inspection of the Massachusetts State Police following a storm of protest in the Boston press following a ruling calling for deletions in the picture for its Sunday showings. The cuts had been ordered by Bernard H. McLaughlin, who handles censorship for the division. The Boston city censor had approved the film for weekday exhibition. The Legion of Decency had classified "Hamlet" as A-II, asking no cuts.

PAT POWERS, FILM PIONEER, DIES

An Aggressively Important Factor in the Screen's Early Development

Patrick A. Powers, a militant figure of the motion picture through its formative years, died last Friday, July 30, after a brief illness, at Doctor's Hospital in New York. He was 78.

Solemn High Requiem Mass was celebrated in St. Joseph's old Cathedral, Buffalo, by Rt. Rev. Msgr. Edmund J. Britt Tuesday. Burial was at Limestone, N. Y.

He is survived by his daughter, Mrs. Roscoe N. George of San Fernando, California, and a sister, Miss Mary E. Powers of Buffalo.

* * * *

by TERRY RAMSAYE

Tall, robust and aggressive, Pat Powers came over from Waterford in Ireland in his youth, to try his fortunes in the new world starting at Buffalo. His first job was as a blacksmith's helper. He was impressed by the amount of labor it involved and immediately gave evidence of executive ability by organizing a union to raise his own pay. He had a flair for politics, too, and presently acquired a less strenuous post with the police department.

Opportunity for Pat

It was an expansive era in industrial America and inevitably the alert young Pat was to discover opportunity in commerce. First to arrest him was the phonograph.

It is said that he started with the Edison machine, that pioneer device with the cylinder records, and then the Victor Talking Machine with the first discs. It is also indicated that he had a subsequent connection with the Columbia Phonograph Company. He was notable for versatility, and sidelines. He was more given to exploitation than creation.

The Powers philosophy was expounded by him to this writer many a year ago when he explained certain passages in the annals of the screen with the remark: "I would rather make ten dollars in a fast trade than to earn a thousand." He did some of each, and prospered. It was considerably the spirit of his pioneer era in the dawning film development just ahead.

Step from Phonograph to Film

From phonograph to films was just a step in entertainment activity for Mr. Powers, as it it was for Thomas Tally, Lyman Howe, Mitchell Mark, and in France for Charles Pathe.

Inevitably, Pat Powers in films was to be found aligned with the "independents," who were fighting each other, and the Edison patents for a share in the placer mining profits of the rising nickelodeon wave through the decade that began in 1905.

PATRICK A. POWERS, in 1929

The independents were aligned, briefly, together in the Sales Company, which was soon rent apart by fission. Mr. Powers and the late Carl Laemmle were the leaders in the formation of the Universal Film Manufacturing Company which stranded together an array of production interests including the somewhat famed "Imp," meaning Independent Motion Picture Company, the Laemmle concern, and the Powers organization, along with some six others.

The continual controversies over patents included raids and the capture of infringing cameras by the Patents Company detectives and strongarm squads. Dynamic Pat Powers was handy in that aspect of the war as well as in court.

Thwarting the Experts

With decided glee he once recounted the thwarting of some court appointed experts, Columbia University professors, who were to pass upon a test of an alleged non-infringing independent camera. It had been acquired from a Washington inventor of sorts. It clicked and clucked but it did not make pictures. It was "demonstrated" to the court's experts, who removed the film and took it to a laboratory for development. Pat was at the laboratory first.

He planted a pre-developed film strip, made with a licensed camera, by tacking it to the side of the tank deep in the solution. The darkroom murk made it easy for the well instructed film developer to dip one strip into the tank and to come up with the other. Also, somewhat grimly, Mr. Powers recounted an ill-fated attempt to put the British claimant, the late William Friese Greene, on the witness stand to prove a priority to put the films in the public domain.

"We found that he arrived without substantiating documents to make the story stand up, and so we kept him on the boat till it sailed again—for fear the Patent Company lawyers would grab him and put him on the stand." That was Powers generalship.

Dreams of Patents Company

For a while, Mr. Powers had dreams of a patents company of his own. His talking machine connections brought him into touch with Joseph Bianchi, who had invented an amazingly intricate rotary lens camera for making motion pictures. That became the basis of Mr. Powers' flambuoyantly advertised "Columbia Licensed." It sounded impressive. But only Mr. Bianchi could make the Bianchi camera work.

A classic of pioneer reminiscence pertains to the differences that arose between the Laemmle and Powers factions seeking to control Universal. The day came when a board meeting was to make a decision involving entries in the company's books. At the critical juncture the Powers faction tossed the books out of the window in a scene of general uproar. They fell at the feet of William Oldknow, an Atlanta affiliate of Universal. He picked up the books and delivered them back at the scene of battle—too late for entry that day.

In his days of contribution to the Universal program, Mr. Powers brought to the screen little Miss Juliet Shelby, in a release entitled "The Nurse." She was later to be known as Mary Miles Minter. He also produced a multiple-reel subject on the "Life of Buffalo Bill."

Universal went its way destined to survive as the Universal-International of today, while Mr. Powers went on into a diversity of decidedly independent and not always related enterprises, including among them Equity Pictures (he was one of the organizers); also an ambitious project to compete with Eastman with a raw stock manufacturing company in Rochester.

Several Other Projects

There were other and assorted production and distribution projects including Film Booking Offices, known as F.B.O., being a simulation of the pattern of UBO, or United Booking Offices of vaudeville memory—Pat was often derivative. FBO became one of the assorted ancestors of today's RKO. Then there was the formation in 1930 of Celebrity Pictures, from which it seems he retired about a year ago.

He had a bit of a hand in the launching of "Steamboat Willie" and his successor, "Mickey Mouse," and a number of other cartooneries.

Through more recent years Mr. Powers' larger interest was in real estate operations centered around the Longshore Country Club in the Westport, Connecticut, region. In the city he made his home at the Metropolitan Club and in the country at Longshore Estates.

Pat Powers got what he came over for—action, success, and enough controversy to keep him interested.

ACTION *Big*

Big-scale western. Well-stocked with a
tionful moments.

— *HARRISON'S REPORT*

ACTION *Superio*

Head-and-shoulders above routine western
Production, camera, acting, story, directio
unquestionably superior.

— *MOTION PICTURE HERAL*

ACTION *Super*

Sufficiently impressive to easily earn desig
nation of super-western. Highly-competen
cast. Spectacular production values. Hair-trigger direction.

— *BOXOFFIC*

ACTION *Suspense*

Good western. Generous helping of suspense.

— *THE EXHIBITOR*

ACTION *First Class*

More men, more horses, more shooting, all help make this western more effective than usual. First class production.

— *SHOWMEN'S TRADE REVIEW*

THE
★ GALLANT L

with **ANDY DEVINE · JACK HOLT** and **GRANT WITHERS**

Screen Play by Gerald Adams   Original Story by John K. Butler and Gerald Geraghty   Associa

A REPUBLIC PI

ACTION *Tops*

Well plotted western. Top production. High satisfaction.

— *FILM DAILY*

ACTION *Strong*

Tightly-woven story. Tense and credible outdoor drama. Will bring strong boxoffice results. High above average appeal for entire family. Sure bet.

— *INDEPENDENT FILM JOURNAL*

ACTION *Wallop*

Big brawling western that will stand up in any situation. Solidly based story. Director has given a wallop that spells sturdy entertainment.

— *DAILY VARIETY*

ACTION *Slam Bang*

Slam-bang oater. Will be big hit with action fans and all who like good entertainment. Lots of suspense.

— *HOLLYWOOD REPORTER*

starring
WILLIAM
ELLIOTT
ADRIAN
BOOTH
JOSEPH
SCHILDKRAUT
BRUCE
CABOT

EGION

DELE MARA · JAMES BROWN

oducer-Director JOSEPH KANE

URE

FILM CLASSICS TO HAVE 26 PICTURES

To Cover Period Through 1949; Bernhard Tells of Profit Bonus Plan

Before the end of 1949 Film Classics will release 26 new pictures, B. G. Kranze, vice-president and general sales manager, told Film Classics' first international sales meeting at the Hotel Astor, New York, last weekend. The three-day session opened last Friday and ended Sunday.

At the same time it was announced by Joseph Bernhard, president, that the company would institute a permanent profit bonus plan beginning January 1. He said: "Film Classics is going to be a cooperative company, the profits of which shall be shared by all. . . ." They will be paid independently of those given in special sales drives.

Reports 70% Increase

Mr. Kranze, who presided, announced territorial increases in business of 70 per cent over mid-February, and predicted that by the end of this year Film Classics would be "operating like the Dearborn auto assembly lines" in its output of new product.

Film Classics new pictures to be released by the end of 1949 are:

Sofia, in Cinecolor, with Rory Calhoun and Patricia Morison.

Miraculous Journey, in Cinecolor, with Virginia Grey and Rory Calhoun.

Unknown Island, in Cinecolor, with Virginia Grey and Philip Reed.

Babes in Toyland, in Cinecolor, to be produced by Boris Morros.

Return to Treasure Island, in Cinecolor.

Daughter of Ramona, in Cinecolor.

Fatima, in Cinecolor.

Pocahontas, in Cinecolor.

Hellfire, a high-budget Western in Cinecolor.

Bar Mothers, to be produced by Insular Films.

Sharkman, a second picture to come from Insular.

Appointment for Murder, a Flacon mystery adventure.

Hellgate, to be produced in New York by Walter Bachelor.

Strange Case of Malcolm Craig, starring Boris Karloff and Bela Lugosi.

God's Children, in Cinecolor.

Florentine Chest, to be produced in Italy.

Capri Magic, also to be made in Italy.

Gay Street, to be produced in New York by Walter Bachelor.

Saturday's Odds

Anyone Can Enter, a comedy with Stuart Erwin and Una Merkel.

Woman of One Hundred Faces

The Judge

In addition to the above 22 pictures the company will also release an untitled film on the operations of the State Department and three Inner Sanctum mysteries.

Eight promotions were announced by Mr. Kranze. They are:

Jake Lutzer, from Dallas exchange manager to southern division manager; Jules K. Chapman, from assistant general manager to assistant general sales manager; Ralph Peckham, from Atlanta branch manager to Dallas branch manager; George Lefko, from Indianapolis branch manager to Detroit branch manager; John McKenna, from salesman in the New York exchange to head of the same office; Lou Bernhard, formerly salesman in St. Louis and New Haven, to head of the home office playdate and liquidation department; Ed Spiers, from branch manager of the Milwaukee exchange, to branch manager of the Chicago exchange, and Bob Bernhard, from salesman in the New York exchange to assistant to David Horne, foreign sales manager.

Others who spoke at the meeting included Mr. Chapman; Al Zimbalist, advertising and publicity chief; Eugene Arnstein, executive assistant treasurer; Mr. Horne; Ted Birnbaum, assistant to Mr. Kranze; Herbert S. Stern, general counsel; Albert Hannheimer, head of exchange operations, and William Markert, head of the print department.

Among the guests at the meeting were: A. Pam Blumenthal, chairman of the board of Film Classics and Cinecolor Corporation; Albert Gundelfinger, vice-president and director of research of Cinecolor, and Karl Herzog, treasurer of Cinecolor.

Canada Liaison Named for Films

The appointment of A. H. Newman of the Department of Trade and Commerce in Ottawa as the Canadian Government's central liaison for all American film production in Canada was reported last week by the Motion Picture Association of America.

According to MPAA, the Ottawa office of Mr. Newman will serve as a clearing house for all U. S. producers with production plans for Canada. His duties will include the development of stories for the American newsreels and ideas for new shorts to be shot in the Dominion.

It is believed that as a result of this official contact, more good film material about Canada will appear on American screens and that a larger percentage of features will be partly or wholly photographed on location in Canada.

Goldwyn Renews on Astor

Samuel Goldwyn Productions has renewed its lease on the Astor theatre, New York, for another year, it was announced last week. The current lease expires in February. Under the arrangement, Mr. Goldwyn gives the owner of the house, City Investing Company, a flat guarantee against a percentage on a sliding-scale basis.

LATE REVIEW

Larceny

Universal-International— Tip Top Melodrama

Showmen can invite not only their customers, but also their personal friends to this picture with complete confidence that everybody's time and money will be profitably spent. It's swift, suave, sure-fire melodrama, keyed to today's interests and unremittingly suspenseful and exciting without stretching plausibility or coincidence even momentarily. Striking performances by John Payne, Joan Caulfield, Dan Duryea and Shelley Winters (who makes all other *femme fatales* look like rank amateurs) spark a story more stimulating in its velvet polish than violence could have made it. It's strictly adult, but distinctly an ornament to that category.

Script by Herbert T. Margolis, Louis Norheim and William Bowers, from the novel "Velvet Fleece," by Lois Bey and John Fleming, sends Payne, as confidence man employed by racketeer Duryea, to a California town to masquerade as the buddy of a local hero killed in the war and persuade the latter's widow (Miss Caulfield) to obtain donations from townsfolk for the construction of a war memorial, in order that racketeers can decamp with the accumulated fund. Payne romances with widow and other women useful to his purpose, but Duryea's girl (Miss Winters) complicates the situation by arriving in passionate and secret pursuit of Payne, who unsuccessfully attempts to persuade her to hold off until the swindle is completed. Following the arrival of suspicious and vengeful Duryea, and henchmen, events take swift, unexpected turns, terminating in a thrilling surprise ending.

Production by Leonard Holdstein, with Aaron Rosenberg in association, and direction by George Sherman are tip top in every respect. Performances are brilliant and admirably balanced, with extraordinarily trim dialogue speeding the story along at a rapid pace.

Previewed at the Academy Awards theatre where an audience composed of press and profession applauded enthusiastically. Reviewer's Rating: Excellent.—William R. Weaver.

Release date, unset. Running time, 89 minutes. PCA No. 13216. Adult audience classification.

Rick Maxon	John Payne
Deborah Owens Clark	Joan Caufield
Silky Randall	Dan Duryea
Tory	Shelley Winters
Madeline	Dorothy Hart

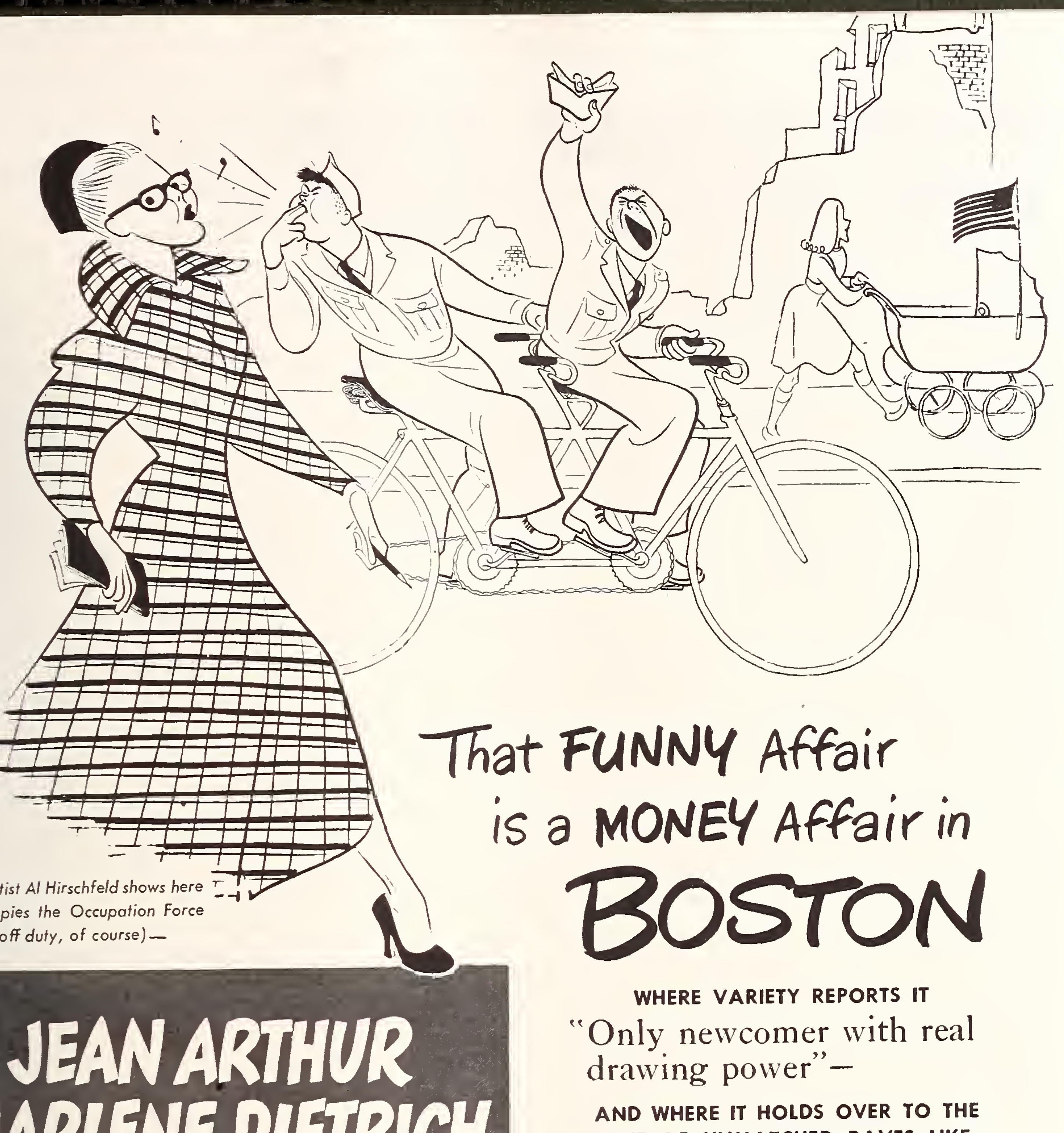
Richard Rober, Dan O'Herlihy, Nicholas Joy, Percy Helton, Patricia Alphim, Harry Antrim

Smith Named Distribution Chairman of Youth Month

Andrew W. Smith, Jr., general sales manager for Twentieth Century-Fox, will be distribution chairman of the Youth Month Committee, Charles P. Skouras, chairman of the committee of the Theatre Owners of America, has announced. Mr. Smith is in charge of the distribution of the two-reel subject, "Report for Action," and arrangements for cooperation of national distributors and film exchange groups with local, state and theatre chairmen participating. "Report" was produced by RKO-Pathe and paid for by TOA. It is available free of charge.

Charter Video Companies

Arthur Godfrey Productions, Inc., with a capital of 200 shares, no par value, and Texas Telinet System, Inc., incorporated at $2,000,000, were the two new television companies chartered in Dover, Delaware, last week.



Famous artist Al Hirschfeld shows here what occupies the Occupation Force in Berlin (off duty, of course)—

That FUNNY Affair is a MONEY Affair in BOSTON

WHERE VARIETY REPORTS IT

"Only newcomer with real drawing power"—

AND WHERE IT HOLDS OVER TO THE TUNE OF UNMATCHED RAVES LIKE:

"Unqualified honey of a hit" —*Boston American*

"Tops in comedy" —*Post*

"One of the gayest pictures of the past few years" —*Globe*

"One continuous howl" —*Traveler*

JEAN ARTHUR
MARLENE DIETRICH
JOHN LUND
in
"A Foreign AFFAIR"
is a funny affair

with MILLARD MITCHELL · Produced by CHARLES BRACKETT
Directed by BILLY WILDER
Screenplay by Charles Brackett, Billy Wilder and Richard L. Breen
Adaptation by Robert Harari · Original Story by David Shaw

A PARAMOUNT SUMMER HIT-WAVE HIT!

FILM VAULT FIRE LOSS TAKES COUNT

Government and Industry Experimenters Hit Best Storage Combination

Washington Bureau

Last Wednesday at the U. S. Agricultural Experimental Farm in Beltsville, Md., a group of men watched gas and flame shoot high into the air out of a small concrete vault. In less than 2½ minutes—without the use of a drop of water—the flames died down.

Inside were 504 cans of nitrate motion picture film. The group—composed of Government and industry film experts—were ending three months of intensive testing which they are sure will point the way to substantial reductions in film storage fire losses.

Fire Loss Dropped Sharply

Every Wednesday since May 19 this group had gathered at Beltsville. Every week a different combination of rack and shelf equipment, insulation, thickness of vault walls, pressure, vent areas, and sprinkler and deluge systems was used. Cameras recorded the progress of the tests. By the end of the series, the experimenters had dropped fire losses from 38 per cent on the first test to less than two per cent by proper combination of all these factors. The eleventh test, week before last, saw a fire burn out—without sprinklers—exactly two minutes and 20 seconds after it started.

The exact combination of factors which turned in this record has not yet been made public. It will be outlined in a detailed report this autumn by James W. Cummings, of the National Archives. Mr. Cummings, chairman of the test advisory committee, hopes to have results ready for presentation at the convention of the Society of Motion Picture Engineers in Washington this October. He and his co-workers will also release—probably at the same time—a 16mm color film and a 35mm black and white film made from motion pictures taken at Beltsville during the tests.

The film and findings will be made available to both Government agencies and private groups. The test committee expects that new vaults will be constructed in line with its findings, and that far-sighted film companies and Federal bureaus will also convert existing vaults to conform with the maximum safety conditions worked out at Beltsville.

Industry Represented

John McCullough represents the Motion Picture Association of America on the advisory committee set up to direct the experiments. Other industry officials who have been active in the tests are Paramount's Henry Anderson, Eastman-Kodak's Alan Cobb, DuPont's Charles Miner, and E. W. Fowler, assistant chief engineer for the National Board of Fire Underwriters.

CALLS GOVERNMENT STORAGE "HAZARDOUS"

Senator Herbert R. O'Conor (D., Md.) has described as a "fire hazard" the film vaults at Suitland, Maryland, where thousands of Government-owned historical films are now stored. In a letter to Philip B. Fleming, head of the Federal Works Agency, Sen. O'Conor asked that such films be stored in permanent, fireproof vaults, and that steps be taken immediately to make them safe.

Government officials involved in the tests, in addition to Mr. Cummings, include representatives of the National Bureau of Standards, Public Buildings Administration, Army and Navy, and other Government agencies.

Industry observers estimate that it would have cost film firms a half million dollars to conduct these experiments on their own. As it is, the total cost of the project was $2,500, cost of the experimental vault. All the other apparatus and equipment already existed at Beltsville; so did trained personnel.

Film Was Donated

All the tests except two were made using 504 standard storage cans of film—a total of 2,520 pounds. In two tests, at the request of the industry, the experiment was made with ICC shipping cans, used to transport films between exchanges. Motion picture companies—including Paramount, Columbia, RKO, Eagle Lion and 20th Century-Fox donated damaged and unusable film for the experiments.

The first test used racks of sheet steel, horizontal storage type. Vents were adjusted to give one square inch of vent area for every five or seven pounds of film. Automatic sprinklers were operated at a pressure to give a discharge, per head, of 15 gpm.

In later tests, the vent area was cut, rates of sprinkler discharge increased, racks of skeleton steel pipes used, careless storage instead of careful film loading simulated, other factors changed. Finally, all tests were repeated, but this time without the use of sprinklers.

During all the tests, two cameras were trained on an automatic board in a nearby trailer, recording temperatures and pressures from the moment of ignition until the last ember was extinguished. Outside the 373 cubic foot concrete vault, two more cameras followed the progress of the gas and flames belching from the vault. From the footage shot by these four cameras, Mr. Cummings is putting together his two films.

The germ of the experiments was a bill presented to Congress last year to authorize construction of a permanent film vault to store government documentary films and other films with historical value. The Public Buildings Administration needed up-to-date information to minimize fire losses in the new vault. Mr. Cummings was tapped to get the information, and with other film and testing officials hatched the idea for the Beltsville experiments.

Lack First Runs In Reich, Maas Advises MPEA

All of the Motion Picture Export Association branch offices in the American and British zones of Germany now are functioning, but in the key cities of the British territory especially, MPEA has found it difficult to find first run outlets since most of the big houses were bombed out.

This was the gist of a report to the MPEA home office from Irving Maas, vice-president and general manager of the Export Association, who recently completed a 10-day trip through the American and British occupation areas in the Reich. His itinerary covered Munich, Stuttgart, Frankfurt, Cologne, Duesseldorf, Bremen, Hamburg and Berlin.

During the course of his visit he conferred with top military and civilian officials of the American Military Government and their opposite numbers in the British administration. He inspected MPEA branch office facilities, surveyed release outlets and had informal talks with leading exhibitors.

In all four of the British-zone cities he visited, Mr. Maas found that the war had taken a devastating toll of first run theatres. Duesseldorf is a complete shambles with only two secondary theatres standing. In Cologne there are only two houses which qualify as first runs. The same is true of Bremen, where destruction is widespread.

Hamburg is making the fastest recovery, Mr. Maas reported. Three pre-war first runs still are intact and there is more building activity than anywhere else. In Berlin, Mr. Maas talked with Ambassador Robert Murphy, who said he considered American pictures "the most important part of the reorientation program."

Conditioning Engineers End New York Strike

The five-day strike of air-conditioning engineers against more than 83 Loew's and RKO theatres in the New York area was settled last week. The agreement calls for a two-year contract with an increase of 10 per cent for the neighborhoods and 15 per cent wage boost, one-year contract for the Broadway houses.

RKO RADIO PICTURES INC. Trade Showings OF FOUR PRODUCTIONS

	MOURNING BECOMES ELECTRA	BODYGUARD	STATION WEST	DESIGN FOR DEATH
ALBANY Fox Projection Room 1052 Broadway	Tues. 8/31 10:30 A.M.	Tues. 8/31 2:30 P.M.	Wed. 9/1 10:30 A.M.	Wed. 9/1 2:30 P.M.
ATLANTA RKO Projection Room 195 Luckie Street N.W.	Tues. 8/31 10:30 A.M.	Tues. 8/31 2:30 P.M.	Wed. 9/1 10:30 A.M.	Wed. 9/1 2:30 P.M.
BOSTON RKO Projection Room 122 Arlington Avenue	Tues. 8/31 10:30 A.M.	Tues. 8/31 2:30 P.M.	Wed. 9/1 10:30 A.M.	Wed. 9/1 2:30 P.M.
BUFFALO Motion Pic. Oper. Sc. Rm. 498 Pearl Street	Tues. 8/31 10:30 A.M.	Tues. 8/31 2:30 P.M.	Wed. 9/1 10:30 A.M.	Wed. 9/1 2:30 P.M.
CHARLOTTE Fox Projection Room 308 So. Church Street	Tues. 8/31 2:00 P.M.	Tues. 8/31 3:30 P.M.	Wed. 9/1 2:00 P.M.	Wed. 9/1 3:30 P.M.
CHICAGO RKO Projection Room 1300 So. Wabash Avenue	Tues. 8/31 10:30 A.M.	Tues. 8/31 2:30 P.M.	Wed. 9/1 10:30 A.M.	Wed. 9/1 2:30 P.M.
CINCINNATI RKO Projection Room 12 East 6th Street	Tues. 8/31 8:00 P.M.	Tues. 8/31 9:30 P.M.	Wed. 9/1 8:00 P.M.	Wed. 9/1 9:30 P.M.
CLEVELAND Fox Projection Room 2219 Payne Avenue	Tues. 8/31 10:30 A.M.	Tues. 8/31 2:30 P.M.	Wed. 9/1 10:30 A.M.	Wed. 9/1 2:30 P.M.
DALLAS Fox Projection Room 1803 Wood Street	Tues. 8/31 10:30 A.M.	Tues. 8/31 2:30 P.M.	Wed. 9/1 10:30 A.M.	Wed. 9/1 1:00 P.M.
DENVER Paramount Proj. Room 2100 Stout Street	Tues. 8/31 1:15 P.M.	Tues. 8/31 4:00 P.M.	Wed. 9/1 2:00 P.M.	Wed. 9/1 3:30 P.M.
DES MOINES Fox Projection Room 1300 High Street	Tues. 8/31 10:30 A.M.	Tues. 8/31 2:30 P.M.	Wed. 9/1 10:30 A.M.	Wed. 9/1 2:30 P.M.
DETROIT Blumenthals Proj. Room 2310 Cass Avenue	Tues. 8/31 10:30 A.M.	Tues. 8/31 2:30 P.M.	Wed. 9/1 10:30 A.M.	Wed. 9/1 2:30 P.M.
INDIANAPOLIS Universal Proj. Room 517 No. Illinois Street	Tues. 8/31 1:00 P.M.	Tues. 8/31 3:45 P.M.	Wed. 9/1 1:00 P.M.	Wed. 9/1 2:30 P.M.
KANSAS CITY Paramount Proj .Room 1800 Wyandote	Tues. 8/31 10:30 A.M.	Tues. 8/31 2:30 P.M.	Wed. 9/1 10:30 A.M.	Wed. 9/1 2:30 P.M
LOS ANGELES RKO Projection Room 1980 So. Vermont Ave.	Tues. 8/31 2:30 P.M.	Tues. 8/31 10:30 A.M.	Wed. 9/1 2:30 P.M.	Wed. 9/1 10:30 A.M
MEMPHIS Fox Projection Room 151 Vance Ave.	Tues. 8/31 10:30 A.M.	Tues. 8/31 2:30 P.M.	Wed. 9/1 10:30 A.M.	Wed. 9/1 2:30 P.M
MILWAUKEE Warner Projection Room 212 W. Wisconsin Ave.	Tues. 8/31 10:30 A.M.	Tues. 8/31 2:30 P.M.	Wed. 9/1 10:30 A.M.	Wed. 9/1 2:30 P.M
MINNEAPOLIS Fox Projection Room 1015 Currie Avenue	Tues. 8/31 10:30 A.M.	Tues. 8/31 2:30 P.M.	Wed. 9/1 10:30 A.M.	Wed. 9/1 2:30 P.M.
NEW HAVEN Fox Projection Room 40 Whiting Street	Tues. 8/31 10:30 A.M.	Tues. 8/31 2:30 P.M.	Wed. 9/1 10:30 A.M.	Wed. 9/1 2:30 P.M.
NEW ORLEANS Fox Projection Room 200 So. Liberty Street	Tues. 8/31 10:30 A.M.	Tues. 8/31 2:30 P.M.	Wed. 9/1 10:30 A.M.	Wed. 9/1 2:30 P.M
NEW YORK RKO Projection Room 630 Ninth Avenue	Tues. 8/31 11:00 A.M.	Tues. 8/31 2:30 P.M.	Wed. 9/1 11:00 A.M.	Wed. 9/1 2:30 P.M
OKLAHOMA CITY Fox Projection Room 10 No. Lee Street	Tues. 8/31 10:30 A.M.	Tues. 8/31 2:30 P.M.	Wed. 9/1 10:30 A.M.	Wed. 9/1 2:30 P.M.
OMAHA Fox Projection Room 1502 Davenport Street	Tues. 8/31 10:30 A.M.	Tues. 8/31 2:30 P.M.	Wed. 9/1 10:30 A.M.	Wed. 9/1 2:30 P.M.
PHILADELPHIA RKO Projection Room 250 N. 13th Street	Tues. 8/31 10:30 A.M.	Tues. 8/31 2:30 P.M.	Wed. 9/1 10:30 A.M.	Wed. 9/1 2:30 P.M.
PITTSBURGH RKO Projection Room 1809-13 Blvd of Allies	Tues. 8/31 1:30 P.M.	Tues. 8/31 3:30 P.M.	Wed. 9/1 1:30 P.M.	Wed. 9/1 3:30 P.M.
PORTLAND Star Films Exchange 925 N. W. 19th Ave.	Tues. 8/31 2:30 P.M.	Tues. 8/31 2:30 P.M.	Wed. 9/1 10:30 A.M.	Wed. 9/1 2:30 P.M.
ST LOUIS S'Renco Proj. Room 3143 Olive Street	Tues. 8/31 11:30 A.M.	Tues. 8/31 2:30 P.M.	Wed. 9/1 11:30 A.M.	Wed. 9/1 2:30 P.M.
SALT LAKE CITY Fox Projection Room 216 East 1st South Street	Tues. 8/31 1:00 P.M.	Tues. 8/31 2:30 P.M.	Wed. 9/1 1:00 P.M.	Wed. 9/1 2:30 P.M
SAN FRANCISCO RKO Projection Room 251 Hyde Street	Tues. 8/31 10:30 A.M.	Tues. 8/31 2:30 P.M.	Wed. 9/1 10:30 A.M.	Wed. 9/1 2:30 P.M.
SEATTLE Jewel Box Proj. Room 2318 2nd Ave.	Tues. 8/31 10:30 A.M.	Tues. 8/31 2:30 P.M.	Wed. 9/1 10:30 A.M.	Wed. 9/1 2:30 P.M.
SIOUX FALLS Hollywood Theatre 212 No. Philips Avenue	Tues. 8/31 10:00 A.M.	Tues. 8/31 9:00 A.M.	Wed. 9/1 10:00 A.M.	Wed. 9/1 9:00 A.M.
WASHINGTON Fox Screening Room 932 New Jersey Ave	Tues. 8/31 10:30 A.M.	Tues. 8/31 2:30 P.M.	Wed. 9/1 10:30 A.M.	Wed. 9/1 2:30 P.M.

THE
NATIONAL
SPOTLIGHT

ALBANY

The Strand had the top picture of the week, "Key Largo," with "Stage Struck" as second feature, while the Palace screened "The Lady from Shanghai" and "Tarzan and his Mermaids." The Ritz, for the first time in recent months, presented a bill which was neither first run nor moveover: "Abbott and Costello Meet Frankenstein" and "Valley of the Giants," a revival. The Abbott and Costello release cleaned up at the Strand on first run. The Grand slotted "Summer Holiday" and "Devil Ship." . . . Leon Einhorn, Albany architect, who designed the Mohawk and Saratoga drive-ins, drafted the plans for the car theatre which Harry Lazarus is building outside Pittsfield, Mass. He is also working on blueprints for the 550-car theatre which Bill Thompson and Carl Roupp, of Empire Raceways, will erect in the parking lot adjoining the midget automobile track at Menands on the Albany-Troy road. . . . Helen Wisper, who for years held down the manager's secretary post at 20th Century-Fox, is now office booker and head booker. Manager Dan Houlihan promoted her when Stanley Yentes, a 10-year Fox employee, resigned. . . . James Frangooles moved from the assistant booker's desk in Paramount to the chief booker's cubicle at RKO, succeeding Bill Murray, who resigned. Al Fitter was temporarily transferred from the New Haven branch to the Albany office of Paramount. Richard Keating is being sent from Atlanta to take Frangooles' old job as Pete Holman's right hand man.

ATLANTA

Visiting Film Row: Carl Floyd and Luckie Stein, owners of the Floyd and Stein theatre in Florida; Francis White, president, Screen Guild, Charlotte, N. C.; Harry Gordon, National Theatres, Jacksonville, Fla.; J. H. Thompson, president, Martin and Thompson, Hawkinsville, Ga., E. D. Martin, president, Martin Theatres, Columbus, Ga.; J. R. Demonbreun, Wilder theatre, Wilder, Tenn.; W. M. Fincher, Drive-In theatre, Dalton, Ga., and Park theatre, Chattanooga, Tenn.; Mrs. J. M. Lakeman, Princess, Haleyville, Ala. . . . Walter Titus and James Grainger, Republic Pictures, were in Atlanta to install the new manager of the local branch manager, Merritt Davis, who replaces Jimmy Hobbs, who will take over the managership at Monogram, replacing Babe Cohen who moves to New Orleans with Screen Guild. . . . Jim Partlow, branch manager, and Leonard Andrews, special home office representative, who recently resigned from the company, were honor guests at a dutch treat given by members of the U-I club. . . . Mrs. J. M. Lakeman, Haleyville, Ala., will soon start work on her new theatre.

BALTIMORE

Week beginning July 29 began hot and humid, but with heavy rains over Saturday night and into Sunday cooler weather resulted and patronage went up. Three holdovers doing well, including "Deep Waters," at the New theatre; "Romance on the High Seas," at the Stanley; "Die Fledermaus," at the Little. Six new pictures offered at first runs. Backed by tremendous tie-up campaign with Hearst newspapers here "Mr. Blanding Builds His Dream House" doing very big. "Raw Deal," plus vaudeville, fine at the Hippodrome. "Feudin', Fussin', and Fightin'" good at Keith's. "Shaggy" good at the Mayfair. Fine opening for "The Babe Ruth Story" at the Town, backed by Mayor Thomas Da'Lesandro making proclamation of "Babe Ruth Day" for opening day of picture. "The Burning Cross," plus "My Darling Clementine," at the Times and Roslyn did well. . . . Election of officers of the Motion Picture Projectionists Union of Baltimore took place with the following elected for one year: John Codd, president; Harry Cluster, business agent; Conrad Beckert, first vice-president; Charles Leventhal, second vice-president; Fabius Rollins, financial secretary; William Holthaus, treasurer. . . . In Leonardtown, Md., has been formed the Lexington Park Theatre Company, Inc., to engage in amusement business with incorporators including Robert E. Wigginton and Jack Fruchtman of that city and Mervell M. Dean, Hollywood, Md.

WHEN AND WHERE

August 16: International Alliance of Theatrical Stage Employees biannual convention at the Cleveland Public Auditorium, Cleveland, Ohio.

September 14–15: Independent Theatre Owners of Ohio convention at the Deshler-Wallick Hotel, Columbus, Ohio.

September 16–18: International Variety Clubs mid-year convention at the Statler Hotel, Washington, D. C.

September 24 – 25: Theatre Owners of America convention at the Drake Hotel, Chicago, Ill.

September 28–29: Kansas-Missouri Theatre Association annual convention in Kansas City, Mo.

September 28–30: Theatre Equipment and Supply Manufacturers Association national trade show and convention at the Jefferson Hotel, St. Louis, Mo.

October 14 – 15: Independent Theatre Owners of Wisconsin and Upper Michigan annual convention at the Schroeder Hotel, Milwaukee, Wis.

October 28-29: Kentucky Association of Theatre Owners convention at the Seelbach Hotel, Louisville.

CHICAGO

An estimated 400,000 visitors are expected in Chicago in August, according to the Chicago Convention Bureau. Responsible for the draw is the Railroad Fair, the Chicagoland Music Festival, the All-Star football game, the Cook County Fair and some 50 other meetings. . . . Downtown attendance as a result is good. . . . Biggest draws are "Key Largo," "Emperor Waltz" and "Street With No Names." . . . New Loop entries are "So Evil My Love," "Best Years of Our Lives," at regular admissions, "Melody Time" and "The Big City." . . . Herb Elisberg, independent exhibitor, was in from Florida to renew the Studio Theatre lease, which he operates. . . . Herman Teet, formerly of the Century Theatre Circuit in New York, has been appointed manager of the Palace theatre, Cicero, operated by Lubliner and Booth. . . . Joe Heller joined the Monogram sales force here this week. He was a former RCA salesman.

CINCINNATI

Business continues on the upward trend, with "Easter Parade" piling up a tremendous gross on its opening week at the RKO Capitol. It is being held over. . . . Jack Keating has resigned as local manager for Selznick Releasing Corporation. His successor has not yet been named. . . . Peter Niland, veteran city salesman for Columbia, is retiring from the booking end of the business. He is owner and operator of the suburban Fairmount theatre, which, it is understood, he will continue to look after. . . . The Cincinnati Variety Club, Tent No. 3, has scheduled its fourteenth annual golf tournament at Summit Hills Country Club, August 23.

CLEVELAND

"Easter Parade" is holding up well here while most other product is suffering from the heat. . . . Downstate several theatres have either closed temporarily or are operating on a part time basis. Closed until further orders are the Town Hall, Toledo; Park, Youngstown, and Brewster, Brewster. Ohio theatre, Antwerp, is open weekends only. . . . Robert Snyder and E. J. Stutz, Realart franchise owners, have acquired world distribution rights to a 15-minute short with Bob Feller, pitcher for the Cleveland Indians, in "How to Pitch." Picture was produced locally with commentary by Frank Gibbons, sports editor of the *News*. . . . Columbia's "Superman" serial is playing most "A" houses in the territory. . . . Genoa theatre, Genoa, 400-seat house by Herbert Hoglan, opened last week. . . . Ted Vermes, one of the owners of the Yorktown, Eclair, Norwood and Yale theatres, has added a sleeper-for-four yacht to his possessions. . . . Jim Scoville, retired member of the Scoville, Essick and Reif circuit, is expected back in August for a visit from his present home in Tucson. . . .

DENVER

John Wolfberg has offered his two drive-in theatres, the East and West, for church services. . . . Wayne Baur putting in 300-

(*Continued on page 32*)

EXCEPTIONAL EXPLOITATION PACKAGE TO PACK 'EM IN!

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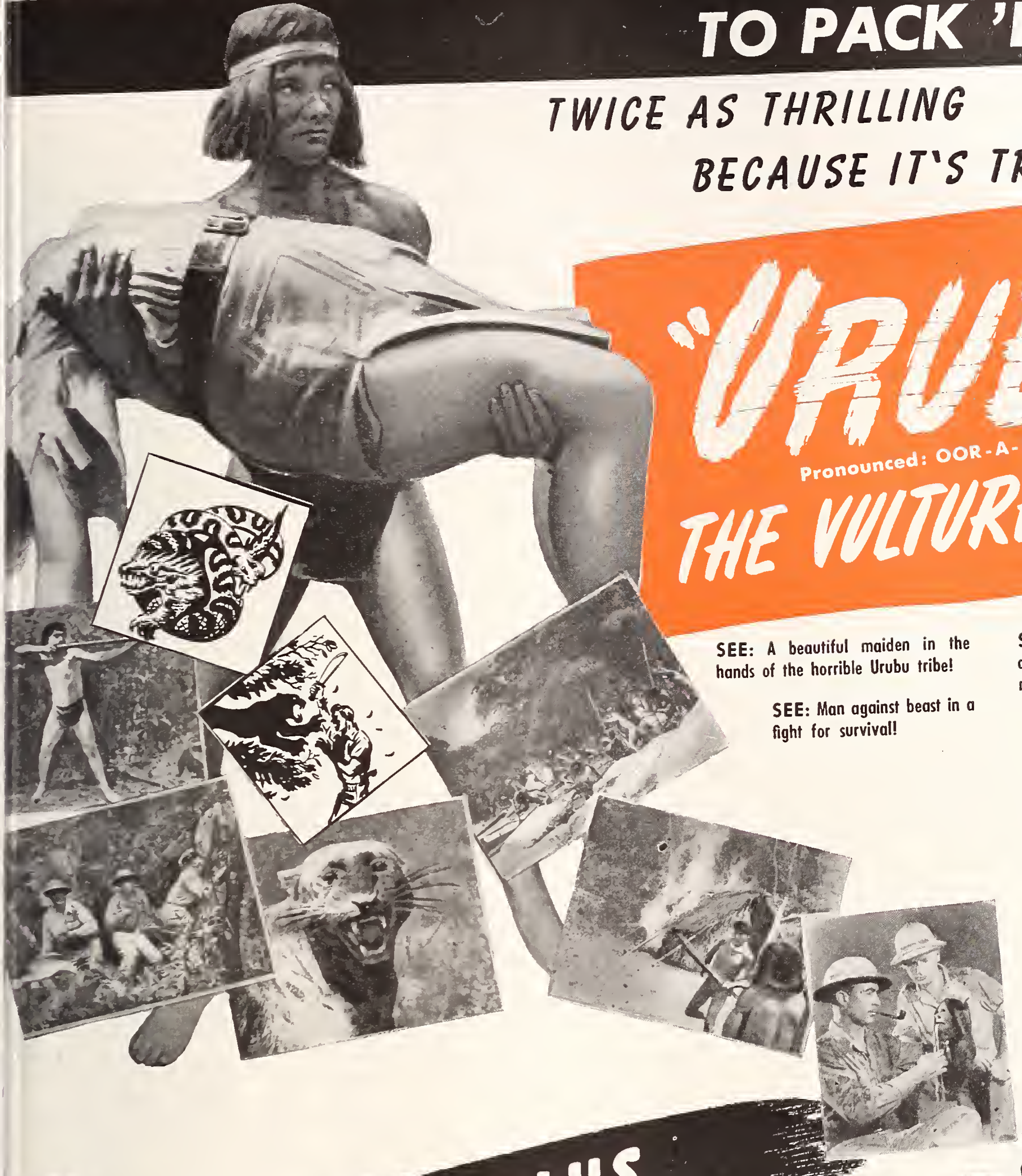

"URUBU"

Pronounced: OOR-A-BOO

THE VULTURE PEOPLE

SEE: A beautiful maiden in the hands of the horrible Urubu tribe!

SEE: Man against beast in a fight for survival!

SEE: Jungle warfare as poison arrows and venomous darts battle man's most modern weapons!

SEE: The horrible fate of a python's prey . . . the crushing coils of a slithering monster!

SEE: The most awful death that stalks at night . . . the blood-mad black panther!

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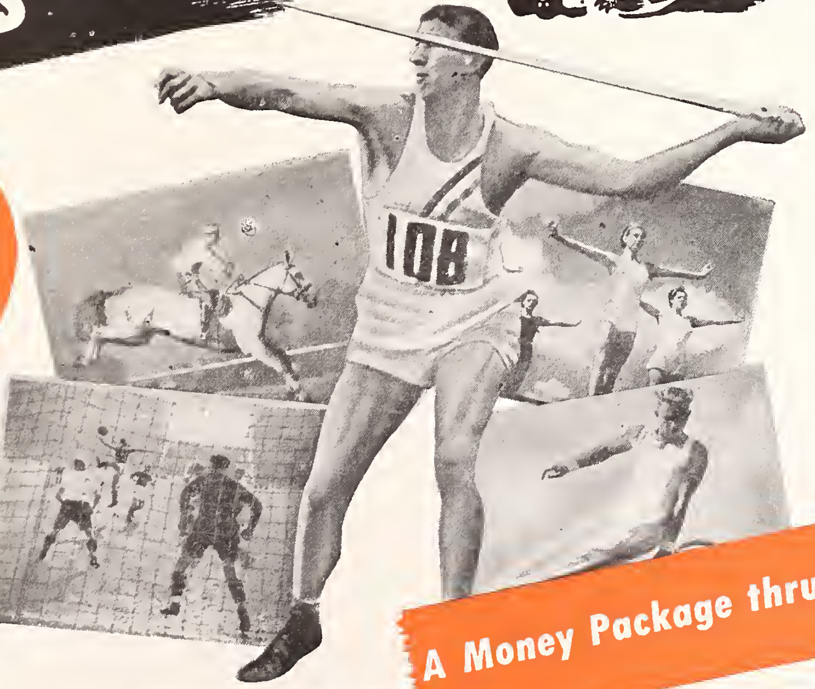


"Undoubtedly the greatest sport picture ever filmed!"
—Avery Brundage,
President American Olympic Committee

A Money Package thru UA

(*Continued from page* 30)

seat theatre, Mancos, Colo., opening about September 15. . . . Frank Culp, Tabor manager, operated on at St. Lukes and rapidly improving. . . . Jack Wodell moves from assistant at Paramount to manager of the West drive-in. . . . C. U. Yaeger has purchased four horses to add to his racing stable. . . . Hugh Rennie, Monogram salesman, to Presbyterian Hospital for serious operation.

DES MOINES

Jerry Blaedow, RKO Orpheum manager, has been awarded the RKO Theatre Showmanship award for June on the basis of his campaign on "Fort Apache." Blaedow is the first manager in the Iowa division to win the award. . . . Tri-States Meredith Broadcasting Co. has cancelled its $450,000 contract to buy radio station KSO. G. Ralph Branton, Tri-States Theatre Corp. general manager, said the cancellation resulted "because of delays by the Federal Communications Commission in granting the transfer." . . . Two events are planned by Variety Club's Tent 15 here. A dance will be held September 3 at Val-Air; on November 7 the club will sponsor the Horace Heidt show at KRNT Radio Theatre. Funds will go to nurses' aid programs in the city. . . . . A $125,000 drive-in theatre will be constructed by Central States Theatre Corp. on Highway 18, a mile west of the Mason City limits. Central States has bought 20 acres of land for the site. . . . The Villa, Lovilia, has closed its doors for the remainder of the summer. . . . The Bel-Air drive-in at Davenport is now open for business. . . . A. W. Bentzin has been named assistant manager of the Britt, Britt. . . . The old Palace theatre at Waterloo has been renamed the Waterloo. The house will be reopened by a group of Minneapolis businessmen. . . . The Galva, Galva, has been opened by a group of the town's businessmen. . . . The Earl, Earlville, has been sold by Max Lindley of Clarksville to Mr. and Mrs. Gordon Althand of Waterloo. . . . The Uptown, Davenport, sold for $10,000, records in the recorder's office show. . . . John P. Broderick has leased the Royal, Dunlap.

HARTFORD

Connecticut Tax Commissioner Walter W. Walsh has reported that state amusement taxes in 1947-1948 amounted to $104,422.66 in 1947-48, as compared to the 1946-1947 figure of $10,876.09, a decrease of $453.43. . . . Samuel Musman of Lynn, Mass., has been given a building permit to erect a theatre at Waterville, Conn., at an estimated cost of $38,000. . . . An 1,100-seat theatre, to be operated by Perakos Theatres of New Britain, Conn., is being constructed in a new business center in West Hartford, Conn., by J. George Schilke, West Hartford realtor. Completion date of the center and theatre will be about October 1. . . . New Haven Drive-In Theatres, Inc., which is erecting a 600-car drive-in North Haven, Conn., has filed a certificate of organization at State Capitol, Hartford, listing amount paid in cash, $30,000; president, David J. Willig, New York; vice-president and treasurer, Charles L. Lane, West Hartford; and secretary, Meran Nakahian, Ludlow, Mass. Lane, formerly a field representative for Altec Service Corp., has been operating an open-air theatre at Daytona Beach, Fla.

THE NATIONAL SPOTLIGHT

INDIANAPOLIS

Trueman Rembusch, president of the Associated Theatre Owners of Indiana, announced successful negotiations of a 25 percent reduction in film transit rates at the summer convention at French Lick last week. It also applies to Louisville, he said. . . . Closing banquet of the convention last Wednesday was attended by 155 film men. . . . Low gross in the golf tournament at the French Lick outing was posted by Harry Frederickson, city manager of the Dolle houses in Lafayette. Ernie Miller, Indianapolis exhibitor, was low net. . . . An invitation to the national caravan committee to locate its national headquarters in Indianapolis is on the agenda for the next ATOI meeting. . . . Herb Boss has resigned as Eagle Lion office manager here. . . . "Easter Parade" grossed a thumping $37,500 in 17 days at Loew's. Business was good all around last week, "Melody Time" getting at $14,000 at the Indiana and "Feudin' and Fightin' " $15,500 at the Circle.

KANSAS CITY

Abnormally wet weather for July had diverse effects on theatre business. Often the rains boosted attendance; sometimes, because of heavy floods, retarding it. . . . The Roxy, remodeled last year, has announced a new policy of first run single features. . . . The Plaza, Dickson's house at Burlington, closed for a week when flood waters inundated the house. . . . The Welfare Department of the city will have the advice and assistance of the Kansas City Theatre Committee in promoting its plans for activities for youth.

LOS ANGELES

Paramount employees held their annual picnic at Indian Springs, in Montrose, July 24. . . . Sid Linden, general manager for the Herbert Rosener theatres, and Reeves Espy, head of the IOI drive-in and Majestice theatres, were Film Row visitors. . . . Gene O'Keefe has been appointed manager of the Boulevard theatre. . . . Simon Lazarus, operator of the Ritz theatre in South Pasadena, has closed his house. . . . Harry Goldfarb and Dick Simms, of National City, were on the Row booking. . . . Seymour Fisher, former booker and salesman for Columbia, has joined Eagle Lion as a booker, replacing Harold Goldstein. . . . Charles Maestri, of the Lippert Circuit in San Francisco, and Jack E. Moore, Pal theatre in Midland, were visitors on the Row.

LOUISVILLE

Homer Jaeggers, co-owner and manager of the Bonn theatre, Bonnieville, has been confined to his home due to illness. . . . Several hundred persons had to take rain checks at the Grand theatre here recently as a result of overheated film catching fire in the projector. The patrons remained in their seats until told the show would not continue. . . . Harold Sliter, of Watertown, N. Y., has been sent to Lexington as zone manager for the Schine Theatres. He replaces Lew Hensler, resigned. . . . The Sunset drive-in theatre in Bowling Green, owned by J. T. Flowers and L. B. Powell, has joined the Kentucky Association of Theatre Owners. . . . Out-of-town exhibitors on Film Row: W. H. Hahn and J. F. Burnette, Bardstown; Louis Chowning, New Washington; Oscar Hopper, Lebanon; Clark Bennett, Taylorsville; G. D. Saylor, Wallins Creek; Lewis Baker, West Point, and Rodger Davis, Lancaster. . . . "Key Largo" opened at the Mary Anderson. The Rialto played "Fort Apache" and "Lightning in the Forest." Loew's had "The Fuller Brush Man" and "Thunderhoof." "Berlin Express" and "The Main Street Kid" were at the Strand. The National played "Black Bart" and "Dear Murderer." The Scoop brought in "Sleep My Love" and the Brown continued its run of "The Street With No Name." . . . Andy Anderson's new drive-in in Owensboro should be completed in about a month and a half. Bruce Aspley's new drive-in in Glasgow has been delayed in construction.

MEMPHIS

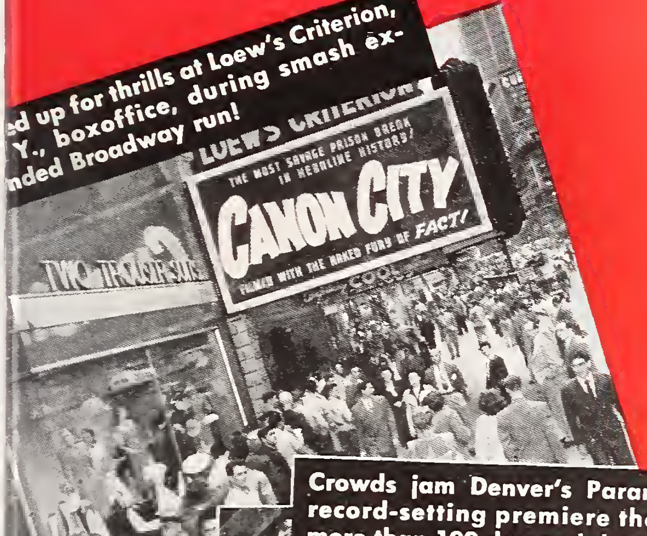
Loew's State continues to lead the attendance parade. After two big weeks with "Easter Parade," the State had a big opening with "Mr. Blandings Builds His Dream House." Warner also reported a big opening with "Key Largo." Loew's Palace showed "Tarzan and the Mermaids" to an average house. Malco reported good attendance to see "Four Faces West." Strand and Ritz reported fair attendance with double features. . . . Flexer Theatres, Inc., has announced its showcase theatre, the new Magnolia at New Albany, Miss., with 900 seats, will be opened to the public August 26 with an all-day open house celebration. . . . Mid-south exhibitors visiting Film Row included L. J. Denning, Bemis; Willis Houck, New Orleans; Sam Kirby, Little Rock; Moses Sliman, Luxora; W. F. Ruffin, Sr., Covington; B. M. Backson, Ruleville; C. J. Collier, Shaw; J. M. Mounger, Calhoun City; Fitz Farris, Clarksdale; John Staples, Piggott; E. A. Patton, Huntington; Wake Newsum, Marmaduke; Don Landers, Harrisburg; K. H. Kinney, Hughes; L. B. Bays, Grenada; Louise Mask, Bolivar; A. D. Gray, Rutherford; Guy B. Amis, Lexington, and B. V. McDougald, Montecello.

MIAMI

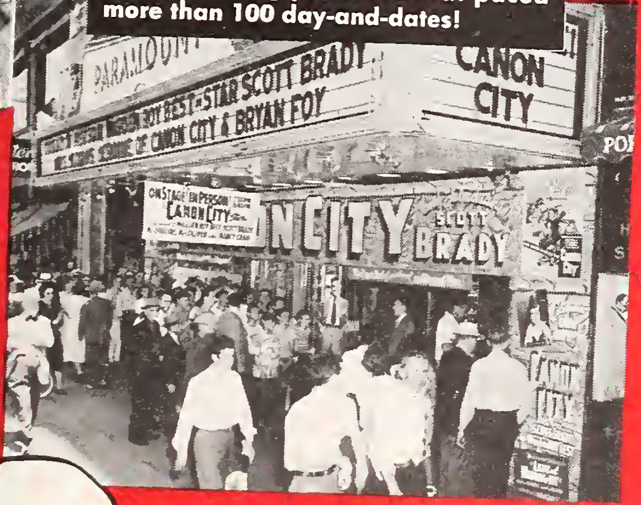
Television station WTVJ, which expected to start broadcasting within a few weeks, has halted construction on its station to

(*Continued on page* 34)

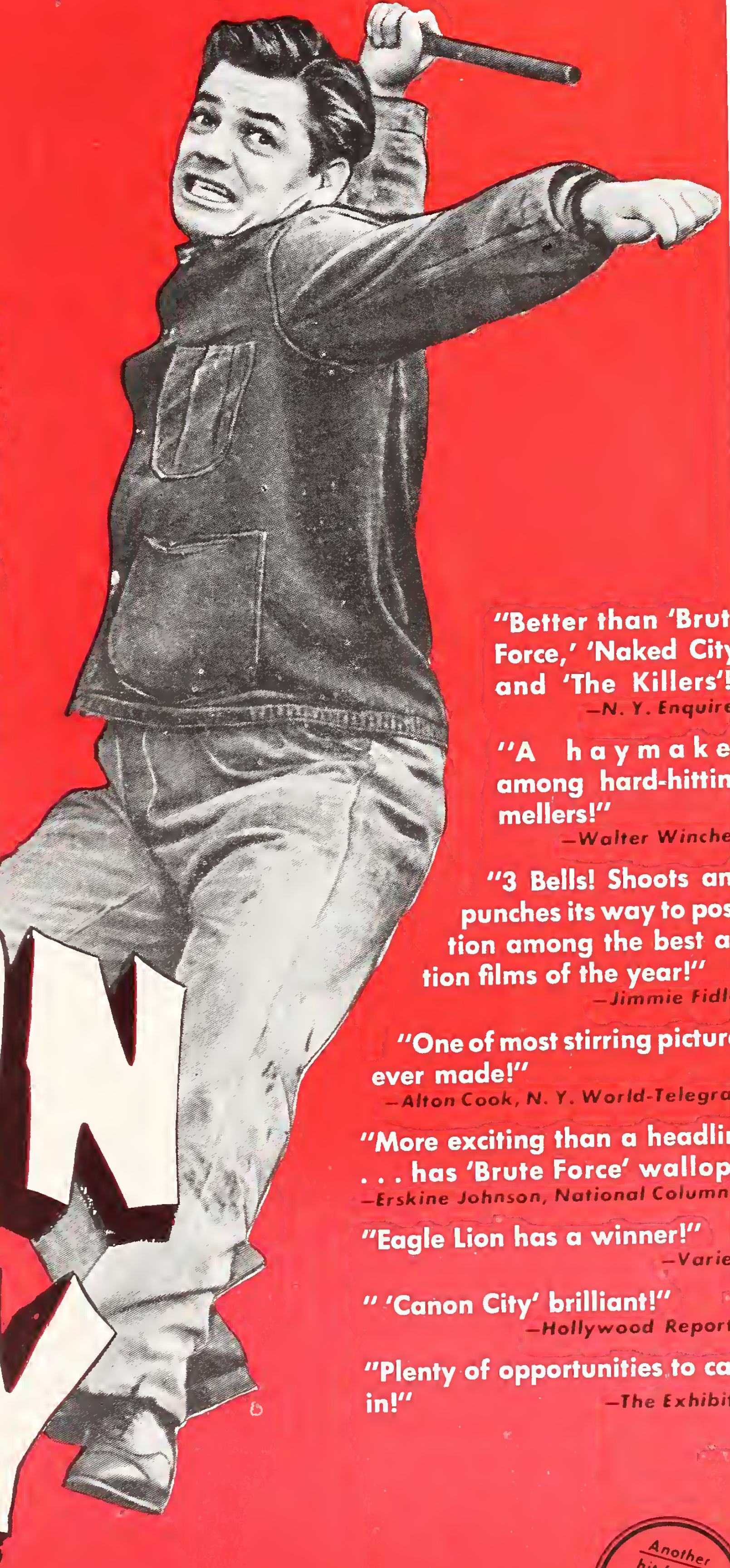
VITH THEATRE MEN WHO KNOW BEST— IT'S "CANON CITY"— EAST AND WEST!


LOEW'S CRITERION
THE MOST SAVAGE PRISON BREAK IN HEADLINE HISTORY!
CANON CITY
FILMED WITH THE NAKED FURY OF FACT!

ed up for thrills at Loew's Criterion, Y., boxoffice, during smash ex- nded Broadway run!


PARAMOUNT
BEST-STAR SCOTT BRADY
CANON CITY & BRYAN FOY
CANON CITY
SCOTT BRADY

Crowds jam Denver's Paramount at record-setting premiere that paced more than 100 day-and-dates!



CANON CITY

"Better than 'Brut Force,' 'Naked City and 'The Killers'!
—N. Y. Enquire

"A haymake among hard-hittin mellers!"
—Walter Winchel

"3 Bells! Shoots an punches its way to posi tion among the best ac tion films of the year!"
—Jimmie Fidle

"One of most stirring picture ever made!"
—Alton Cook, N. Y. World-Telegran

"More exciting than a headlin . . . has 'Brute Force' wallop!
—Erskine Johnson, National Columnis

"Eagle Lion has a winner!"
—Variet

" 'Canon City' brilliant!"
—Hollywood Reporte

"Plenty of opportunities to cas in!"
—The Exhibito

e opening after opening, "Canon City" is one of the top grossers of the year!

Another hit for the BILL HEINEMAN DRIVE!

An EAGLE LION FILMS Picture
Introducing SCOTT BRADY with Jeff Corey Whit Bissell Stanley Clements Charles Russell DeForest Kelley Ralph Byrd Mabel Paige and Warden Roy Best himself · A Bryan Foy Production · Produced by Robert T. Kane · Written and Directed by Crane Wilbur

THE NATIONAL SPOTLIGHT

(*Continued from page 32*)

await a clarification of the FCC action in revoking their permit. . . . Claughton Theatres' new 900-seat Trail theatre in Coral Gables is rapidly nearing completion and the opening is planned for late August. . . . Paramount Enterprises, Inc., has announced plans for a 1,000-seat theatre to be called Springs. The show house will be located in Miami Springs. . . . Wometco's new 1,600-luxury theatre, the Miracle, in Coral Gables, is nearing completion and a Thanksgiving opening is hoped for. . . . "The Paradine Case" was doing sensational business at the Miami and Lincoln. State had a first showing of "The Return of the Whistler" and Town had "Intrigue." "The Emperor Waltz" had a dual showing at the Paramount and Beach. The Paramount held a midnight showing of "Hazard" and "River Lady" was the midnight show at the Town. . . . Wometco's feeler of an all-Spanish offering at the Town, was off to a successful start with "Cantaclaro" as the second offering. The ads are in Spanish and the newspapers are cooperating with reviews in the same language.

MONTREAL

Business in general off all over town because of weather and dearth of strong box office attractions. . . . Only holdover is "Arch of Triumph," currently in its second week at Loew's. . . . "Summer Holiday" at the Capitol should keep its head above water after encouraging press notices. . . . "An Ideal Husband" was playing at the Palace and "Sign of the Ram" at the Princess. . . . Orpheum, switching from French language pictures to first run English-language product, launched new policy with Abbott and Costello's "Noose Hangs High.". . . New "Canada Carries On" film produced by National Film Board is on plant life, with shots at Montreal Botanical Gardens.

NEW ORLEANS

Well received by audiences last week was Walt Disney's "Melody Time," featured at the Orpheum. The Liberty showed "Up in Central Park." "Key Largo" was at the Saenger. Loew's State presented "Time of Your Life." "Canon City" was at the Joy. The Center featured "Jinx Money." The Tudor presented the first New Orleans' showing of "Wallflower" and "Unconquered" was at the Globe. At the Strand were "Pursued" and "Millie's Daughter." . . . The T U theatre at Jeanerette has been purchased by O. Bales. G. J. Broussard was the former owner. . . . Charles Zerr, former motion picture operator affiliated with the Paramount-Richards circuit, is constructing a theatre. . . . Ike Katz, Kay Films; Grover Parsons, Eagle Lion, and Henry Krumm, SRO, all of Atlanta, were in the city last week, as was John Jenkins, of Astor Pictures, Dallas. . . . Mrs. Josephine Saremba, payrool clerk, and Mrs. Betty Corbin, assistant to Mrs. Saremba, have resigned their positions with Joy Theatres.

NEW YORK

Theatre business prospered over the weekend as rain drove holiday crowds from beaches and other outdoor amusements. Six new pictures were scheduled for Broadway openings this week. They included: Paramount's "Beyond Glory" at the Paramount; Enterprise Studios' "Four Faces West" at the Globe; Twentieth Century-Fox's "The Walls of Jericho" at the Roxy; an RKO western, "Return of the Badmen," at the Mayfair; MGM's "A Date With Judy" at the Radio City Music Hall; and "Piccadilly Incident," a British-made film which MGM is distributing, at the Elysee. . . . Joseph Green, Michael Hyams and Alexander Parkson have formed Gramercy Films, Inc., to release foreign films. Their first film will be "Marriage in the Shadows," recently completed in Berlin, which will open at the Little Met in September with English subtitles. . . . R. M. Savini, president of Astor Pictures, has signed a reissue distribution deal for eight "Wild Bill" Elliott western features. The contract, covering both 35mm and 16mm rights, is for seven years.

OMAHA

"Easter Parade" beat $17,000 at the Paramount for the best screen draw here in some time. . . . Cliff Shearon has sold the Crest theatre at David City, Neb. to Charles Cook. . . . Elmer Tilton was to reopen his Rivoli theatre at Seward, Neb., August 1, following remodeling. . . . Donald Jacobs, formerly a Warner Brothers' theatre manager at Mansfield, O., has joined the R. D. Goldberg circuit staff here. . . . Miss Blanche Gibson, Cherokee, will construct and operate a drive-in to be located one-half mile west of El Reno, Okla. . . . Shawnee, Okla., has a new drive-in at the corner of MacArthur Road and Highway 18. A new outdoor theatre has been opened at Bartesville on U. S. 60 on the west edge of the city. . . . Redecoration of the Strand at Clarksville, Ark., has been started under the supervision of P. W. Kryer of the Little Rock office of Malco Theatres. . . . The Lux at Luxora, Ark., is being remodeled.

PHILADELPHIA

Reaching the mid-mark of the summer season box office activity at theatres dipped further, attributed to an aftermath of playing host to the three political conventions last month. . . . Celia Hunter, who came here from Scotland several months ago, is the new office manager and booker at Ed Gabriels' independent Capitol exchange. . . . Local Variety Club has announced its annual golf tourney for September 24 at the Whitemarsh Valley Country Club. . . . William G. Humphries, who owns the Savoy, Catasauqua, Pa., appointed Mike Galomb, manager of the Copley, Allentown, Pa., to manage his house, succeeding Stanley Nyquist, deceased. . . . Open-air shows are given every Friday night by the Egypt Memorial Park Association at Egypt, Pa., just outside of Allentown, with free admission, but a collection plate passed around. . . . Latest community in the territory to impose an amusement tax is Connellsville, Pa., levying an added cent on every 25 cents charged for admission to theatres, bingo games, athletic contests and other amusements. . . . Warner's midtown Princess, which dropped its foreign film policy last month, plans to renew it in the fall. . . . Ray Thompson, manager of the Ogontz, is leaving the city with his family to manage two small theatres in Millville, N. J.

PITTSBURGH

Two strong counter-attractions, the Civic Opera's "Hit the Deck" in Pitt Stadium and the Police Circus in Forbes Field, which attracted more than 120,000 during its six days, played havoc with the holdovers but didn't hurt the newcomers. . . . With thousands away for the holiday season, "Key Largo" gave the Stanley theatre its best business in six months. Better than $24,000 being grossed for the initial seven days. . . . "Melody Time" picked up better than $13,000 for its opening week in the Warner. . . . "Henry V" was taken out of the Art Cinema after a seven week stay. . . . "The Fuller Brush Man" lasted four weeks in the Harris and Senator theatres while "Street with No Name" was lifted from the Fulton after three weeks. . . . Bill Graner has joined Monogram as office manager-booker. . . . Frank Pudio has been named manager of the North Side Hippodrome. He succeeds Joe Browarsky who moved to California. . . . The Stanley will get "Life With Father" at regular prices.

SAN ANTONIO

"The Pirate" opened at the Aztec following a heavy advertising campaign. "The Big Clock" was the attraction at the Majestic. "Out of the Past" played a three-day engagement at the Texas, and "Blondie's Reward" showed at the Empire for a mid-week run. . . . "Feudin', Fussin' and A-Fightin'" opened the new Leon, Pleasanton, July 29. . . . Trinidad Vallejo has opened a new 16mm theatre, the La Colonia, outside the city limits on the Castorville Road. It is an outdoor house. . . . Clarence Wilson, formerly with PRC, is now with Film Classics as the new salesman for the south Texas territory. . . . Julian Suarez, Poteet theatreman, will soon begin operating in Odessa and Midland with Spanish product. . . . Raymond Weaver, who has a house in Los Indios and La Paloma, Texas, was in town to contact for Mexican pictures for his houses. . . . Leon Glasscock has taken over the Luling Amusement Co. of which he is general manager. The circuit is building a new $200,000 house at Luling and also operates the Texas.

SAN FRANCISCO

Jerry Zigmond, general manager of Paramount Theatres here, will not replace John Ettlinger, publicist for his theatres, upon Ettlinger's transfer to another Paramount locale. . . . T & D Jr. Enterprises have begun construction on a new 900-seat house in

(*Continued on opposite page*)

(Continued from preceding page)

Willows, it was made known by Verne Taylor, general manager. . . . The Del Rio theatre in Cloverdale was sold by Roy Palmer to William Blair of Berkeley. . . . The annual meeting of the California Theatres Association was held this week at the Variety Club with president Dick Spier, Fox West Coast, presiding. Election of officers for the association will be held next month. . . . Henry Preciado has opened his new Bass Lake theatre in Madera. The house, which has a seating capacity of 400, will be managed by Vincent Gardini. . . . November 1 is the date scheduled for the opening of the new Laurel theatre, San Carlos. Owners are Gerald Hardie and Rotus Harvey in partnership with R. R. Knight.

SEATTLE

"The Emperor Waltz" threatened to surpass the city's 1948 long-run record as it went into its fifth successful week at the Music Hall. At the neighborhood Varsity theatre, a reissue of "Anthony Adverse" proved popular enough to move into its fourth week. The Liberty reopened after a close-down of a week during which B. F. Shearer Co. installed new chairs on a new floor remodeled for added vision. . . . Jack Kloepper, who recently resigned as manager of Film Classics here, has acquired an interest in Favorite Films Corporation of California. Harry Price, general manager, negotiated the deal and appointed Kloepper as district manager.

ST LOUIS

The Ambassador gave the public an extra chuckle when its marquee announced "Deep Waters" while the city waded through a cloud burst. . . . "Easter Parade" got a third week at Loew's Orpheum after setting a summer-high gross at Loew's State. The St. Louis is going in for revivals; "It Happened One Night" and "Penny Serenade" with "Bambi" coming up. . . . The opening night benefit at the new 1,100-seat Crest, delayed by an IATSE protest, was finally run off but the postponement cut sharply into attendance. . . . Fred Wehrenberg's friends in Motion Picture Theatre Owners of St. Louis, Eastern Missouri and Southern Illinois are expected to make a strong protest against his announced intention of quitting as president at the annual meeting in September. A similar protest induced Wehrenberg to stay on last year. . . . Two of Southern Illinois' many new drive-ins have completed construction and are operating: the Decatur drive-in and the Carbondale-Murphysboro.

TORONTO

"The Fuller Brush Man" was still on the screen of Famous Players' Shea's theatre, Toronto, for a sixth week, gaining a bit over the previous week because of the general observance of Civic Holiday, a legal holiday. There was another holdover in "Mr. Blandings Builds His Dream House," which stayed for a second week at Loew's. Among the new pictures, there was added interest in "Northwest Stampede" at the Imperial because its theme is the Calgary stampede in western Canada. The sneak preview stunt was used again, locally, this time at both the Tivoli and Eglinton theatres, for "The Street With No Name" immediately before regular showing. At the International Cinema, "Night Boat to Dublin" was in its third week. . . . The Ontario Hydro-Electric Commission has intimated that the blackout, scheduled to start September 15 because of power shortage in the Province, will be longer but easier compared with last winter. Illumination will be permittted for some displays and show windows providing current economy is effected otherwise. . . . Manager Ken Johnston of the Odeon theatre, Guelph, Ont., saved two boys from drowning in a mill pond although he cannot swim.

THE
NATIONAL
SPOTLIGHT

VANCOUVER

Business is somewhat off because of many outdoor attractions and hot weather. Two rainy days, however, did help at the box offices. "Northwest Stampede," on its second week at the Vogue, again led the town. "Fury at Furnace Creek," Orpheum, and "Summer Holiday," Strand, did average business. "Winter Meeting" at Capitol did poorly. . . . Pacific Mills, Ltd., has completed the construction of the 500-seat Crown theatre for its Ocean Falls employess. Spot is a lumber-pulp town 300 miles from here. . . . Vancouver's newest tax on business enterprise, the 11 per cent levy on rental value, is fast becoming a major civic headache. It is estimated that it will cost the two theatre circuits another $55,000 in increased rentals yearly. . . . Maynard McDonald, veteran projectionist at the Odeon theatre at Victoria, B. C., died in a hospital at Victoria last week. He was 66 years old. . . . Mrs. Gwen Hewitt, who has been cashier at the Warner exchange for the past 20 years, has retired and is succeeded by Mary Wallace. . . . Oscar Hanson, general manager of J. Arthur Rank 16mm, visited here to confer with Sam Lambert on the sale of religious and educational films inthe area.

WASHINGTON

Washington business was good, despite the very hot and humid weather. Holdover was reported at RKO Keith's, with "Melody Time" going into a second week. Carryover for the week was "Easter Parade" at Loew's Columbia, making a third downtown week. New openings included: "Key Largo," at the Warner; "Raw Deal," at the Metropolitan; "Fury at Furnace Creek," at Loew's Capitol, and "On Our Merry Way," at Loew's Palace. . . . . Wade Pearson, district manager for Neighborhood Theatres, was elected president of the Arlington Rotary Club. . . . The Hiser theatre, Bethesda, Md., has been broadcasting a radio program from its stage every Wednesday afternoon. "Spurs and Guitars" program is followed by a Western feature film, all of which goes under the Hiser title of "Sagebrush Matinee." Sam Galanty and Carter T. Barron are handling the Variety Club annual golf tournament and dinner dance again this year.. It will be at the Manor Country Club September 3. . . . . Fred Schmuff, Durkee executive, was a recent Baltimore visitor to Film Row. . . . Newest member of Variety Club Tent No. 11 is Manning Clagett, information department, Motion Picture Association. . . . Marilyn Knoll, secretary to Rudolph Berger, division manager of MGM, will leave to manage her father's business in New Jersey.

Norway to Take Stock in Norsk Film Company

Washington Bureau

The Norwegian Government is expected to become a stockholder in Norsk Film to the tune of 203,000 kroner, Commerce Department film chief Nathan D. Golden has reported here.

An additional 250,000 will be used to establish a special division in the company to produce educational films. Another 3,000,000 kroner will be loaned the firm to develop the studio at Jar.

Mr. Golden quotes an Oslo paper that the Norwegian Ministry of Education, in pushing the program, declared that "conditions are in many respects better here in Norway than in other countries as regards an artistic and socially justifiable development of both educational and entertainment films, because cinema activities are under municipal control.

Municipally-owned theatres suffered an 11 per cent drop in earnings last year, Mr. Golden reports. Latest figures list 364 theatres in Norway, 160 municipally-owned.

Exhibition in Norway during the past six months of "several excellent U. S. films has considerably tempered the former adverse tone of most Norwegian critics towards films produced in the U. S., according to the report.

Salt Lake City Wins First Place in Depinet Drive

Salt Lake City, Giff Davison, manager, won first place in the capital prize group of the eleventh annual Ned Depinet Drive, it was announced this week by Robert Mochrie, RKO vice-president in charge of domestic distribution. Oklahoma City, Ralph Williams, manager, placed second; Denver, Joseph Emerson, manager, placed third, and Charlotte, Rovy Branon, manager, placed fourth. Toronto, Jack Bernstein, manager, won first in Canada.

Audience Sees Itself on Video As 'Glory' Opens

Marking the first televised presentation of opening-night activities on the screen of a theatre that same evening, the Paramount theatre, New York, Tuesday treated a military audience attending the opening of Paramount's "Beyond Glory" to a view of itself before and during the show.

Described by Paramount officials as being frankly a "gag" type of show, Paramount used its own cameras for the occasion and relayed the program directly to the Paramount theatre from the Tavern-on-the Green, an outdoor restaurant where the company was dining 400 first classmen of the Cadet Corps of the U. S. Military Academy at West Point.

It was the second time that Paramount had sent its own cameras into action. The first time occurred some months ago. The signal received was not as good as previously. Infra-red light was used in the theatre.

The premiere was attended by the Cadets and their "drags" (dates); 31 officers of the West Point staff with their wives; the parents of many of the cadets, and a host of specially invited guests.

At a dinner at West Point last week, the cadets burlesqued Hollywood's annual custom of awarding "Oscars" and, using several Paramount executives as stooges, gave the cadets' version of how Hollywood would train West Point novices in the manual of arms. At the Tavern Tuesday, Paramount repaid the West Point satire by giving Hollywood's version of how newcomers to the screen would be instructed to act if the teachers were West Point drill-masters.

Following the dinner, the cadets, wearing full dress uniforms and accompanied by their color guard and the 90-piece West Point band, drove down Broadway to the theatre. The televised proceedings as well as an edited version of the ride down Broadway were shown on the screen. Paramount had recorded and edited the transmission an hour before its presentation on the large screen.

Paramount cameras, stationed in the theatre, televised the laughing patrons to themselves. Paramount executives reported this was the first time that an audience in a theatre had seen itself televised on the screen.

20th Cent.-Fox Seeks New York Experimental Station

Twentieth Century-Fox this week asked the Federal Communications Commission in Washington for permission to operate an experimental television station in New York. The company, which already has applications for five television stations pending, said the New York station would be used to test the operation of television transmitters on very high frequencies.

BRITISH DEMONSTRATE THEATRE TELEVISION

London Bureau

A highly secret demonstration of theatre television on the screen of a theatre in Bromley, Kent, was held last week by the Cinema Television division of the J. Arthur Rank Organization. The result was said to have been highly satisfactory with the definition of the image better than that of the normal newsreel on this occasion. The showing, under the command of A. G. D. West, Mr. Rank's principal television aide, used the BBC program which was re-transmitted from a central reception station at Crystal Palace. In the view of Mr. Rank's scientists, the Bromley demonstration was a portent of things to come in the near future. It is hoped that some accommodation may now be arrived at with the Government's Advisory Committee, enabling Mr. Rank to give his big-screen television to the paying customers.

ABC To Open Television Service from RKO Palace

The RKO Palace theatre, New York, will become a studio for television the evening of August 10, when the American Broadcasting Company, inaugurating service over WJZ-TV, its New York station, will present a variety program from the stage of the house, it was announced this week. The theatre has been taken over by ABC for the whole day. The show, lasting an hour and a half, will present performances by stage, screen and night club stars.

UN Receives Survey Detail Covering 12 Countries

The results of a detailed survey of the technical needs of films, radio and the press in 12 countries were received at United Nations headquarters at Lake Success this week. The data were compiled by field teams sent out by the UN's Educational, Scientific and Cultural organization.

The complete survey covers 19 countries, but statistics received from Paris include only Pakistan, Austria, Hungary, Italy, India, Cuba, Mexico, Ecuador, Haiti, Peru, Uruguay and the Dominican Republic. A similar survey last year covered middle-European countries, the Balkans, China and the Philippines.

The film needs of each country are divided into categories such as film laws, exhibition, distribution, production, educational films, raw materials, equipment, professional training and conclusion.

Crescent Takes Over Three

Crescent Amusement Company assumed management of the Strand, Rialto and Gem theatres in Kingsport, Tenn., August 1.

Camera Focused On Olympics for World Coverage

London Bureau

In a torrid heat last week film newsreels, radio commentators and television cameramen went to work at Wembley Stadium on coverage of the Olympic Games.

J. Arthur Rank got away first in the long distance contest by making his now celebrated deal with the XIV Olympiad's organizers by which, in return for $100,000, he was given the concession for the exclusive film rights to the show. There was some argument over this arrangement at the time and the Rank exclusivity extends only to the special Technicolor film—"XIVth Olympiad—the Glory of Sport"—which his newsreel people, under Castleton Knight, will prepare.

In consideration of $8,000 paid by each of the other reels to Mr. Rank, all will be represented. Their black-and-white takes and laboratory resources are pooled.

Technicolor is supplying Mr. Rank with 800,000 feet of negative for the color version with 19 specially adapted cameras. There will be 16 separate language versions of the film, with Red Barber, Ted Husing and Bill Stern speaking the American piece. The Olympiad finishes August 14. The Technicolor version will be given its London screening September 2.

In the United States the Technicolor feature, to be called "The Olympic Games of 1948," will be released by Eagle Lion.

Every available man and piece of equipment have been concentrated by the British Broadcasting Corporation at Wembley for the purpose of televising the Olympics. BBC hopes to score a triumph over the newsreels by virtue of its new camera.

Legion of Decency Reviews Eighteen New Productions

The National Legion of Decency has reviewed 18 new productions, approving all but one. In Class A-I, unobjectionable for general patronage, were: "The Arkansas Swing," "The Babe Ruth Story," "Daredevils of the Clouds," "Das Maedchen Irene" (German), "Frontier Agent," "Partners Over Sunset," "Silent Conflict" and "The Strawberry Roan." In Class A-II, unobjectionable for adults, were "The Black Arrow," "Eyes of Texas," "The Gay Intruders," "Good Sam," "Moonrise," "Mr. Peabody and the Mermaid," "Rachel and the Stranger, " "Sorry, Wrong Number," and "Thunderhoof." "That Lady in Ermine" was placed in Class B, objectionable in part, because of "light treatment of marriage."

"Blind Desire," distributed by Discina International, is classified as "B," objectionable in part.

THE *HOLLYWOOD SCENE*

Production Holding Its Level Seen Showing Basic Studio Strength

by WILLIAM R. WEAVER
Hollywood Editor

Start of shooting on eight pictures and completion of camera work on seven others lifted the production index from 33 to 34 during the final week of July.

MGM's Arthur Freed started shooting "Take Me Out to the Ball Game," directed by Busby Berkeley, with Frank Sinatra, Gene Kelly, Esther Williams and Betty Garrett in the cast. The same producer launched "The Barkleys of Broadway," the musical re-uniting Fred Astaire and Ginger Rogers, with Oscar Levant and Billie Burke along side. Charles Walter is directing this one.

Producer Sol Elkins rolled "The House Across the Street" for Warner, with Richard Bare directing Janis Paige, Bruce Bennett, James Holden and Barbara Beche.

Columbia turned cameras on "Law of the Barbary Coast," produced by Wallace MacDonald and directed by Lew Landers, with Stephen Dunn, Gloria Henry and Adele Jergens.

Republic Starts Work On Rogers Western

Monogram commenced shooting "The Rangers Ride," a Jimmy Wakely Western produced by Louis Gray and directed by Derwin Abrahams, with Cannon Ball Taylor and Virginia Belmont in support.

Republic started "Far Frontier," a Roy Rogers number with Gale Davis opposite, produced by Edward J. White and directed by William Witney.

RKO Radio, implementing its modified production program, started "Gun Runners," a Tim Holt Western produced by Herman Schlom and directed by Frank McDonald, with Richard Martin and Martha Hyer in support.

Western Adventure Pictures, producing for Screen Guild Productions release, put "Outlaw Country" into work. Ron Ormond is producing, Ray Taylor directing, with Lash LaRue, Fuzzy St. John and Sarah Padden in the cast.

Although the increase in production for the week is so slight as to be regarded merely as a normal shift in statistics, the fact that the production index has not spiralled downward in consequence of the shooting shutdown at Universal-International and the curtailment at RKO Radio is widely interpreted as a show of strength rather than of weakness. In times less dire than these, experienced observers remarked, studios have shortened stride a good deal more markedly. If this is the low point of a lull, they point out, the prospects for autumn are good.

Sees Expensive Pictures As Out of the Question

There is some basing of local optimism, too, on the forecast by Eric Johnston, president of the Motion Picture Association, of a sharp upturn in production this autumn. Mr. Johnston voiced his prediction, which he did not amplify, in the course of a news conference in which he had previously observed, "There will be no more $3,000,000 and $4,000,000 productions for a long time. As long as present conditions prevail with respect to the foreign market, pictures of that kind are simply out of the question."

During Mr. Johnston's 10-day visit in Hollywood he had steadily counselled the studio heads, the guild and union executives, and all others to whom he spoke, against undertaking production projects which could not depend for profit upon the domestic market. In his conversation with the press he said bluntly, "Hollywood used to make pictures that could earn their cost and profit in the United States alone. Whatever income was derived from foreign distribution was just that much gravy. But Hollywood got to depending on that income in its planning, and in its scaling of costs, and the loss of it now has to be reconciled the hard way."

No Flat Increases in Minimum Wage Scales

That the reconciling is not to be an entirely one-sided process, with the producing companies bearing the brunt of it alone, is a circumstance beginning to emerge from the news of contractual negotiations between management and labor. Although collective bargaining still is in progress on a number of important fronts, the contracts recently negotiated by guilds and unions differ from nearly all others consummated in the past decade in one vital respect.

While they embody some changes in working conditions, and in principle, none of them entail the flat increases in minimum scales which have been uniformly effectuated heretofore.

It used to be practically habitual for contract negotiations to blow up because one of the major companies reported a $20,000,000 profit. It is largely because reports of this kind have stopped popping up that labor negotiators have modified their demands.

STARTED

COLUMBIA
Law of the Barbary Coast

METRO-GOLDWYN-MAYER
Take Me Out to the Ball Game
The Barkleys of Broadway

MONOGRAM
The Rangers Ride

REPUBLIC
Far Frontier

RKO RADIO
Gun Runners

SCREEN GUILD
Outlaw Country

WARNER BROS.
The House Across the Street

COMPLETED

COLUMBIA
Smoky Mountain Melody

MONOGRAM
Bowery Comeback
Sheriff of Medicine Bow

RKO RADIO
Tarzan and the Arrow of Death (Lesser)
Enchantment (Goldwyn)

20TH CENTURY-FOX
Miss Mink of 1949 (Wurtzel)

UNIVERSAL-INTERNATIONAL
Criss-Cross

SHOOTING

ALLIED ARTISTS
Strike It Rich (Wrather)

COLUMBIA
The Lovers

EAGLE-LION
The Big Cat
Red Stallion in the Rockies
Tulsa

ENTERPRISE
The Numbers Racket: the Story of Tucker's People (formerly The Numbers Racket)
The Best Things in Life Are Free (formerly The Luckiest Girl in the World)

METRO-GOLDWYN-MAYER
Little Women
The Bribe
Take Me Out to the Ball Game
The Barkleys of Broadway

MONOGRAM
The Rangers Ride

PARAMOUNT
The Heiress (Wyler)
Streets of Laredo

REPUBLIC
Wake of the Red Witch
Far Frontier

RKO RADIO
Interference
Gun Runners

SCREEN GUILD
Outlaw Country

20TH CENTURY-FOX
The Fan
Chicken Every Sunday
Three Wives
Sand

UNITED ARTISTS
Blondes Up (Artists Alliance)
The Lucky Stiff (Amusement Enterprises)
Adventures of the Cisco Kid (Krasne)

UNIVERSAL-INTERNATIONAL
Mexican Hayride
Family Honeymoon

WARNER BROS.
June Bride
South of St. Louis (U. S. Pictures)
Fighter Squadron
The Fountainhead
The House Across the Street

REDS PRESSURING REICH EXHIBITORS

by HUBERTUS ZU LOEWENSTEIN
in Berlin

In the course of the forcible communization of the theatres in the Soviet Zone, Sovexport, the official Soviet production-distribution agency, has entered the ring. Two special representatives of that agency have just been dispatched into the zone. Their names are given as Alexander Ussoizew and Nikola Panitschkin.

They hand "lease contracts," printed and filled out in advance, to the German owners. Supported by the local and regional German Communist Party offices, these men do not find it difficult to make the owners acquiesce. A little hint to the effect that a bad contract is still better than an outright expropriation usually suffices.

These "contracts" provide for the theatre owner to receive nominal share in the net profits. The owners have to carry the whole tax burden and all costs of insurance. The contracts are signed for a minimum period of five years. However, Sovexport may, after four months, extend the contract to a period of 10 years. Sovexport may also, without the consent of the owner, sublease the theatre.

The contracts also contain a clause so that in the case of controversies in which the owner is the plaintiff, the regular courts are excluded from handling the disputes. Instead, the foreign trade department of the All-Union Chamber of Commerce in Moscow will decide any suits. There is no appeal from decisions of this Chamber.

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Complete figures show that in 1947 the 3,200,000 Berliners in the four sectors of the city accounted for 66,000,000 admissions to motion picture theatres. For the first quarter of 1948 the figure is 20,000,000 admissions.

Further statistics disclose that 23 per cent of all theatre-goers were under 14 years of age; 38 per cent from 14 to 18 years of age, and 39 per cent over 18.

There are now 241 theatres in operation in Berlin, with a seating capacity of over 100,000.

PUERTO RICO

by E. SANCHEZ ORTIZ
in San Juan

Imports of 35mm motion picture feature films during 1947 amounted to 5,130,335 linear feet valued at $19,674, comparing with 5,190,811 linear feet with a total value of $117,907 in 1946. Puerto Rico imported also 112,784 linear feet of 16mm feature films in 1947, against 107,990 linear feet in 1946. The number of 35mm projectors imported during 1947 was 80 against 56 the previous year. A total of 57 16mm sound projectors were imported during the year as compared with 70 during 1946. All the equipment and the bulk of the feature films came from U. S. markets.

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The Puerto Rico Television Corp. has been registered at the Office of the Executive Secretary of Puerto Rico. The purpose of the new company, which has an authorized capital of $100,000, is to manufacture radio, telephone and television equipment. Barnet M. Keplan, John S. Mills and Frances Liseak are the incorporators. In accordance with local legislation governing new companies this corporation will not have to pay taxes on property or income for a period of 15 years.

AUSTRALIA

by FRANK O'CONNELL
in Sydney

Sydney's long run average appears to have levelled off, a survey for the year ended June 30, 1948, shows. For that year the average long run in Sydney was three weeks, four days, exactly the same as for the year ended June 30, 1947.

In the year just concluded, 286 features were released in Sydney, 60 less than the preceding year. A larger number of reissues and revivals played Sydney's normal first-run houses. Only four theatres bettered their average season. Only six programs played the Century for the year, against 13 the previous year. Three companies increased their total releases slightly: Gaumont-British had two extra films, and RKO and 20th-Fox had three each. MGM, with 18 fewer films, had the biggest decrease. Single feature bills increased.

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Sydney now has two new first run houses, The Palace, redecorated and renovated, got off to a good start and a foreign film policy was successfully inagurated at the small Variety theatre. Two sets of engineers now are discussing whether the Sydney Capitol—this city's biggest theatre, will remain standing or must be torn down. The house is in the way of new underground railway construction.

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Greater Union has embarked on a $1,600,000 modernization program for its suburban theatres, N. B. Rydge, managing director, has announced. Examples of recent GU expansion include outright purchase of Automatic Film Laboratories; purchase of the Britannia theatre, Dulwich, Hill, Sydney, and several remodeling and reconstruction jobs.

The Federal Cabinet will install experimental television sets in capital cities in the first definite move to introduce television, according to Senator Cameron, Postmaster-General. He will call for two television transmitters in Sydney and Melbourne. Because of the dollar scarcity, it is expected that any imported television equipment will be British. All television experiments will probably be run by the Australian Broadcasting Commission and it is expected that there will be a state monopoly on all video activities.

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The Old Vic company is doing sensational business here. With Laurence Olivier and Vivien Leigh starred, every seat was sold before the curtain went up. Old Vic will take in $307,000 in Sydney. It already has grossed $256,000 in Melbourne.

AUSTRIA

by HUBERTUS zu LOEWENSTEIN
in Vienna

A total of 48 pictures has been produced in Austria since 1945. Of these 41 have been released. Seven still are in the studios. The strain on the Vienna studios has been considerably lessened by the development of Salzburg into the second film metropolis of the country. Salzburg is now the seat of OEFA (Oesterreichische Filmgesellschaft), under Guido Bagier, director of production.

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Main pictures produced in Austria since the war include "The Trial," "The Other Life," "Ziankali," "The Angel with the Trumpet" and "Power in the Dark." Three films are set for release before the end of the year. They include "Mysterious Deep," "Fregola" and "God's Seal." Wiener Kunstfilm has announced that it will produce Goethe's "Faust" and Rainer Maria Rilke's "Song of the Love and Death of Cornet Rilke."

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Austria and Germany have agreed on an exchange of motion pictures The pact provides that one Austrian picture will be exchanged for every four German productions. Ratification is expected soon.

MEXICO

by LUIS BECERRA CELIS
in Mexico City

The trade here continues to receive considerable money help from its own bank, the Banco Nacional Cinematografico, S.A. The Bank has announced that it has granted a total of $3,306,578 in loans, credits and discounts for the first six months of this year.

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Four local subsequent run theatres face a strike unless they grant a 50 per cent wage hike to their employes, who belong to the powerful National Cinematographic Industry Workers Union.

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Reflecting the entrenchment of 16mm pictures in Mexico, "Cantinflas" (Mario Moreno), the comedian, who is this country's biggest money making film actor, has arranged to have all of his pictures reduced to that size so that he can have wider exhibition in Mexico. A large 16mm theatre circuit is being constituted in the Mexican provinces.

Short Product in First Run Houses

NEW YORK — Week of August 2

ASTOR: Haredevil Hare*....... *Warner Bros.
Feature: The Babe Ruth Story......... Monogram

CAPITOL: Truce Hurts*.............. *MGM
Football Thrills*.................... *MGM
Feature: On an Island With You.......... MGM

CRITERION: Mighty Timber*........ *Universal
Singin' the Blues*................. *Universal
Feature: Abbott and Costello Meet Frankenstein Universal

GLOBE: A Tale of Two Kitties*.. *Warner Bros.
Tony Pasteur and His Orchestra*... *Columbia
Feature: Four Faces West......... United Artists

PARAMOUNT: Popeye Meets Hercules* *Paramount
Unusual Occupations, No. 6*...... *Paramount
Tropical Masquerade*........... *Paramount
Feature: Beyond Glory............... Paramount

RIVOLI: Neighbors to the North*.. *Paramount
Feature: So Evil My Love............ Paramount

ROXY: Walls of Jericho*....... *20th Cent.-Fox
Seeing Ghosts*............. *20th Cent.-Fox
Feature: Portrait of the West...... 20th Cent.-Fox

STRAND: Bugs Bunny Rides Again* *Warner Bros.
A Nation on Skis*............. *Warner Bros.
Feature: Key Largo................ Warner Bros.

CHICAGO—Week of August 2

GRAND: Teen Age Tars*.............. *RKO
Feature: The Big City................... MGM

PALACE: Superman*............. *Columbia
Ladies in Waiting*.................... *RKO
Feature: Melody Time.................... RKO

ROOSEVELT: Magic City*......... *Paramount
Feature: Best Years of Our Lives.......... RKO

STATE LAKE: Magic City*........ *Paramount
The Rattled Rooster*........... *Warner Bros.
Feature: Key Largo................ Warner Bros.

UNITED ARTISTS: Upstanding Sitter* *Warner Bros.
Feature: So Evil My Love............. Paramount

RKO Radio Pushing Record Campaign for "Joan"

RKO Radio is planning a record national campaign for "Joan of Arc," the Victor Fleming production for Sierra Pictures starring Ingrid Bergman. According to S. Barret McCormick, national director of advertising, there will be two campaigns. The pre-selling schedule, just starting, and the general release campaign to follow. The first consists of a series of three full page ads in color to be placed in leading national publications and two styles of half-page ads to be placed in the comic sections of newspapers. The first full page color ad will appear in the August 17 issue of *Look* and the August 16 issue of *Life*. The newspaper supplement campaign begins October 31, continuing through November.

Ten New Theatre Jobs Under Way

Ten theatre projects were announced in the past week. Four are in various stages of construction; four are on the planning boards; one is being remodeled and one was completed.

The theatres under construction are: a theatre at Little Rock, Ark., by the Arkansas Amusement Company; a combination theatre and shopping center at Aliceville, Ala., by Roth E. Moon; a 400-seat theatre being built at Castroville, Cal., by Salvador Alvarez, at a cost of $70,000; and an 800-seat theatre at Vista Cal., by C. E. McElroy.

Planned are: a theatre at Bellflower, Cal., by A. Hanson at a cost of $50,000; a 528-seat house at Farmersville, Cal., by C. E. Pease; a drive-in theatre in Miami by Wometco Theatres; a $50,000 house at Tulsa, Okla., for which plans are being drawn by Joseph R. Koberling, and a drive-in theatre at San Perdo, Cal., to be built by Donald Guttman and Associates.

At the McDill Air Force Base, Tampa, Fla., a contract has been awarded to Mills & Jones, Inc., for the enlargement and complete remodeling at a cost of $116,000, while at Red Banks, Tenn., a 600-seat theatre owned and operated by Dr. R. H. Bradley and W. W. Fincher has been completed at a cost of $100,000.

PARAMOUNT TRADE SHOW
Friday, Aug. 13th

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VERONICA LAKE
MONA FREEMAN
BILLY DE WOLFE
MARY HATCHER
in
"ISN'T IT ROMANTIC"
with
ROLAND CULVER · PATRIC KNOWLES
RICHARD WEBB and PEARL BAILEY
Produced by **DANIEL DARE** · Directed by **NORMAN Z. McLEOD**
Screenplay by Theodore Strauss, Josef Mischel and Richard L. Breen

CITY	PLACE OF SCREENING	TIME
ALBANY	FOX PROJ. ROOM, 1052 Broadway	8 P.M.
ATLANTA	PARAMOUNT PROJ. ROOM, 154 Walton St., N.W.	2:30 P.M.
BOSTON	PARAMOUNT PROJ. ROOM, 58 Berkeley Street	2:30 P.M.
BUFFALO	PARAMOUNT PROJ. ROOM, 464 Franklin Street	1:30 P.M.
CHARLOTTE	PARAMOUNT PROJ. ROOM, 305 South Church St.	10 A.M.
CHICAGO	PARAMOUNT PROJ. ROOM, 1306 So. Michigan Ave.	1:30 P.M.
CINCINNATI	PARAMOUNT PROJ. ROOM, 1214 Central Parkway	2:30 P.M.
CLEVELAND	PARAMOUNT PROJ. ROOM, 1735 East 23rd Street	2 P.M.
DALLAS	PARAMOUNT PROJ. ROOM, 412 South Harwood St.	2:30 P.M.
DENVER	PARAMOUNT PROJ. ROOM, 2100 Stout Street	2 P.M.
DES MOINES	PARAMOUNT PROJ. ROOM, 1125 High Street	1 P.M.
DETROIT	PARAMOUNT PROJ. ROOM, 479 Ledyard Avenue	2 P.M.
INDIANAPOLIS	PARAMOUNT PROJ. ROOM, 116 West Michigan St.	2 P.M.
JACKSONVILLE	FLORIDA THEATRE SCREENING ROOM, 128 Forsyth St.	8 P.M.
KANSAS	PARAMOUNT PROJ. ROOM, 1800 Wyandotte Street	2 P.M.
LOS ANGELES	BOULEVARD THEATRE, Washington and Vermont Sts.	1:30 P.M.
MEMPHIS	PARAMOUNT PROJ. ROOM, 362 South Second Street	2:30 P.M.
MILWAUKEE	PARAMOUNT PROJ. ROOM, 1121 North 8th Street	2 P.M.
MINNEAPOLIS	PARAMOUNT PROJ. ROOM, 1201 Currie Avenue	2 P.M.
NEW HAVEN	PARAMOUNT PROJ. ROOM, 82 State Street	2 P.M.
NEW ORLEANS	PARAMOUNT PROJ. ROOM, 215 South Liberty Street	10:30 A.M.
NEW YORK CITY	FOX PROJ. ROOM, 351 West 44th Street	10:30 A.M.
OKLAHOMA CITY	PARAMOUNT PROJ. ROOM, 701 West Grand Avenue	10:30 A.M.
OMAHA	PARAMOUNT PROJ. ROOM, 1704 Davenport Street	2 P.M.
PHILADELPHIA	PARAMOUNT PROJ. ROOM, 248 North 12th Street	2 P.M.
PITTSBURGH	PARAMOUNT PROJ. ROOM, 1727 Boulevard of Allies	2 P.M.
PORTLAND	PARAMOUNT PROJ. ROOM, 909 N. W. 19th Ave	2 P.M.
ST. LOUIS	PARAMOUNT PROJ. ROOM, 2949 Olive Street	2 P.M.
SALT LAKE CITY	PARAMOUNT PROJ. ROOM, 270 East 1st South St.	1:30 P.M.
SAN FRANCISCO	PARAMOUNT PROJ. ROOM, 205 Golden Gate Ave.	2 P.M.
SEATTLE	PARAMOUNT PROJ. ROOM, 2330 First Avenue	1:30 P.M.
WASHINGTON	PARAMOUNT PROJ. ROOM, 306 H Street, N.W.	2:30 P.M.

Ascap Ruling to Hit Television in Theatre: Levy

Theatre television stands to be one of the chief sufferers under the Federal Court's decision against the use of blanket licenses for theatres by the American Society of Composers, Authors and Publishers, Herman M. Levy, general counsel of Theatre Owners of America, pointed out last week in an analysis and digest of Judge Vincent L. Leibell's ruling, holding the society guilty in the anti-trust action brought against it by 164 members of the Independent Theatre Owners Association of New York.

Not Decided on Appeal

The judge termed Ascap a monopoly and enjoined it from collecting a music tax from theatres. He ruled that Ascap members must deal with the producers on an individual basis and that the society cannot retain public performance rights once the copyrighted material has been synchronized on film.

Ascap officials in New York said last week that a decision on whether or not the society will appeal from the ruling will be left to special counsel to be retained by Ascap for the occasion. Ascap's regular counsel, Schwartz and Frohlich, may be retained in an advisory capacity, but the Ascap board of directors is said to feel that the case needs full-time attention.

Mr. Levy, in his analysis, said that with blanket licenses out an operator desiring to show theatre television may have to negotiate for performance rights with all of the composers, authors and publishers whose compositions are used in such a program. The problems of televised films are the same as those pertaining to regular films.

Need Central Agency

He added: "This problem of television, together with the licenses for performing rights contained in "reissued" pictures, and many other problems, spotlight very clearly the necessity of having a central agency with which the theatre owner can negotiate for licenses for performing rights."

Mr. Levy stressed that "none of the injunctive recommended relief means or is intended to mean the elimination of the statutory requirement of payment for performance rights and . . . nothing short of a repeal of the pertinent portion of the Copyright Law could accomplish that. All it means is that Ascap . . . may not collect public performance fees for its members. The decision merely transfers from Ascap to the producers the privilege of collecting the fees for performance rights."

Johnston to Aid UN Day

Eric Johnston, president of the Motion Picture Association, will be chairman of the Film Committee for United Nations Day, to be celebrated October 24.

IN NEWSREELS

MOVIETONE NEWS—Vol. 31, No. 61—Truman demands action of Congress. . . . Taft speaks for Republicans. . . . Canadian ship aground. . . . Army weapons demonstrated. . . . Whaling revived. . . . Grasshopper plague in Argentina. . . . Chicago celebrates railroad centennial. . . . Dog show. . . . Skiing. . . . Racing.

MOVIETONE NEWS—Vol. 31, No. 62—World's greatest airport opens. . . . Congress probes Communist spy ring in U. S. . . . Thousands killed and injured in German blast. . . . Olympic Games.

NEWS OF THE DAY—Vol. 19, No. 295—Berlin report. . . . Grasshopper plague in South America. . . . Calgary stampede. . . . Rodeo thriller. . . . Ship on reef has amazing escape. . . . Military magic. . . . Horsemanship hurdle test. . . . New cure for hot weather.

NEWS OF THE DAY—Vol. 19, No. 296—1948 Olympics. . . . U. S. woman spy for Reds tells startling story. . . . Blast disaster wrecks town in Germany. . . . Greatest airport inaugurated.

PARAMOUNT NEWS—No. 98—Canadian ship crash. . . . Railroad fair in Chicago. . . . West Point goes Hollywood. . . . President calls special session. . . . Stymie retires. . . . Rodeo.

PARAMOUNT NEWS—No. 99—Aerial crossroads of the world. . . . Israel salutes heroes on "Nation Day." . . . Blast wrecks chemical plant in Germany. . . . Olympic Games.

UNIVERSAL NEWS—No. 165—Truman calls special session. . . . Pneumatic weapons demonstrated at Fort Bragg. . . . Grasshopper plague in Argentina. . . . Whale hunting in Canada. . . . Calisthenics. . . . Horse jumping tournament. . . . Calgary stampede.

UNIVERSAL NEWS—No. 166—Air show opens New York airport. . . . 200 killed, 3,000 injured in Germany explosion. . . . First post war Olympic Games.

WARNER PATHE NEWS—No. 100—Congress opens. . . . Weapons demonstrated by Army. . . . Palestine. . . . Trygve Lie looks over Paris site of UN meet. . . . British Royal Family attends Earl of Derby wedding. . . . Jet fighters land in Germany. . . . Calgary rodeo. . . . Great events: Panama Canal.

WARNER PATHE NEWS—No. 101—Truman and Dewey open airport. . . . Explosion in Germany. . . . Israel army on parade. . . . Ex-Red testifies. . . . Olympic Games begin.

TELENEWS DIGEST—No. 11—Farben disaster. . . . Berlin policy in the making. . . . Guerillas driven back in Greece. . . . Israeli army on parade. . . . Nation shows air strength at Idlewild. . . . "Spy queen" takes stand. . . . 82-year-old dares death on tight rope. . . . Bathing suits—then and now. . . . Olympic Games.

"Joan", "River" at Regular Prices, If Goldwyn Handles

Regular admission prices will prevail for Walter Wanger's "Joan of Arc" and Howard Hawks' "Red River" in the event Samuel Goldwyn takes on the supervision of the sale of these pictures, James Mulvey, president of Goldwyn Productions, said in New York last week. Mr. Mulvey currently is negotiating deals for both of these films. The exceptions to this rule would be the roadshowing of "Arc," involving the lease of theatres by the distributor. The same was done for "Best Years of Our Lives." These showings would not involve admission price-fixing as outlawed by the U. S. Supreme Court. Roadshowings for "Red River" definitely have been ruled out. United Artists, the distributor of the picture, already has more than 300 bookings lined up.

Canada Repeals Tax

The Canadian Government announced August 2 the repeal of the special 25 per cent excise tax on projectors for industrial or professional use, imposed last November. At the same time it was announced the tax on cameras, films and certain other projectors had been reduced to 10 per cent.

French Propose "Generous" New Pact Revisions

While executives of the major companies in New York refused this week to comment on the progress of negotiations with the French Government on revision of the Blum-Byrnes accord, one foreign department official said Tuesday that should the talks succeed, the resulting deal would be "a big improvement over what the situation has been so far," adding that the proposals made by the French had been "generous."

The situation was discussed at a meeting of Motion Picture Export Association directors in New York Monday, following a report from Paris by Gerald Mayer, head of the international department of the Motion Picture Association of America.

After consideration of the proposals submitted, the MPEA board agreed that the latest proposal should be referred to Eric Johnston, MPAA president, now on the coast. The American companies are understood to have about $9,000,000 tied up in France. There are indications that the French have proposed to unfreeze some of that money. Earlier reports were that the French Government would allot separate amounts for the purchase of films from American major companies and the independents. Various "permitted uses" of blocked funds also are said to have been discussed. Mr. Johnston may go to Paris soon to aid the negotiations.

The French, who would like to increase the playing time of their films under the Blum-Byrnes accord—they have asked for seven weeks out of 13—have long complained that, while the major companies have stuck to their voluntary import limit of 123 films a year, the independents have imported films indiscriminately and have "swamped" the market.

John Balaban Chairman Of TOA Convention Unit

John Balaban of Chicago, secretary-treasurer of Balaban & Katz, has been appointed general chairman of the convention committee of Theatre Owners of America by Ted R. Gamble, TOA president, it was announced this week. Edward G. Zorn, president of the United Theatre Owners of Illinois, was named vice-chairman. The convention will be at the Drake Hotel, Chicago, September 24 and 25. Some preliminary meetings are scheduled for September 23.

Stanley W. Prenosil, assistant to Gael Sullivan, executive director of TOA, has left for Chicago to confer with Mr. Balaban and Mr. Zorn on preliminary convention plans and on the setting up of convention committees.

TOA officials are looking for a record-breaking attendance. Many exhibitors already have made reservations.

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

PRINCE OF THIEVES, THE: Jon Hall, Patricia Morison — These historical dramas, especially when they take place in England, and involving swordplay, unconventional costumes, together with difficult to understand English dialect all adds up to a complete flop and a loss of potentially valuable playing time. No more of these for me if I can possibly avoid them. Played Wednesday, Thursday, July 7, 8.—W. D. Rasmussen, Star Theatre, Anthon, Iowa.

RELENTLESS: Robert Young, Marguerite Chapman—A very good action type picture. It has a story that holds attention. The scenery and color are magnificent. The actors play their parts with skill. Not a picture for the Sunday trade except in towns such as mine. Played Sunday-Tuesday, July 11-13.—W. D. Rasmussen, Star Theatre, Anthon, Iowa.

Eagle Lion

I SEE A DARK STRANGER: Deborah Kerr, Trevor Howard—A good spy melodrama with plenty of suspense and comedy. One or two comedy scenes are standouts. Miss Kerr gets a chance to act in this. After the "Hucksters" this is a standout. Strange what Hollywood does. Priced right as well. Played Monday, July 19. — Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

RETURN OF RIN TIN TIN, THE: Donald Woods, Bobby Blake—For the Friday and Saturday patronage in this rural and small town area this picture filled the bill very nicely. The color is only fair and the photography a bit fuzzy but the picture has the story material, scenery, etc., to please nearly everyone. So far Eagle Lion has sold these on a live and let live price. Played Friday, Saturday, July 2, 3.—W. D. Rasmussen, Star Theatre, Anthon, Iowa.

Metro-Goldwyn-Mayer

BIG CITY: Margaret O'Brien, Robert Preston—The star of this show is Betty Garrett and it is a happier role for the O'Brien child than she has had previously. Metro has evidently gotten wise that she can not hold up a show by herself. The picture did fair business and was liked. A word on this Garrett girl. She has what it takes and was super in one song.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

GOOD NEWS: June Allyson, Peter Lawford—For some reason or other this picture failed to really click although in the writer's opinion the picture is good. Business definitely off on this picture. Played Sunday-Tuesday, June 27-29.—W. D. Rasmussen, Star Theatre, Anthon, Iowa.

GREEN DOLPHIN STREET: Lana Turner, Van Heflin—An outstanding release by MGM and very much enjoyed by my adult patronage. Lana Turner excels as an actress in this release. In fact the whole cast is excellent. This is first class entertainment and I can recommend it. Played Thursday, July 1.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

LIVING IN A BIG WAY: Gene Kelly, Marie MacDonald—I played this instead of "Merton of the Movies" as Red Skelton is a washout in my situation and it turned out to be not much better as I had a lot of walkouts. Played Thursday, June 3.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

NO LEAVE, NO LOVE: Van Johnson, Marie Wilson—This was an excellent comedy and a change from a lot of the poor stuff that we are playing on our screens these days. I played it as a single bill but many spots show this as an upper half of a double bill. Played Thursday, June 17.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

SUMMER HOLIDAY: Mickey Rooney, Gloria DeHaven—Metro is never going to let Rooney grow up. If there is anything more ridiculous and downright silly it is to cast a grown man 27, divorced twice, as a bookish kid. There must be a fringe of lunacy in the director and producer who will try to gull the public this way . They were not having any of it the second day. Huston, Morgan and Moorehead were just right in the old folks role. The picture was miscast but it has bright music.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

TARZAN'S NEW YORK ADVENTURE: Johnny Weissmuller, Maureen O'Sullivan — A reissue but a good one. Play this and I am sure you will be satisfied with results. Tarzan pictures are just a natural for my situation. Played Wednesday, Thursday, July 14, 15.—O. Fomby, Paula Theatre, Homer, La.

THREE DARING DAUGHTERS: Janette MacDonald, Jose Iturbi—We did excellent with this picture. All favorable comments. A picture that will stand up with the best. Wonderful color. Played Saturday-Monday, July 17-19. — O. Fomby, Paula Theatre, Homer, La.

UNFINISHED DANCE, THE: Margaret O'Brien, Cyd Charisse—This was a picture in Technicolor that was out of the ordinary with Margaret O'Brien taking one of the best of her roles but it had no entertainment value for a rural community as the farmers didn't go so much for ballet dancing. It would make excellent city entertainment but would not recommend it for a small town. Played Thursday, June 24.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

YEARLING, THE: Gregory Peck, Jane Wyman—This is one of the outstanding releases of the season by MGM, yet there are a few flaws in this excellent release. It is very long and several of my patrons mentioned the fact that the scenes were overly drawn out. I thought maybe they could have gotten away without the deathbed scenes, also the graveyard scene, which some thought rather depressing. However, more like this would help the box office. Played Thursday, May 20.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

ZIEGFELD FOLLIES: MGM Contract Stars—Why they waste good Technicolor film and money on such a release as this is beyond me. More walkouts on this than any I have ever played. Put a few more of MGM's big stars in such a production and it looks as though there will be a big cut in their salaries. Enough said on this one. Played Thursday, July 8.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

Paramount

BLAZE AT NOON: Anne Baxter, Sterling Hayden —A good airplane action picture which I can recommend if you have not already played same. Played Thursday, May 27.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

DEAR RUTH: Joan Caufield, William Holden—Played this late but turned out to be a good comedy which was enjoyed by my patrons. Played Thursday, May 13.—A. L. Dove, Bengough Theatre, Bengough, Sask,. Can.

SAINTED SISTERS, THE: Veronica Lake, Joan Caulfield—With this cast it should have been a passable picture but somewhere along the line it bogged down and all that held up was the forthright acting of Barry Fitzgerald.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

Republic

BACK IN THE SADDLE: Gene Autry, Smiley Burnette—Very good picture. Lacked very much the usual Autry draw. Business poor for weekend. Played Friday, Saturday, July 16, 17.—Ralph Raspa, State Theatre, Rivesville, W. Va.

NORTHWEST OUTPOST: Nelson Eddy, Ilona Massey—I don't think the HERALD would print my honest opinion of this feature. It wouldn't be fit to print. I can't understand how any reputable producing company can put their trademark on such tripe. As long as Eddy sang it wasn't bad. Neither he nor Miss Massey can act. Ridiculous story, improbable settings and hammy acting. Pretty awful. Played Monday, July 12.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

RKO Radio

BISHOP'S WIFE, THE: Cary Grant, Loretta Young—One of the best grosses we have ever had. Enjoyed by all. A picture like this occasionally will put new pep into an exhibitor. Played Saturday-Monday, July 10-12.—O. Fomby, Paula Theatre, Homer, La.

CODE OF THE WEST: James Warren, Debra Alden—These Westerns from this studio bear the name of Zane Grey but that is as far as the resemblance goes. Makes good material for second features where patrons require action. This had plenty of action . Played Friday, July 9.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

TYCOON: John Wayne, Laraine Day—In spite of the Fourth of July celebrations this picture did nice business. Many patrons made compliments and all were satisfied with the show. Nice color, good story but the running time was too long. Played Sunday-Tuesday, July 4-6.—W. D. Rasmussen, Star Theatre, Anthon, Iowa.

SRO

DUEL IN THE SUN: Jennifer Jones, Gregory Peck—Although this may not have grossed as well as SRO would like it to, it gave me the best business I've had in months. Too many had seen it beforehand. The theatres in the nearby first runs drew 'em like flies. One even played it on a double feature program. I don't think it was worth the $1.25 asked during its roadshow run, but at regular prices it's really a treat. Many who attended were seeing it for the second or third time. I had to sit through it four times and didn't mind it a bit. Played Sunday, Monday, July 11, 12.—Ralph Raspa, State Theatre, Rivesville, W. Va.

Twentieth Century-Fox

BOWERY, THE: George Raft, Wallace Beery—As usual Wallace Beery takes the spotlight and this one is no exception. I played this late and many of these reissues do more business than the current releases. Very good program. Played Thursday, June 10.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

HOW GREEN WAS MY VALLEY: Walter Pidgeon, Maureen O'Hara—Picked this up. Another oldtimer but a box office natural. These old releases have really got the stuff and are full of entertainment value. Enjoyed by my patrons. Thanks to 20th-Fox. Played Thursday, July 15. — A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

IRON CURTAIN, THE: Dana Andrews, Gene Tierney—Excellent melodrama. Any company should be proud of this effort. It is of particular interest to Canadian audiences. Our patrons were well satisfied. A must for all Canadian theatres. One of the best. Played Saturday, July 17.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

United Artists

OTHER LOVE, THE: Barbara Stanwyck, David Niven—A well done drama that allows Miss Stanwyck to do some very good acting. Story the usual tripe but with one or two good twists. Worth playing in those situations where drama is liked. Played Friday, July 16.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

Universal

RIDE THE PINK HORSE: Robert Montgomery, Wanda Hendrix—In two nights I played to about 60 adults. Had many walkouts. For a first run feature, excluding English features, this was really a flop. Picture was fair. Played Tuesday, Wednesday, July 13, 14.—Ralph Raspa, State Theatre, Rivesville, W. Va.

NEWSPAPER ADVERTISING
To Supplement The Pressbook

EXAMPLES OF CURRENT newspaper advertising for the Music Hall, in New York, and Loew's State, with their new policy of first run showings. Also, at right, one of Paramount's new institutional ads to sell new product in local situations as the theatre's own advertising.

EVERYBODY, BUT EVERYBODY IS MAKING

A Date with Judy

M-G-Must-See Musical!
WALLACE BEERY · JANE POWELL
ELIZABETH TAYLOR · CARMEN MIRANDA
XAVIER CUGAT and his orchestra · ROBERT STACK color by TECHNICOLOR

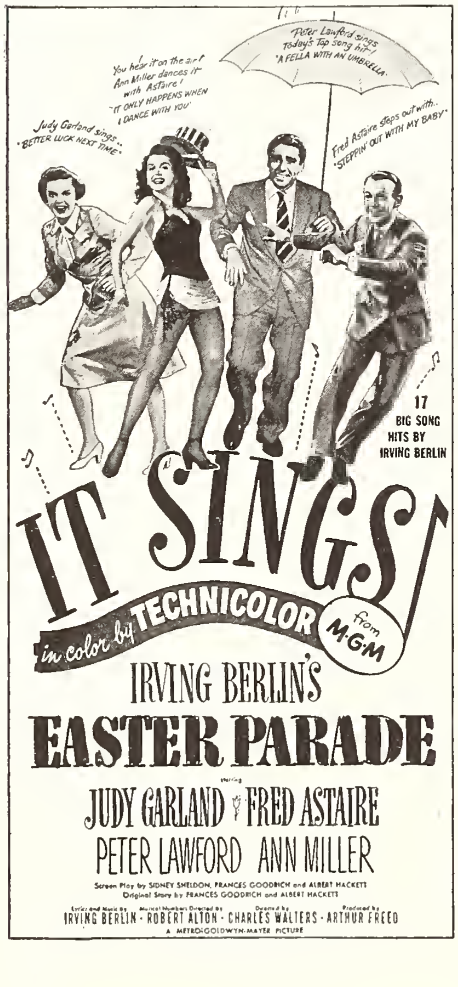
WATCH FOR IT!

You've got a Date with laughter...
...a Date with romance...
...a Date with joy!

A Date with Judy

M-G-Must-See Musical!
WALLACE BEERY · JANE POWELL
ELIZABETH TAYLOR · CARMEN MIRANDA
XAVIER CUGAT and his orchestra · ROBERT STACK color by TECHNICOLOR

WATCH FOR IT!


You hear it on the air! Ann Miller dances it with Astaire! "IT ONLY HAPPENS WHEN I DANCE WITH YOU"

Peter Lawford sings Today's Top song hit! "A FELLA WITH AN UMBRELLA"

Judy Garland sings... "BETTER LUCK NEXT TIME"

Fred Astaire steps out with.. "STEPPIN' OUT WITH MY BABY"

17 BIG SONG HITS BY IRVING BERLIN

IT SINGS!

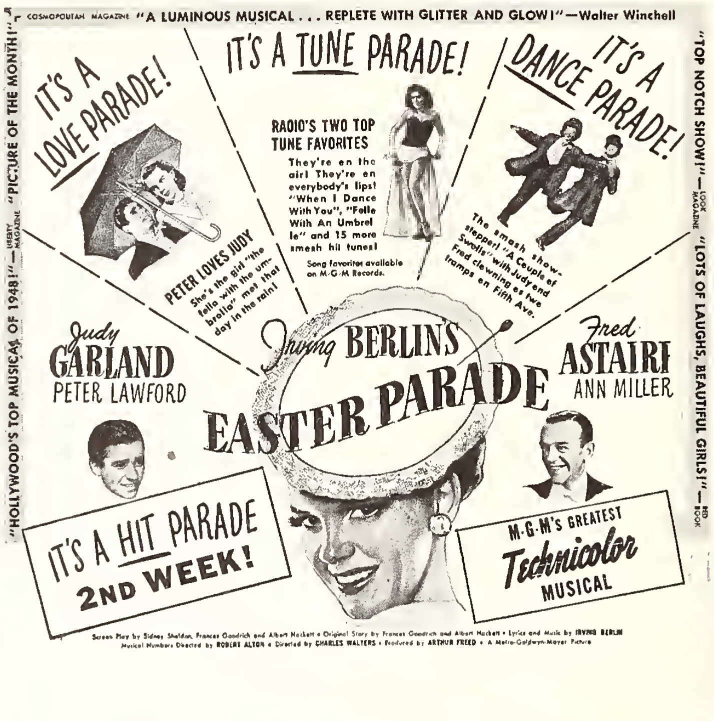
in color by TECHNICOLOR from M-G-M

IRVING BERLIN'S
EASTER PARADE

starring
JUDY GARLAND · FRED ASTAIRE
PETER LAWFORD ANN MILLER

Screen Play by SIDNEY SHELDON, FRANCES GOODRICH and ALBERT HACKETT
Original Story by FRANCES GOODRICH and ALBERT HACKETT

Lyrics and Music by IRVING BERLIN · Musical Numbers Directed by ROBERT ALTON · Directed by CHARLES WALTERS · Produced by ARTHUR FREED
A METRO-GOLDWYN-MAYER PICTURE


COSMOPOLITAN MAGAZINE "PICTURE OF THE MONTH!" — "A LUMINOUS MUSICAL . . . REPLETE WITH GLITTER AND GLOW!" —Walter Winchell

"TOP NOTCH SHOW!" —LOOK MAGAZINE "LOTS OF LAUGHS, BEAUTIFUL GIRLS!" —RED BOOK

"HOLLYWOOD'S TOP MUSICAL OF 1948!" —LIBERTY MAGAZINE

IT'S A LOVE PARADE!

IT'S A TUNE PARADE!

IT'S A DANCE PARADE!

PETER LOVES JUDY She's the girl "the fella with the umbrella" met that day in the rain!

RADIO'S TWO TOP TUNE FAVORITES
They're on the air! They're on everybody's lips! "When I Dance With You", "Fella With An Umbrella" and 15 more smash hit tunes!
Song favorites available on M-G-M Records.

The smash show-stopper! "A Couple of Swells" with Judy and Fred clowning as two tramps on Fifth Ave.

Judy GARLAND
PETER LAWFORD

Irving BERLIN'S
EASTER PARADE

Fred ASTAIRE
ANN MILLER

IT'S A HIT PARADE
2ND WEEK!

M-G-M'S GREATEST Technicolor MUSICAL

Screen Play by Sidney Sheldon, Frances Goodrich and Albert Hackett · Original Story by Frances Goodrich and Albert Hackett · Lyrics and Music by IRVING BERLIN
Musical Numbers Directed by ROBERT ALTON · Directed by CHARLES WALTERS · Produced by ARTHUR FREED · A Metro-Goldwyn-Mayer Picture

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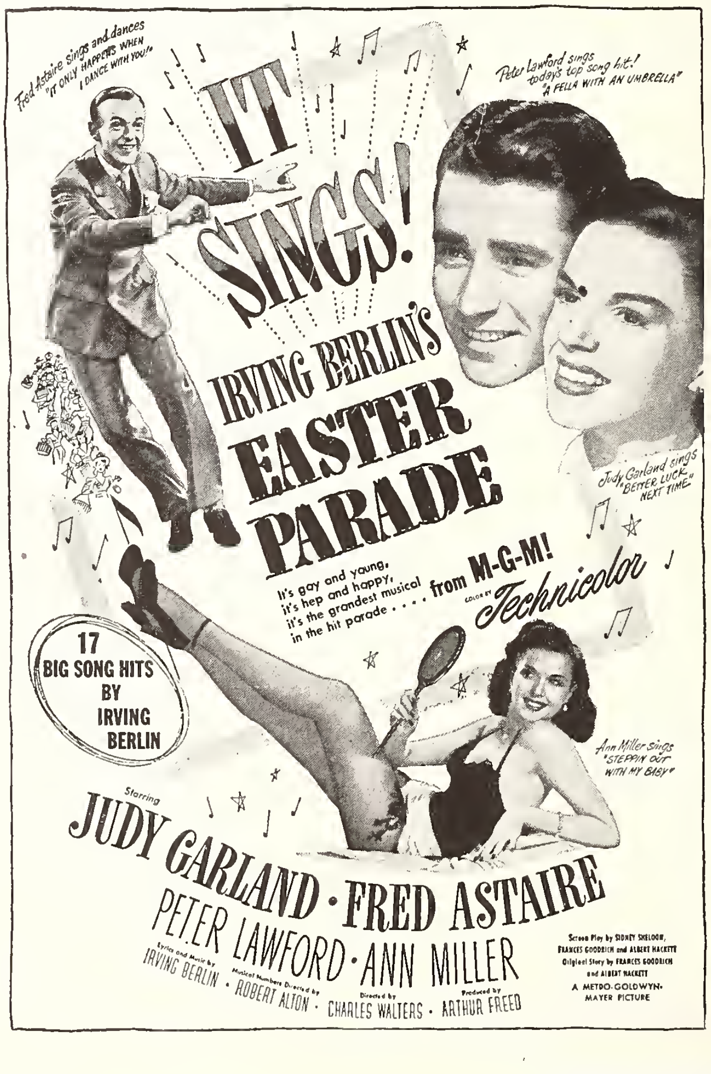

Fred Astaire sings and dances "IT ONLY HAPPENS WHEN I DANCE WITH YOU!"

Peter Lawford sings today's top song hit! "A FELLA WITH AN UMBRELLA"

IT SINGS!

IRVING BERLIN'S
EASTER PARADE

Judy Garland sings "BETTER LUCK NEXT TIME"

It's gay and young, it's hep and happy, it's the grandest musical in the hit parade . . . . from M-G-M! color by Technicolor

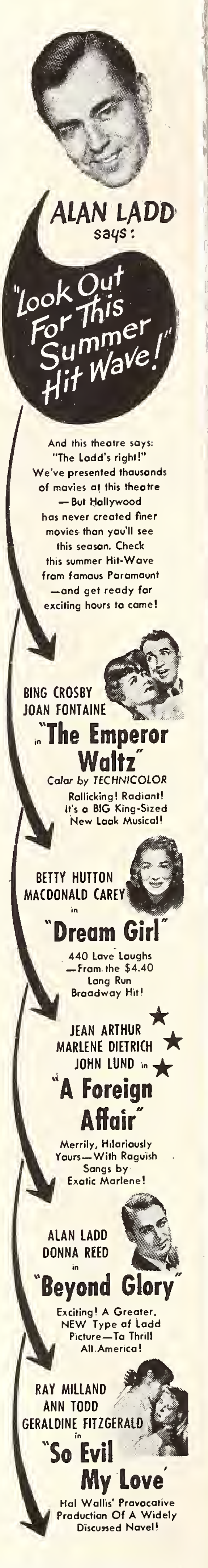
17 BIG SONG HITS BY IRVING BERLIN

Ann Miller sings "STEPPIN' OUT WITH MY BABY"

Starring
JUDY GARLAND · FRED ASTAIRE
PETER LAWFORD · ANN MILLER

Lyrics and Music by IRVING BERLIN · Musical Numbers Directed by ROBERT ALTON · Directed by CHARLES WALTERS · Produced by ARTHUR FREED

Screen Play by SIDNEY SHELDON, FRANCES GOODRICH and ALBERT HACKETT
Original Story by FRANCES GOODRICH and ALBERT HACKETT
A METRO-GOLDWYN-MAYER PICTURE


ALAN LADD says:

"Look Out For This Summer Hit Wave!"

And this theatre says:
"The Ladd's right!"
We've presented thousands of movies at this theatre — But Hollywood has never created finer movies than you'll see this season. Check this summer Hit-Wave from famous Paramount — and get ready for exciting hours to come!

BING CROSBY
JOAN FONTAINE
in "The Emperor Waltz"
Color by TECHNICOLOR
Rollicking! Radiant! It's a BIG King-Sized New Look Musical!

BETTY HUTTON
MACDONALD CAREY
in
"Dream Girl"
440 Love Laughs — From the $4.40 Long Run Broadway Hit!

JEAN ARTHUR
MARLENE DIETRICH
JOHN LUND in
"A Foreign Affair"
Merrily, Hilariously Yours — With Roguish Songs by Exotic Marlene!

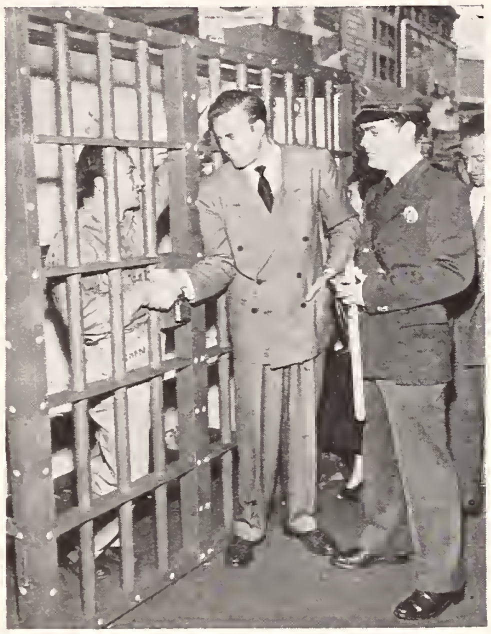
ALAN LADD
DONNA REED
in
"Beyond Glory"
Exciting! A Greater, NEW Type of Ladd Picture — To Thrill All America!

RAY MILLAND
ANN TODD
GERALDINE FITZGERALD
in
"So Evil My Love"
Hal Wallis' Provocative Production Of A Widely Discussed Novel!

"CANON CITY" CAMPAIGN SETS EXPLOITATION PACE

Sensational is the word for the current campaign for "Canon City" at the Criterion theatre, on Broadway, where manager Charles Moss and publicist Jerry Sager, with the cooperation of Max Youngstein's Eagle Lions, have created a flash front and street ballyhoo that is calculated to stop traffic and bring the customers right inside, via the box office wicket.

Most exciting feature of the exhibit is an authentic cell from Colorado Penitentiary, which weighs a ton, and is occupied by an individual, not identified with Eagle Lion's publicity staff, where he will remain day and night for the duration of the picture.



STOP PRESS: After this story was in type, the Police Department ordered the cell moved off the street; then, the next day, the Fire Department ordered it moved out of the lobby. (But it's still a good stunt!)

Box office of the theatre is a miniature guard's tower, the doorman is a trusty in uniform who carries a tear-gas billy, in case your pass isn't authenticated with the manager's signature. All the thrilling, ticket-selling "headline" value of a real-life jail break is carried into the lobby of the theatre, to support the factual nature of the film. A major tieup with Bond's clothing store, in the same building, involves the use of their new traveling electric sign, read by thousands each hour.

Radio was used extensively, and other publicity included a tieup with *Life* magazine, in which their authentic pictures of the Canon City jail-break were reproduced under the caption, *"Life's* Picture-of-the-Week Comes to Life." Away-from-the-theatre promotions included many tieups in the familiar style of Max E. Youngstein, who creates many national tieups for Eagle Lion films from his advertising and publicity sources. "Canon City" had the advantage of big-city handling with headquarters cooperation, and it will make the Broadway crowd sit up and take notice.

Matt Saunders Promotes "Easter Parade"

Matt Saunders, manager of Loew's Poli, Bridgeport, Conn., promoted a rubber life raft, with sail, and had it afloat at Seaside Park to advertise "Easter Parade." He also get out a phony "extra" with newsboys crying it all over town, and had a street ballyhoo of characters dressed in slickers, carrying umbrellas, with the placard "Rain or Shine, we're on our way, etc." An original costume worn by Ann Miller was on display in a Main Street store window, and local music stores played Irving Berlin songs from the picture over P. A. systems.

"Fuller Brush Man" Calling

Walter Kirchofer, manager of Walter Reade's Kingston theatre, Kingston, N. Y. put several of his ushers on the telephone, making several hundred calls per day to local people, saying: "This is the Fuller Brush Man" and inviting them to come to the theatre, with suitable sales talk to close a deal. He also hypoed popcorn sales by putting lucky slips in popcorn boxes, each good for a free Fuller Brush.

Lucky Keys Unlock A Dream House

Harold Heller, manager of the RKO Dyker theatre, Brooklyn, N. Y., made a neat tieup with a local merchant to take advantage of a model house on display in his lobby as exploitation for "Mr. Blandings' Dream House." Keys were distributed in sealed envelopes for two weeks in advance, and beginning with the opening day of the picture, these keys unlocked the "Dream House" to obtain a total of fifty prizes for as many lucky winners. The sponsoring merchant provided all the gifts as well as his share of advertising, including special trailers, lobby display, etc.

"Star Month" Sets Pattern

Charles Schlaifer, director of advertising and publicity for 20th Century-Fox Film Corporation, announces "Star Month" to be inaugurated through August to give maximum exploitation to "The Lady In Ermine" and "The Walls of Jerico" featuring six top-ranking stars in two attractions. Special exploitation plans will create the pattern to be used throughout the country.

Bob Case Dreams Another Dream In Kingston

City Manager Bob Case of Walter Reade's Kingston, N. Y. theatres is good on dreaming up exploitation, especially when it goes off into space and involves a few slightly impossible details, such as, for instance, his historic "Mitty" dreams for re-building Kingston. But for "Mr. Blandings' Dream House" he conjured one better than the realities would permit.

It was a swell idea, too, a real "Dream House" for a totally disabled veteran, to be built, completed and donated to the prize-winner within twenty days after ground was broken. He secured a donation of the plot, a pledge from labor unions to provide crews of workmen who would donate their time, complete furnishings from cooperating merchants, everything to build a $12,000 "Dream House" in its entirety, with plenty of publicity for the picture.

But, with regret well mixed with our applause, we have to say that it didn't work out, for lack of materials. Bob simply couldn't get deliveries on essential things, like lumber, etc., even after these things had been contributed to the cost-free demonstration. But he had excellent public reaction, and daily coverage in the newspapers, for a "Dream House" that won't come true quite as fast as originally expected. It's the nicest "Dream House" exploitation that's been dreamed up, thus far.

Oakville, Ont., Theatres Get Out Fan Magazine

A. J. Laurie, director of public relations for the Odeon circuit in Canada, sends in a copy of the new magazine of the screen, "Show Time," issued monthly by Jim Harrison of the Gregory theatre, Oakville, Ontario. The first issue, in 16-pages and self-cover, is in two colors and contains publicity for pictures scheduled, together with several departments of fan material. Merchants' ads took care of printing costs, which have been held down by use of litho offset process. Jim reports that the next issue will be larger and better, with the program of two theatres in Oakville to work on. Pressbook materials and stills were used with little expense for art work or preparation.

HENRY R. ARIAS
PURCHASING AGENT
Foreign and Domestic
Film Distribution
729 7th Ave., N. Y. 19, N. Y., Circle 5-4574
Serving the Industry Since 1913. Negotiations In Any Language
CABLE: HENARIAS, N. Y.

He Draws Crowd of 25,000 In a Town of 3,500 People

We've seen a miracle of showmanship, demonstrated in Wellsboro, Pa., where Larry Woodin stages the annual Pennsylvania Laurel Festival as part of his twelve-year-long campaign to fill his theatre seats. You have to get the whole perspective to properly appreciate the job he's doing.

There's no question: Larry is a showman. Folks in Wellsboro think he is a magician, and some say, a philanthropist, doing so much for his home town. But they are so close to the scene, they can't realize that he now operates two theatres and keeps a hundred-room hotel filled, as a result of his promotions. His plan works, and therefore, he takes top honors in the Second Quarter of the Quigley Awards of 1948, for a campaign submitted to cover a one day event, the crowning of the Laurel Queen.

Twenty-five thousand people jammed Wellsboro that day, June 17th, crowding the 3,500 who live there the year around. There were 22 high school bands in the parade, and forty floats, all built by volunteers. Fifty girls were entered as contenders for the crown of State Laurel Queen, from as many surrounding towns. These girls had been winners in their local contests for the privilege of going to Wellsboro, and each had won her opportunity and the sponsorship of her neighbors and friends.

Judges Have Difficult Choice

The nine judges had all day to select the top five and finally made a first and second choice. There was an event at the high school athletic field, with the 22 massed bands playing as a unit of 1,200 pieces. Then, the crowning of the Queen, and a banquet, and dancing until dawn. It's a big day in Wellsboro—it's an event in the State of Pennsylvania. And it's all dignified, colorful, patriotic, neighborly, constructive showmanship. It ties Wellsboro with an enormous trading area; it keeps the Arcadia theatre and the Bache Auditorium operating full tilt, overflows the hotel and provides an income for 128 "tourist homes" who take care of the flow of traffic that follows the highway through the town.

Miss Beverly Bradford, of Columbia Cross Roads, Pa., who entered the competition as "Miss Troy", wins the title of State Laurel Queen for 1948, and receives her crown and scepter, a silver cup and a check for $100, from Emmett G. Brumbaugh, Secretary of Banking for the State of Pennsylvania, at left, and manager Larry Woodin, right, of the Arcadia theatre, Wellsboro.

We've told you before about "The Grand Canyon of Pennsylvania" just outside of Wellsboro. As long ago as July, 1941, Larry was written up in the Round Table for what he has done, as a showman and a citizen, in making this scenic attraction part of the drawing power of his town. The "Grand Canyon" is a thousand feet deep and fifty miles long, and Wellsboro makes the most of it. Or, rather, Larry Woodin makes the most of it, for as we said, his job of promotion is so good, that you have to draw back a little distance to see how big it is, and how much it really does, to sell seats and rooms and goods from the shelves of Wellsboro merchants the year around.

Fifty attractive girls pose for a group picture, with Larry Woodin, at the microphone, directing. They are contenders for the crown of Pennsylvania's State Laurel Queen, and each girl had previously won local honors in her own community, coming to Wellsboro to compete for the high honors of the State Laurel Festival. Each contender was escorted to Wellsboro by a large number of friends and well-wishers, including the boyfriend of her choice, and her home-town high school band.

Beauty Pageant Sells Seats In East St. Louis

Vincent F. O'Leary, manager of the Majestic theatre, East St. Louis, Ill., had a successful contest to select "Miss East St. Louis" as a contender in the national "Miss America" contest, held prior to the Atlantic City finals. He made it an event in East St. Louis that will be long remembered, as a promotion for his theatre, and for civic reasons. Regional competition becomes keener when "Miss East St. Louis" meets other contestants within the state for the title of "Miss Illinois."

The East St. Louis event was sponsored by the Junior Chamber of Commerce, and conducted in the Majestic theatre, as a feature of the Beauty Pageant on June 30th. In a campaign book prepared to show this event as a box office attraction, Vincent shows many pages of newspaper publicity, with the general idea that the thirteen finalists in the Majestic theatre judging were calculated to prove that "the new look" is all wrong.

The 20th Anniversary of the Majestic theatre is the subject of another campaign book submitted by Mr. O'Leary, and in particular, includes a splendid brochure, 24 pages and cover, devoted to the theatre and its staff. Everybody is introduced, even the popcorn girls, which must make for friendly public relations, between patron and theatre, in everyday contacts. We are passing a copy of this brochure along to "Better Theatres" and "Theatre Sales."

Royal Crown Cola Sponsors Bathing Beauty Contest

Lester Pollock, manager of Loew's Rochester theatre, is running a successful bathing beauty contest, sponsored jointly by Royal Crown Cola and his theatre. There are prizes amounting to $300 and a stage presentation on July 26th which will pack the house with contenders and their friends. Application blanks are obtainable from all Royal Crown Cola dealers or at the theatre. Newspaper advertising, already current in Rochester, is paid for by the sponsor.

Brooklyn Paramount Awards 28 Mountain Vacations

To boost the early summer slack the Brooklyn Paramount theatre played along with the season and offered twenty-eight free summer vacations to members of the audiences attending the "Hazard"-"Sainted Sisters" show which ran for two weeks. Surrounded by ocean beaches, manager Gene Pleshette and publicist Henry Spiegel worked out a deal with a resort agency to give lucky winners a vacation at a mountain resort for the best letters on "Why I Prefer Going to the Mountains." Entry blanks were available only in the theatre.

‘Awards” Contest Builds Business Three Ways

Robert R. Deitch, manager of Warners' Dewitt theatre, Bayonne, N. J., planned and executed a "Nite of Awards" contest in Bayonne which tied in the theatre, local merchants and local newspapers in a three-way promotion for mutual advantage. His campaign book, covering the plan, is entered in the third quarter for the Quigley Awards.

The three-fold purpose was (1) to stimulate business in the theatre on a week-day when it would normally be "off" at this time of year, (2) to increase sales for 29 participating merchants and (3) to increase advertising space and reader interest in local newspapers through cooperative pages. The entire cost of the whole project is borne by the 29 sponsors, including prizes and advertising space, together with coupons and special printing.

Each participating merchant issued coupons equal in value to customer purchases. These were deposited in the lobby of the theatre and each Wednesday night, a drawing was made for prizes ranging from Philco television sets to merchandise orders. Special prizes were allocated to boys and girls. All stubs remained in the barrel for the five-week period so every contestant had five chances to win with each coupon. To handle the overflow crowd at the theatre, a special public address system was installed under the marquee.

J. V. Caudell, of the Parkway theatre, Sparta, N. C., circulated handbills in ten villages "around the mountains" and broke house records with "Duel in the Sun."

Ed May, manager of the Lincoln theatre, Miami Beach, gave these gals the brush; in fact, all the brushes they could fasten on, and sent them out as ballyhoo for "Fuller Brush Man". Ed says they didn't have to carry any advertising placard; folks in Miami got the idea without even a mention of the picture, as a result of the overall campaign for the Miami and Lincoln theatres.

Jack Demos' promotion from the Capitol theatre, in Whiting, Ind., to a Manta & Rose "A" house, the Lex, in Chicago, due to his excellent record for exploitation.

▼

F. Tickell and R. Harmer, both Round Tablers, submit a good campaign on "I Remember Mama" from the Capitol theatre, Fort William, Ontario.

Month of Prizes Wins Merchants In Union City

Charles Griswold, manager of Warners' Lincoln theatre, Union City, N. J., provided the scheme whereby his patrons win prizes through an entire month of promotion, and he won the cost-free cooperation of the Union City Board of Trade in a business building campaign. He becomes a contender for the Quigley Awards with his development of this idea.

Union City merchants were sold on the idea of "No jingles, no contest, no quiz" in allocating an elaborate array of prizes, to be awarded through a weekly drawing at the Lincoln theatre. The Board of Trade went all out to bring business to Union City, even giving free bus fare to potential shoppers, who, of course, were brought back to the theatre as prospective prize winners, to deposit their stubs, and claim awards.

Extraordinary newspaper support in the *Jersey Observer* and the *Hudson Dispatch* resulted in many columns of free publicity for the theatre. Sears Roebuck and other chains used large paid space to sell the idea. Prizes were substantial and there were enough to make each week exciting to participants. Prizes had to be claimed on the stage of the theatre same evening.

L. P. Charlton, manager of the Oxford theatre, Halifax, Nova Scotia, displays a collection of things made by his Odeon Junior Club, with invitation to join up.

▼

Walter Reade theatres in Asbury Park, N. J., and Kingston, N. Y., tieing up with MGM records in a combination lobby display with sound for double selling result.

These Marx Brothers Had Harrisburg Crazy!

MARX BROS. A Night at the Opera
If You Think You Look Funny wait until you see MARX BROS. A Night at the Opera
See how funny You Look But that not near as funny as the MARX BROS. A Night at the Opera
You think You look funny wait until you see MARX BROS. A Night at the Opera
Look and Laugh and then laugh some more at the MARX BROS. A Night at the Opera

Sam Gilman, manager of Loew's Harrisburg theatre, used these convincing but home-talent "Marx Brothers" to exploit "A Night At The Opera" and had the town in stitches before the picture opened. On a three-seated bike, or posing with distortion mirrors to get laughs (and they got plenty!) or handing out peanuts on the street, or distributing passes to the persons with the biggest smiles in town, it was all Exploitation with a capital "E" for Excellent. We compliment Sam for the best street ballyhoo of the month.

A New Selling Approach

REVIEW OF CURRENT PRESSBOOKS

LIFE WITH FATHER — Warner Brothers. In color by Technicolor. It was just a year ago that we reviewed the original pressbook for "Life With Father", and the pages of the Round Table were filled for months with exploitation of the picture in key cities. Now, at long last, it is made available for general release, and we review a campaign supplement, just issued, which brings you up-to-date in connection with the original pressbook and gives you the cream of the crop of many exploitation ideas developed and proven in the original runs of the picture. You can consult both pressbook and supplement and make your own selection. New ads, in the supplement, are perhaps different, but certainly not any better. They do stress the "first time at regular prices" idea, and perhaps that is the selling line. But you can add that line to any of the original mats. Two one-column ads on one mat, No. 101-S, will serve most small situations, but with an attraction of this calibre plunge for one big splash at least. Take the three-column mat, No. 303-S, and print your own throw-away handbill, or use the larger, No. 304-S, which is more circusy, in the same way. The supplement reminds you of the successful contests that have been held, notably the Redheaded Boy, which goes over with a bang. Every contestant submits a lock of his hair, and pictures get in newspapers, with department stores as co-operating sponsors. All kinds of window tie-ins and merchant cooperation have been obtained for "Life With Father"; do as well in your town.

MIRACULOUS JOURNEY—Film Classics. In colorful Cinecolor. One moment of tragedy threatens seven lives. Wild animals add to drama in thrilling color film. Savory dish of adventure picture fare. Good hot weather attraction and good the year around in small situations. Newspaper advertising is the kind that clicks with small town audiences. It sells excitement and there are a variety of sizes and styles to suit any budget. Cast names are of unknown quality, but publicity stills and scenes from the picture will sell adventure. The ancient hermit is good for duplication as street ballyhoo, sort of a Santa Claus in a sarong. It might be a good idea to start him circulating around without billing, for a mystery buildup. There is the usual gorilla and amusing chimp, in the animal cast, but do not mistake this for comedy. It is a melodrama, and the advertising proves it. There are only one-sheet and three-sheet posters, but these are in line with the mats furnished and are good display. No herald is available, but make your own with a three-column ad mat and a cooperating merchant's ad on the back to pay the bill. The pressbook is somewhat thin, but this is purely an exploitation picture, and the stunts will suggest themselves to any good showman. You have had this kind of attraction before and always have made money. It is best not to go far afield for tie-ins; stick to the scenario—hermits, jungle, danger, animals, noises, color, etc. You can build all these into your lobby and front display and add sound effects with an ever-playing record.

Wiener Has Success With Old Films

Harry Wiener is having unusual success, digging up old movies and making new prints for showing at Smalley's theatre, Johnstown, N. Y. With the cooperation of a local Museum, he has found motion pictures of the Welcome Home parade for World War I veterans taken in 1919 and these will be shown as exploitation for "The Fighting 69th." He also announces Memorial Day films, made in 1913, with local people anxious to see the moving pictures of that occasion.

OUTDOOR REFRESHMENT CONCESSIONAIRES from Coast to Coast over 1/4 Century

Now Specializing in Refreshment Concessions for DRIVE-IN THEATRES

SPORTSERVICE, Inc. JACOBS BROS.
HURST BLDG. BUFFALO, N. Y.

Spin the Wheel for Passes

Ansel Winston started the gamblers a'gamblin' right in his lobby when he installed a "lucky wheel" borrowed from a local Temple (he says) to advertise "Silver River" for a week in advance of the playdate at the RKO Coliseum theatre on upper Broadway, New York. Folks waited in line to spin the wheel, hoping to win a pass to see the picture. Winner number was "30," the date when the film opened at the Coliseum.

"Iron Curtain" Gets Approval

Max Cooper, manager of the Cove theatre, Glen Cove, L. I., reports that the American Legion, Veterans of Foreign Wars, United American War Veterans and their Women's Auxiliary paraded to the theatre on the opening night of "The Iron Curtain" with a local band, and that the clergy of churches in Glen Cove urged their parishioners to see the picture. Local newspapers gave the film editorial mention and approval.

Campaign Opens Outdoor Theatre At Niles, Mich.

Lawrence S. Stein, who has his own advertising and public relations office at 500 S. Michigan Ave., Chicago, does a complete job of announcing and selling the new Outdoor theatre, at Niles, Michigan, and we're personally glad to review the material he submits in the exploitation of this new drive-in, which is part of the Manta & Rose circuit operation.

A seven-day campaign in eleven newspapers, covering as many major towns in the potential drawing area, used a series of strongly designed advertisements, selling the new theatre for its structural design as well as program. The slogans, "Paved Like a Boulevard, No Dust, No Mud, No Stones in Your Shoes" is accented, along with "Here's Where You Can Eat, Drink and Be Merry," which puts over the 100-foot snack bar. There's room for 1,000 cars.

Mr. Stein also sent out 35,000 copies of a 12-page booklet, very similar in style to one we received originally from Ray Beall, of Interstate theatre, Texas, and more recently, from the Sacramento Drive-In, Sacramento, Calif. These are splendid introductions to a new audience, and tell them everything they need to know about drive-in policy and procedure. A seven-day radio campaign over 5 stations supported the Niles opening.

Requires Different Selling

Charles Brewer, manager of the Strand theatre, Jacksonville, Fla., handed out envelopes labeled "Sure Fire" which contained one wooden kitchen match, and also a herald describing the current attraction, also sure fire entertainment. Charlie is working with a string of four Negro houses and says it requires a different technique.

Lets Carriers Stand Treat

Bob Busch developed a new twist in a promotion with Oklahoma City daily papers by offering their carriers a chance to give free tickets to the Uptown theatre as a reward for having "no complaints" about newspaper deliveries. A stage show and radio broadcast added to newspaper cooperation which Bob says is hard to get in Oklahoma City.

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ARE SHOWMENS CHOICE EVERYWHERE
FINEST QUALITY ★ P D Q SERVICE

PICTURE GROSSES

A statistical compilation and comparison of Box Office Performance in first run theatres

Figures directly below picture title compare estimated dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending April 30, 1948.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

ON AN ISLAND WITH YOU (MGM)

Final Report:

Total Gross Tabulated	$469,000
Comparative Average Gross	444,500
Over-all Performance	105.5%

ATLANTA — Loew's Grand	85.9%
BALTIMORE — Century	119.8%
BOSTON — Orpheum (DB) Best Man Wins (Col.)	98.0%
BOSTON — State (DB) Best Man Wins (Col.)	79.4%
BUFFALO — Buffalo (DB) Secret Service Investigator (Rep.)	70.6%
BUFFALO—Hippodrome, MO 1st week (DB) Secret Service Investigator (Rep.)	73.3%
CINCINNATI—RKO Capitol, 1st week	188.6%
CINCINNATI—RKO Capitol, 2nd week	99.0%
CINCINNATI—RKO Capitol, 3rd week	80.1%
CLEVELAND—Loew's State	99.0%
CLEVELAND—Loew's Stillman, MO 1st week	106.7%
INDIANAPOLIS — Loew's (DB) The Fabulous Joe (UA)	132.2%
KANSAS CITY — Midland (DB) Here Comes Trouble (UA)	105.7%
LOS ANGELES — Egyptian	127.9%
LOS ANGELES — Fox-Wilshire	127.9%
LOS ANGELES — Los Angeles	138.6%
PHILADELPHIA—Goldman, 1st week	140.0%
PHILADELPHIA—Goldman, 2nd week	105.0%
PHILADELPHIA—Goldman, 3rd week	95.0%
PHILADELPHIA—Goldman, 4th week	71.7%
PITTSBURGH — Penn	129.6%
PITTSBURGH—Ritz, MO 1st week	70.9%
SAN FRANCISCO—Warfield, 1st week (DB) Money Madness (FC)	114.3%
SAN FRANCISCO—Warfield, 2nd week (DB) Money Madness (FC)	79.7%
ST. LOUIS—Loew's State (DB) Murder in Reverse	113.5%
ST. LOUIS—Loew's Orpheum, MO 1st week (DB) Murder in Reverse)	109.2%
ST. LOUIS—Loew's Orpheum, MO 2nd week (DB) Murder in Reverse	100.0%
TORONTO—Loew's, 1st week	103.4%
TORONTO—Loew's, 2nd week	89.7%

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THE FULLER BRUSH MAN (Col.)

Final Report:

Total Gross Tabulated	$678,100
Comparative Average Gross	621,400
Over-all Performance	92.8%

BALTIMORE—Hippodrome, 1st week (SA) Vaudeville	101.5%
BALTIMORE—Hippodrome, 2nd week (SA) Vaudeville	92.5%
BOSTON — Orpheum	83.3%
BOSTON — State	75.7%
BUFFALO — Lafayette, 1st week (DB) Wreck of the Hesperus (Col.)	102.7%
BUFFALO — Lafayette, 2nd week (DB) Wreck of the Hesperus (Col.)	68.0%
CHICAGO — Chicago (SA) Vaudeville	135.7%
CINCINNATI—RKO Palace	63.8%
CINCINNATI—RKO Shubert, MO 1st week	129.3%
CINCINNATI—RKO Shubert, MO 2nd week	137.9%
CINCINNATI—RKO Shubert, MO 3rd week	120.6%
CINCINNATI—RKO Lyric, MO 4th week	127.2%
CLEVELAND—RKO Allen, 1st week	131.0%
CLEVELAND—RKO Allen, 2nd week	117.2%
CLEVELAND—RKO Allen, 3rd week	103.4%
CLEVELAND—Warner's Lake, MO 1st week	88.2%

DENVER — Denver (DB) Port Said (Col.)	106.9%
DENVER — Esquire (DB) Port Said (Col.)	121.2%
DENVER — Webber (DB) Port Said (Col.)	129.0%
DENVER—Aladdin, MO 1st week (DB) Port Said (Col.)	170.4%
DENVER—Aladdin, MO 2nd week (DB) Port Said (Col.)	113.6%
DENVER—Rialto, MO 3rd week (DB) Port Said (Col.)	79.5%
LOS ANGELES—Hillstreet, 1st week	191.0%
LOS ANGELES—Hillstreet, 2nd week	140.4%
LOS ANGELES—Hillstreet, 3rd week (DB) Thunderhoof (Col.)	112.3%
LOS ANGELES—Hillstreet, 4th week (DB) Thunderhoof (Col.)	64.6%
LOS ANGELES—Pantages, 1st week	188.2%
LOS ANGELES—Pantages, 2nd week	141.1%
LOS ANGELES—Pantages, 3rd week (DB) Thunderhoof (Col.)	111.7%
LOS ANGELES—Pantages, 4th week (DB) Thunderhoof (Col.)	67.5%
MINNEAPOLIS—RKO Orpheum	79.5%
MINNEAPOLIS—RKO Pan, MO 1st week	84.2%
MINNEAPOLIS—RKO Pan, MO 2nd week	73.0%
OMAHA—RKO Brandeis, 1st week (DB) Port Said (Col.)	129.8%
OMAHA—RKO Brandeis, 2nd week (DB) Port Said (Col.)	90.9%
PITTSBURGH—J. P. Harris	140.6%
PITTSBURGH—Senator, MO 1st week	128.2%
PITTSBURGH—Senator, MO 2nd week (DB) Port Said (Col.)	107.6%
SAN FRANCISCO—Orpheum, 1st week (DB) Port Said (Col.)	112.9%
SAN FRANCISCO—Orpheum, 2nd week (DB) Port Said (Col.)	93.5%
ST. LOUIS—Ambassador, 1st week (DB) Trapped by Boston Blackie (Col.)	120.0%
ST. LOUIS—Ambassador, 2nd week (DB) Trapped by Boston Blackie (Col.)	85.7%
TORONTO—Shea's, 1st week	115.4%
TORONTO—Shea's, 2nd week	97.3%
TORONTO—Shea's, 3rd week	90.3%
TORONTO—Shea's, 4th week	88.3%
TORONTO—Shea's, 5th week	85.1%

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DEEP WATERS (20th-Fox)

First Report:

Total Gross Tabulated	$163,600
Comparative Average Gross	161,600
Over-all Performance	101.2%

BALTIMORE — New	90.5%
BOSTON—Fenway, 1st week (DB) Jinx Money (Mono.)	115.2%
BOSTON—Fenway, 2nd week (DB) Jinx Money (Mono.)	98.3%
BOSTON—Paramount, 1st week (DB) Jinx Money (Mono.)	89.4%
BOSTON—Paramount, 2nd week (DB) Jinx Money (Mono.)	86.0%
CHICAGO—Apollo, 1st week	106.3%
CHICAGO—Apollo, 2nd week	70.9%
LOS ANGELES—Carthay Circle, 1st week (DB) The Checkered Coat (20th-Fox)	107.1%
LOS ANGELES—Chinese, 1st week (DB) The Checkered Coat (20-Fox)	109.8%
LOS ANGELES—Loew's State, 1st week (DB) The Checkered Coat (20th-Fox)	130.2%
LOS ANGELES—Loyola, 1st week (DB) The Checkered Coat (20th-Fox)	105.2%
LOS ANGELES—Uptown, 1st week (DB) The Checkered Coat (20th-Fox)	97.9%
PHILADELPHIA — Fox	83.3%

Weigh Effect of Devaluing Peso

Mexico City Bureau

The sudden Government announcement July 22 of the devaluation of the Mexican peso from 4.85 to 6.50 pesos to the U. S. dollar has induced some of the American distributors here to suspend, until the situation clarifies, remittances to their home offices.

Both pro and con arguments on the effect of the devaluation on theatre business are much in evidence. While the devaluation hurts the importers, there are obvious benefits for the exporters and those who cater to tourists.

With their eyes on the benefits to be derived from the devaluated peso, some sections of the industry see an increase in theatre business, believing that the theatre may recover from the slump that has been keenly felt this summer.

Meanwhile, of course, Hollywood will receive far less money than it has been accustomed to receiving.

To Ask Extended Loop Time on "Babe Ruth"

Chicago Bureau

Allied Artists, producer of "The Babe Ruth Story," and Monogram Pictures, distributor, plan to ask Judge Michael Igoe in U. S. District Court here for extended Loop playing time for the picture, which opens at the B. & K. State Lake theatre September 1, it is understood. The appeal will be made by the companies' New York attorneys. Although Allied Artists and Monogram are non-defendants in the Jackson Park decree, the film nevertheless is restricted under the decree to a two-week Loop run because it is booked into a defendant theatre. Indications are that Allied Artists may ask for an extension through unofficial channels rather than legal action.

MPEA Makes First Request on ECA Fund

Washington Bureau

The first request for the dollar guaranty of film distribution abroad has been received by the Economic Cooperation Administration from the Motion Picture Export Association, an ECA spokesman announced here last weekend. The request was made on behalf of all MPEA member companies and would cover Germany for the year beginning last April, it was said. The legislation which approved the ECA convertibility program allowed a total of $10,000,000 for all information media, including motion pictures.

Golf Tournament Set

The Motion Picture Theatre Owners of Connecticut will hold their annual golf tournament at the Reacebrook Country Club, Orange, Conn., Tuesday, August 24.

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Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions, for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publishe reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

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700 HEYWOOD-WAKEFIELD THEATRE CHAIRS. Fully upholstered, steel standards, steel bottoms for flat floor. Available now. Two volume heaters, 7,000 cfm each. Contain heating coil and fan. Ideal for theatre air conditioning and heating. Otis electric hydraulic organ lift. Border lights, individual units with mogul receptacles. LIBERTY THEATRE, Seattle, Washington.

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BLOWERS: BEST MATERIALS AND FINEST workmanship insure absolute quiet and years of carefree operation in this outstanding blower. 5,000 cfm, $76; 7,500 cfm, $90; 10,000 cfm, $140; 20,000 cfm, $175; 30,000 cfm, $265. Prices include belts and pulleys. ZIP-AIRE MFG. CO., 638 Sinclair Ave., Grand Rapids 5, Mich.

COOL 'EM WITH WATER! QUICK DELIVeries new Air Washers, 5,000 cfm—$138; 7,000 cfm, $168; 10,000 cfm—$204; 15,000 cfm—$240; 20,000 cfm—$276; New Blowers with motors and drives, 8,500 cfm—$172.50; 11,000 cfm—$229.90; 13,500 cfm—$276; 22,500 cfm—$348. Beat the heat—wire S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

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NEW EQUIPMENT

BLOWERS, 11,000 CFM, $122.50; WEAVER changeovers with footswitches, $42.50; Pair 65 ampere rectifiers with 8 new tubes $295; Reel end alarms $4.45; Bell & Howell 35mm splicers $4.35; Exciter lamps 39c. STAR CINEMA SUPPLY, 459 W. 46th St., New York 19.

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SUCCESSFUL DRIVE-INS BUY HERE IN droves—complete sound projection outfits, $1,995 up; new 500-watt Western Electric Booster Amplifiers, $650; new dual in-car speakers with junction box and transformer, $19.95; new driveway entrance and exit signs, illuminated, $18.75; Burial Cable, 7½c ft.; Generators, 70/140 amperes, $525; Super Snaplite f1.9 lenses increase light 25%, from $150; 40" Aircolumn Weatherproof reflex horns with drivers, $39.75. New Address S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

DRASTIC REDUCTIONS DESPITE INFLATION. Replacement parts for Simplex 40% off; Simplex BB Movements, $61.20; Universal splicers, $4.25; Stereopticons, $27.50; pump type extinguishers, $6.95; carbon savers, 77c; Jensen 12" PM speakers, $18.95; 1,000-watt T-20 Mog. Pref. C-13D lamps, $3.95; 1,500-watt, $5.95; film cabinets, $3.95 section; sound film amplifiers including record player $124.75; exhaust fans, 10", $10.79; 12", $13.75; 16", $18.15; 24" 3-speed pedestal fans, $69.50. New Address S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

SEATING

THEATRE CHAIRS AT $1.75 UP—3,000 IN STOCK used spring cashioned, part full upholstered back and part insert pancl back, with spring edge and boxspring cushions; 1,000 veneer chairs, 800 good backs, 500 spring cushions; and hinges. Immediate delivery. Advise how many you need. Write for prices and photographs. Phone Valley 2-3445. JESSE COLE, 2565 McClellan Avenue, Detroit, Michigan.

ARTIFICIAL LEATHER FOR RECOVERING seats. All colors, durable, washable, priced from 80c per yd. and up. Write for samples to MANKO FABRICS CO., INC. 29 W. 26th St., New York 10, N. Y.

1,300 USED LEATHER UPHOLSTERED THEAtre chairs, good condition. $5.00 each F.O.B. Hamrick's Tacoma Theatres, Address, MUSIC BOX THEATRE BUILDING, Tacoma 2, Wash.

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USED CHAIRS, GOOD CONDITION, 1,150 SPRING seat, spring back, mohair cover. 500 spring seats, insert panel back, imitation leather cover. Available approximately September 15th. INTERSTATE CIRCUIT, INC., Majestic Theatre Bldg., Dallas, Tex.

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PRODUCTION, EDITING, LABORATORY EQUIPment. Used and new 16-35mm Mitchell, Arriflex, Eyemo, Akeley, Cinephon, Auricon, Cine special cameras always in stock. Film, Disc, Tape and Wire Recorders, Moviolas, Editors, Splicers, Tripods, Booms, Lights. Write for catalog R4. CAMERA MART. 70 W. 45th St., New York.

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SMOLLIN'S CONVERSION GUIDE SAVES CARbons, estimates time footage for any length reel, $1.50. M. SMOLLIN, Easthampton, N. Y.

Ontario Theatres Face Another Blackout

Outdoor theatre and other illumination and displays will be banned in Ontario commencing next October, thus bringing back the dimout of last winter. Reason for this year's dimout is the same as last year's: the electric-power situation. R. H. Saunder, chairman of the Ontario Hydro-Electric Power Commission, has warned that power situations again will be critical.

Plan Shreveport House

E. V. Richards, Paramount-Richards head, and Erlich Brothers of Shreveport, La., have purchased property in that city on which to build a theatre. No date for start of construction has been set.

PRODUCT DIGEST

SHOWMEN'S REVIEWS

COMPANY CHART

THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Rachel and the Stranger

RKO Radio—Pioneer Story

The presence of Academy Award-winning Loretta Young in the name role is easily the prime selling point of this story about life and manners in the Northwest Territory 'way back when. With William Holden and Robert Mitchum alongside, and with all three giving impressive performances in unfamiliar story material, box office prospects for the picture appear bright. Adjectives like "different," "unique" and "distinctive" can be employed with accuracy in advertising copy, for the period dealt with is not one widely known and some of the practices of the time may be news to many.

The picture opens with Holden, a settler who has cleared himself a home in the wilderness outside the stockade which shelters the village from the Shawnees, mourning the death of his wife and resistant to the cheering influence of Mitchum, a hunter given to guitar and song. But when a year has rolled around, Holden, mindful that his young son, Gary Gray, is growing up unschooled and ambitious to follow Mitchum's example, goes to the stockade in search of a woman to take his dead wife's place as teacher of his son and worker on his lands. Women are in short supply at the time, so he buys Miss Young, a bond-woman, for "eighteen dollars and four owing," and, because "it ain't fitten for a man and woman to live under one roof, even if she is a bond-woman," also marries her.

Back on the clearing, Holden and the boy treat her as a servant, despite her efforts to establish her right to widely regard, until Mitchum, returning from the forest, sizes up the situation, during a long visit, and finally makes Holden a cash offer for Miss Young. The men fight, and the wife leaves for the stockade, followed by both, each pleading his case, but before the issue is resolved there is an attack by Shawnees, who burn down the cabin and barn, but miss the three, who have found safety in the cellar. When rescue arrives, Mitchum rides away and it is made clear that Holden and his son have accepted Miss Young as wife and mother.

It is a curious type of offering, in comparison with contemporary product, and it is curiously handled, with the treatment leisurely and casual up to the Indian attack which brings on the end. It conveys with considerable clarity an impression of conditions and conventions which pertained in the Northwest Territory, holding interest chiefly on that ground, and if it registers a point it seems to be that strangers who marry for reasons of economic urgency eventually fall in love with each other and live happily ever after. That could prove hard to sell today's customers.

The picture is presented by Dore Schary, was produced by Richard H. Berger, with Jack J. Gross as executive producer, and was directed by Norman Foster from a script by Waldo Salt based on a story by Howard Fast.

Previewed at the Academy Awards theatre to a press and professional audience which manifested no majority opinion pro or con. Reviewer's Rating: Good.—William R. Weaver.

Release date, October 2, 1948. Running time, 93 minutes. PCA No. 12975. Adult audience classification.

Rachel .... Loretta Young
Big Davey .... William Holden
Jim .... Robert Mitchum
Gary Gray, Tom Tully, Sara Haden, Frank Ferguson, Walter Baldwin, Regina Wallace

A Southern Yankee

MGM—The Skelton Touch

In this film, Red Skelton again proves without a doubt that he is one of this country's top comedians. He is at his funny best, clowning all the way and giving a performance that will be thoroughly enjoyed by all who see it. As a money maker, this slap-stick comedy, set in the deep South during the Civil War period, should bring a broad smile to the face of any exhibitor who plays it.

Even when previewed in a hot New York theatre—the air-conditioning engineers were on strike—the sweltering audience had itself a great time as Skelton, supported by a very good cast, alternately mimicked and drawled his way through 90 minutes of pure fun. He has seldom had a better story to work with and he makes the most of its possibilities.

When audiences go to see a Skelton picture they don't expect to see heavy drama. They want to laugh. In "A Southern Yankee," Skelton lets go with all of his old tricks and a few new ones. The screenplay by Harry Tugend keeps the comedian on his physical and mental toes from the beginning to end and if Red overdoes some of his standing antics, he can be forgiven in view of the overall result. This is broad, rib-tickling comedy for the whole family.

Direction by Edward Sedgwick sees to it that the Southern element in the story is exploited thoroughly, but it's done in such a good-humored way that few will mind. The scene in which Red, scared to death, walks between the Union and the Confederate lines, carrying two flags and giving each side a view of the flag it wants to see, had the theatre howling with uproarious laughter. Arlene Dahl is a beautiful newcomer, and Brian Donlevy and George Coulouris give fine supporting performances. Paul Jones produced.

Red is a bellboy in a St. Louis hotel. He also likes to catch spies. When, quite by accident, he subdues a famous Southern spy and makes contact with Arlene, his contact, the Union officers decide that he must continue to play the game and bring a false map to Confederate headquarters in the deep South. Red, a coward at heart, is flattered by Arlene's admiration, and he agrees. From then on he gets into all kinds of adventures in his grey uniform, getting more mixed up, confused and scared every minute. He finally contacts the Union agent, but, making a mistake again, they are all caught and saved only when the war ends.

Seen at Loew's 72nd Street Theatre, New York, where audience reaction was even better than expected. They loved it. Reviewer's Rating: Very Good.—Fred Hift.

Release date, September, 1948. Running time, 90 mins. PCA No. 13018. General audience classification.

Aubrey Filmore .... Red Skelton
Kurt Devlynn .... Brian Donlevy
Sallyann Weatharby .... Arlene Dahl
George Coulouris, Lloyd Gough, John Ireland, Minor Watson, Charles Dingle, Art Baker, Reed Hadley

Two Guys from Texas

Warner Brothers—Fun in Technicolor

Leave it up to those two old troupers—Jack Carson and Dennis Morgan—to put some life into a show. Neither of them comes from Texas, of course, but by the time they get through with their act the audience will wish to visit that colorful place with the wide-open spaces where pretty girls roam on Technicolored dude-ranches.

This is the kind of comedy that catches on partly because of the skill of its performers and partly because of the sheer nonsense it offers. Carson is strong on the slap-stick sequences, while Morgan takes care of the romance and the vocals. There are a number of songs in this entertaining picture, but, while they are put over nicely, they are not the kind that will sweep the country.

The story, of course, makes no sense at all. It kids Texas in a friendly way and otherwise serves merely as a frame for that inimitable two-some from the East. There is a lot of dialogue, some of it very funny, and none of the possibilities for situation comedy are overlooked. Production values are good and the Technicolor is at its usual best. Carson as the not-so-bright pseudo-cowboy who's afraid of animals and girls is a riot and will keep the audience in stitches, guiding it over some of the rough spots where the going becomes tedious.

Morgan makes a handsome partner and romantic lead. A couple of girl-newcomers, Dorothy Malone and Penny Edwards, deserve special attention. Forrest Tucker as the moon-struck sheriff is good for many a laugh. David Butler directed, and Alex Gottlieb produced from a screenplay by I. A. L. Diamond and Allen Boretz.

Morgan and Carson get stuck in their car and bum a ride to a nearby dude-ranch, where the owner, Dorothy Malone, permits them to stay. They earn a living by putting on their act, together with Penny Edwards, a former partner. Morgan falls in love with Dorothy who, however, is engaged to Tucker. The team's car is stolen and Tucker goes searching for it.

Meanwhile, Jack is cured of his fear of animals by a psychiatrist, who explains that it's really an inferiority complex based on Mor-

(Continued on page 4267)

RELEASE CHART

by companies

This Chart lists feature product tradeshown or released during the 1947-48 season. For listing of 1946-47 Features by Company, see Product Digest pages 3808-3809, issue of August 30, 1947. For Stars, Running Time, Review and other Service Data references, turn to the Alphabetical Chart in this issue.

(T) before a date in the list below indicates a tradeshow date; release dates are given as soon as available.

COLUMBIA

Prod. No.	Title	Tradeshow or Release Date
905	Key Witness	Oct. 9,'47
961	Buckaroo From Powder River	Oct. 14,'47
911	Blondie In the Dough	Oct. 16,'47
918	Sweet Genevieve	Oct. 23,'47
930	Down to Earth	Oct. 31,'47
981	The Last Roundup	Nov. 5,'47
919	Two Blondes and a Redhead	Nov. 6,'47
929	Her Husband's Affairs	Nov. 13,'47
917	The Lone Wolf In London	Nov. 13,'47
964	Last Days of Boot Hill	Nov. 20,'47
915	The Crime Doctor's Gamble	Nov. 27,'47
931	It Had to Be You	Dec.,'47
923	Devil Ship	Dec. 11,'47
913	Blondie's Anniversary	Dec. 18,'47
951	Rose of Santa Rosa	Dec. 25,'47
982	Six-Gun Law	Jan. 9,'48
932	The Swordsman	Jan. 9,'48
933	Prince of Thieves	Jan.,'48
907	Glamour Girl	Jan. 18,'48
934	I Love Trouble	Jan.,'48
908	Mary Lou	Jan. 23,'48
910	The Woman from Tangler	Feb. 12,'48
965	Phantom Valley	Feb. 19,'48
937	Relentless	Feb. 20,'48
935	To the Ends of the Earth	Feb. 27,'48
920	The Return of the Whistler	Mar. 18,'48
902	Adventures In Silverado	Mar. 25,'48
968	West of Sonora	Mar. 25,'48
952	Song of Idaho	Mar. 30,'48
938	The Sign of the Ram	Mar.,'48
940	The Mating of Millie	Apr.,'48
914	My Dog Rusty	Apr. 8,'48
909	Port Said	Apr. 15,'48
938	The Lady from Shanghai	May,'48
901	Best Man Wins	May 8,'48
921	Trapped by Boston Blackie	May 13,'48
963	Whirlwind Raiders	May 13,'48
928	The Fuller Brush Man	June,'48
912	Blondie's Reward	June 3,'48
939	Coroner Creek	July,'48
968	Blazing Across the Pecos	July 1,'48
904	Thunderhoof	July 8,'48
953	The Arkansas Swing	July 29,'48
	The Black Arrow	Not Set
....	The Strawberry Roan	Aug.,'48
....	Lulu Belle	Aug.,'48
967	Trail to Laredo	Aug. 12,'48
....	Black Eagle	Sept. 16,'48
....	The Lost One	Not Set
823	Sword of the Avenger	June 2,'48
824	Close Up	June 9,'48
858	The Tioga Kid	June 17,'48
825	Mickey	June 23,'48
826	Canon City	June 30,'48
827	The Spiritualist	July 7,'48
828	Oliver Twist	July 14,'48
829	Shed No Tears	July 21,'48
830	Northwest Stampede	July 28,'48
....	Lady at Midnight	Aug. 15,'48
....	Adventures of Gallant Bess	Not Set

EAGLE LION

Prod. No.	Title	Tradeshow or Release Date
802	Green for Danger (Brit.)	Oct. 4,'47
801	Out of the Blue	Oct. 11,'47
803	Bury Me Dead	Oct. 18,'47
851	Black Hills	Oct. 25,'47
804	Return of Rin Tin Tin	Nov. 1,'47
805	Whispering City (Brit.)	Nov. 15,'47
806	Love From a Stranger	Nov. 15,'47
807	Blonde Savage	Nov. 22,'47
852	Shadow Valley	Nov. 29,'47
808	Linda Be Good	Jan. 8,'48
809	T-Men	Jan. 10,'48
810	Heading for Heaven	Jan. 17,'48
853	Check Your Guns	Jan. 24,'48
811	The Smugglers (Brit.)	Jan. 31,'48
812	Adventures of Casanova	Feb. 7,'48
854	Tornado Range	Feb. 21,'48
814	Take My Life (Brit.)	Feb. 28,'48
815	Man From Texas	Mar. 8,'48
855	The Westward Trail	Mar. 13,'48
818	The October Man (Brit.)	Mar. 20,'48
817	The Enchanted Valley	Mar. 27,'48
848	Seven Sinners (R)	Mar. 27,'48
849	Sutter's Gold (R)	Mar. 27,'48
818	Ruthless	Apr. 3,'48
858	The Hawk of Powder River	Apr. 10,'48
819	The Noose Hangs High	Apr. 17,'48
820	The Cobra Strikes	Apr. 24,'48
813	Open Secret	May 5,'48
857	Prairie Outlaws	May 12,'48
821	Assigned to Danger	May 19,'48
822	Raw Deal	May 28,'48

FILM CLASSICS

Prod. No.	Title	Tradeshow or Release Date
....	Spirit of West Point	Oct. 4,'47
....	For You I Die	Jan.,'48
....	Women In the Night	Jan. 23,'48
....	Discovery	Feb. 1,'48
....	Furia	Feb. 6,'48
....	Thief of Bagdad (R)	Feb.,'48
....	Jungle Book (R)	Feb.,'48
....	Devil's Cargo	Apr. 1,'48
....	Money Madness	Apr. 15,'48
....	Will It Happen Again?	Apr.,'48
....	The Argyle Secrets	May 7,'48
....	Blonde Ice	May 20,'48
....	Sofia	July,'48
....	Tower of London (R)	July,'48
....	Man Who Reclaimed His Head (R)	July,'48
....	Drums (R) (Brit.)	July,'48
....	Four Feathers (R) (Brit.)	Aug.,'48
....	Miraculous Journey	Aug.,'48
....	Unknown Island	Sept.,'48

MGM

Prod. No.	Title	Tradeshow or Release Date
801	Song of the Thin Man	Sept.,'47
802	The Unfinished Dance	Sept.,'47
803	The Arnelo Affair	Sept.,'47
804	Song of Love	Oct.,'47
805	Merton of the Movies	Oct.,'47
807	Desire Me	Oct.,'47
808	This Time for Keeps	Nov.,'47
811	Green Dolphin Street	Nov. 5,'47
810	Good News	Dec.,'47
809	Killer McCoy	Dec.,'47
812	Ninotchka (R)	Dec.,'47
813	Cass Timberlane	Jan.,'48
814	If Winter Comes	Jan.,'48
815	High Wall	Feb.,'48
3000	Gone With the Wind (R)	Feb.,'48
818	Tenth Avenue Angel	Feb.,'48
817	Three Darling Daughters	Mar.,'48
818	Alias a Gentleman	Mar.,'48
819	The Bride Goes Wild	Mar.,'48
820	B.F.'s Daughter	Apr.,'48
822	Tarzan's Secret Treasure (R)	Apr.'48
823	Tarzan's N. Y. Adventure (R)	Apr.,'48
824	State of the Union	Apr. 29,'48
821	Summer Holiday	May 20,'48
828	Homecoming	May 27,'48
827	Big City	June 3,'48
825	The Pirate	June 10,'48
828	On an Island With You	June 24,'48
....	Easter Parade	July 8,'48
818	A Date With Judy	July 29,'48
....	The Search	Aug.,'48
....	A Southern Yankee	Sept.,'48
....	The Three Musketeers	Sept.,'48
....	Julia Misbehaves	Sept.,'48
....	Hills of Home	Sept.,'48
....	Piccadilly Incident (Brit.)	Not Set
....	A Night at the Opera (R)	Not Set
....	Camille (R)	Not Set

MONOGRAM

Prod. No.	Title	Tradeshow or Release Date
4701	High Tide	Oct. 11,'47
4702	Joe Palooka In the Knockout	Oct. 18,'47
4703	Louisiana	Nov. 1,'47
AA3	The Gangster (Allied Artists)	Nov. 22,'47
4708	Betrayed (R)	Dec. 27,'47
4704	Jiggs & Maggie In Society	Jan. 10,'48
AA4	Song of My Heart (Allied Artists)	Jan. 31,'48
4751	Overland Trail	Jan. 31,'48
4709	Joe Palooka In Fighting Mad	Feb. 7,'48
4707	Perilous Waters	Feb. 14,'48
AA7	Panhandle (Allied Artists)	Feb. 22,'48
4705	Rocky	Mar. 7,'48
4710	Rose of the Rio Grande (R)	Mar. 14,'48
4708	Angel's Alley	Mar. 21,'48
4761	Oklahoma Blues	Mar. 28,'48
4712	Docks of New Orleans	Apr. 4,'48
AA5	The Hunted (Allied Artists)	Apr. 7,'48
4755	Crossed Trails	Apr. 11,'48
4713	Campus Sleuth	Apr. 18,'48
4714	French Leave	Apr. 25,'48
AA6	Smart Woman (Allied Artists)	Apr. 30,'48
4711	Sign of the Wolf (R)	May 2,'48
4765	Partners of the Sunset	May 6,'48
4756	Frontier Agent	May 16,'48
4716	I Wouldn't Be In Your Shoes	May 23,'48
4766	Range Renegades	June 6,'48
4715	Stage Struck	June 13,'48
4752	Triggerman	June 20,'48
4717	Jinx Money	June 27,'48
4718	The Shanghai Chest	July 11,'48
4757	Back Trail	July 18,'48
4801	Sixteen Fathoms Deep	July 25,'48
AA8	The Dude Goes West (Allied Artists)	Aug. 30,'48
4719	Winner Take All	Sept. 12,'48
....	The Babe Ruth Story	Not Set
....	Music Man	Not Set

PARAMOUNT

Prod. No.	Title	Tradeshow or Release Date
4701	Wild Harvest	Sept. 26,'47
4702	Adventure Island	Oct. 10,'47
4703	Golden Earrings	Oct. 31,'47
4704	Where There's Life	Nov. 21,'47
4706	Big Town After Dark	Dec. 12,'47
4707	Road to Rio	Dec. 25,'47
4708	I Walk Alone	Jan. 16,'48
4709	Albuquerque	Feb. 20,'48
4711	Caged Fury	Mar. 5,'48
4710	Saigon	Mar. 12,'48
4712	Mr. Reckless	Mar. 28,'48
4725	Unconquered	Apr. 2,'48
4713	The Big Clock	Apr. 9,'48
4714	The 'Sainted' Sisters	Apr. 30,'48
4715	Speed to Spare	May 14,'48
4716	Hazard	May 28,'48
4717	Shaggy	June 11,'48
4718	Hatter's Castle (Brit.)	June 18,'48
4719	Waterfront at Midnight	June 25,'48
4720	The Emperor Waltz	July 2,'48
7-3508	The Crusades (R)	July 9,'48
4721	Dream Girl	July 23,'48
4722	Big Town Scandal	July 30,'48
4723	So Evil My Love	Aug. 6,'48
4724	A Foreign Affair	Aug. 20,'48
4726	Beyond Glory	Sept. 3,'48
....	Sorry, Wrong Number	Sept. 24,'48
....	Isn't It Romantic	Oct. 8,'48
4801	Night Has a Thousand Eyes	Oct. 22,'48
....	Sealed Verdict	Nov. 8,'48
....	The Tatlock Millions	Nov. 19,'48
....	Disaster	Dec. 3,'48
....	The Paleface	Dec. 24,'48

REPUBLIC

Prod. No.	Title	Tradeshow or Release Date
751	The Wild Frontier	Oct. 1,'47
752	Bandits of Dark Canyon	Dec. 15,'47
701	The Main Street Kid	Jan. 1,'48
702	Slippy McGee	Jan. 15,'48
703	Campus Honeymoon	Feb. 1,'48
753	Oklahoma Badlands	Feb. 22,'48
704	Madonna of the Desert	Feb. 23,'48
705	The Inside Story	Mar. 14,'48
708	Lightnin' In the Forest	Mar. 25,'48
728	Bill and Coo	Mar. 28,'48
754	The Bold Frontiersman	Apr. 15,'48
707	Heart of Virginia	Apr. 25,'48
708	Old Los Angeles	Apr. 25,'48
731	Under California Stars	May 1,'48
709	King of the Gamblers	May 10,'48
755	Carson City Raiders	May 13,'48
710	I, Jane Doe	May 25,'48
711	Secret Service Investigator	May 31,'48
656	The Timber Trail	June 15,'48
712	Train to Alcatraz	June 28,'48
714	Moonrise	July 11,'48
732	Eyes of Texas	July 15,'48
715	The Gallant Legion	July 25,'48
716	Daredevils of the Clouds	Aug. 10,'48
717	Out of the Storm	Aug. 25,'48
....	Sons of Adventure	Aug. 27,'48
713	Code of Scotland Yard	Aug. 30,'48
....	Son of God's Country	Sept. 1,'48
....	Angel in Exile	Sept. 3,'48

RKO-RADIO

SPECIALS

Prod. No.	Title	Tradeshow or Release Date
861	The Long Night	Aug. 6,'47
851	Secret Life of Walter Mitty	Sept. 1,'47
891	Fun and Fancy Free	Sept. 27,'47
862	Magic Town	Oct. 12,'47
863	The Fugitive	Nov. 3,'47
864	Le Silence est D'Or	
868	Tycoon	Dec. 27,'47
852	The Bishop's Wife	(T)Feb. 16,'48
893	Melody Time	Aug.,'48
865	Mourning Becomes Electra	Not Set

REISSUES

Prod. No.	Title	Tradeshow or Release Date
892	Bambi	Feb. 2,'48
885	Trouble In Sundown	Mar. 2,'48
819	Bring 'Em Back Alive	June,'48

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Prod. No.	Title	Tradeshow or Release Date
805	Under the Tonto Rim	Aug. 1,'47
802	Crossfire	Aug. 15,'47
801	Bachelor and the Bobby Soxer	Sept. 1,'47
803	Riff Raff	Sept. 15,'47
804	Seven Keys to Baldpate	Oct. 1,'47
809	Dick Tracy Meets Gruesome	Dec. 8,'47
810	Out of the Past	Dec. 13,'47
808	Wild Horse Mesa	Dec. 20,'47
807	So Well Remembered (Brit.)	Jan. 10,'48
806	Night Song	Jan. 17,'48
812	Western Heritage	Jan. 24,'48
811	If You Knew Susie	Feb. 7,'48
868	I Remember Mama	(T)Mar. 17,'48
869	The Miracle of the Bells	(T)Mar. 1,'48
871	Design for Death	Mar.,'48
870	Fort Apache	Apr.,'48
815	Berlin Express	May,'48
814	Arizona Ranger	(T).May,'48
819	Guns of Hate	June 18,'48
813	Tarzan and the Mermaids	June,'48
816	Fighting Father Dunne	June,'48
821	Race Street	(T)June 22,'48
822	Mystery In Mexico	(T)June 22,'48
817	Return of the Badmen	July 17,'48
820	The Twisted Road	July,'48
872	The Velvet Touch	Aug.,'48
....	Variety Time	(T)Aug. 2,'48
867	The Pearl	(T)Aug. 3,'48
....	Good Sam	Sept. 1,'48
....	Rachel and the Stranger	Oct. 2,'48

SCREEN-GUILD

Prod. No.	Title	Tradeshow or Release Date
4702	Killer Dill	Aug. 2,'47
X-2	Boy! What a Girl!	Sept. 20,'47
4704	The Burning Cross	Oct. 11,'47
X-1	Sepia Cinderella	Oct. 18,'47
4703	Dragnet	Oct. 25,'47
4707	Where the North Begins	Dec. 13,'47
4706	Road to the Big House	Dec. 27,'47
4708	Trail of the Mounties	Feb. 21,'48
4705	The Prairie	Apr. 30,'48
X-3	Miracle In Harlem	May 14,'48
S-3	Runaway Daughter (R)	May 21,'48
S-4	King of the Turf (R)	May 21,'48
S-5	Flirting with Fate (R)	May 28,'48
S-8	That's My Boy (R)	May 28,'48
HC20	Law of the Pampas (R)	June 8,'48
S-7	Duke of West Point (R)	June 10,'48
S-8	Miss Annie Rooney (R)	June 17,'48
4801	The Return of Wildfire	Aug. 6,'48
4802	Jungle Goddess	Aug. 13,'48
4803	SOS Submarine	Aug. 20,'48

SELZNICK REL. ORG.

Prod. No.	Title	Tradeshow or Release Date
....	Intermezzo (R)	Oct.,'47
....	The Paradine Case	Jan.,'48
....	Duel in the Sun	Apr.,'48
206	Mr. Blandings Builds His Dream House	June,'48
....	Portrait of Jennie	Not Set

20TH CENTURY-FOX

Prod. No.	Title	Tradeshow or Release Date
724	Mother Wore Tights	Sept.,'47
725	Kiss of Death	Sept.,'47
726	Second Chance	Sept.,'47
727	How Green Was My Valley (R)	Sept.,'47
728	Swamp Water R)	Sept.,'47
729	The Foxes of Harrow	Oct. 1,'47
740	The Mark of Zorro (R)	Oct. 10,'47
741	Drums Along the Mohawk (R)	Oct. 10,'47
732	The Invisible Wall	Oct. 15,'47
730	Nightmare Alley	Oct. 18,'47
720	Thunder in the Valley	Nov.,'47
734	Roses Are Red	Dec.,'47
731	Daisy Kenyon	Dec.,'47
744	Tobacco Road (R)	Dec.,'47
745	The Grapes of Wrath (R)	Dec.,'47
801	Captain from Castile	Jan.,'48
803	The Tender Years	Jan.,'48
802	You Were Meant for Me	Feb.,'48
804	Dangerous Years	Feb.,'48
805	Call Northside 777	Feb.,'48
806	Gentleman's Agreement	Mar.,'48
807	The Challenge	Mar.,'48
808	Half Past Midnight	Mar.,'48
809	An Ideal Husband (Brit.)	Mar.,'48
810	Sitting Pretty	Apr.,'48
811	Scudda Hoo, Scudda Hay	Apr.,'48
812	Meet Me at Dawn (Brit.)	Apr.,'48
813	Let's Live Again	Apr.,'48
814	13 Lead Soldiers	Apr.,'48
817	Arthur Takes Over	May,'48
815	Fury at Furnace Creek	May,'48
816	The Iron Curtain	May,'48
820	Anna Karenina (Brit.)	May,'48
819	The Counterfeiters	June,'48
818	Green Grass of Wyoming	June,'48
827	Give My Regards to Broadway	June,'48
830	Belle Starr (R)	June,'48
831	Frontier Marshal (R)	June,'48
832	Rose of Washington Square (R)	July,'48
833	Slave Ship (R)	July,'48
823	Street With No Name	July,'48
824	Mine Own Executioner (Brit.)	July,'48
825	The Checkered Coat	July,'48
821	Deep Waters	July,'48
836	That Lady in Ermine	Aug.,'48
826	The Walls of Jericho	Aug.,'48
828	Fighting Back	Aug.,'48
829	The Winner's Circle	Aug.,'48
733	Forever Amber	Sept. 15,'48
....	The Luck of the Irish	Sept.,'48
....	The Creeper	Sept.,'48
822	Escape (Brit.)	Not Set
....	The Gay Intruders	Not Set

UNITED ARTISTS

Prod. No.	Title	Tradeshow or Release Date
....	Personal Column	Sept.,'47
....	Montana Mike	Sept.,'47
....	Christmas Eve	Oct.,'47
....	Monsieur Verdoux	Oct.,'47
....	Body and Soul	Nov.,'47
....	The Roosevelt Story (Special)	Nov.,'47
....	Intrigue	Dec.,'47
....	Sleep My Love	Jan.,'48
....	Man of Evil (Brit.)	Jan.,'48
....	Arch of Triumph (Special)	Mar.,'48
....	Silent Conflict	Apr.,'48
....	Here Comes Trouble	Apr.,'48
....	Who Killed Doc' Robbin	Apr. 9,'48
....	The Dead Don't Dream	Apr. 30,'48
....	On Our Merry Way	June 15,'48
....	So This Is New York	June 25,'48
....	Four Faces West	July 9,'48
....	Texas, Brooklyn and Heaven	July 16,'48
....	The Time of Your Life	July 30,'48
....	The Vicious Circle	July 21,'48
....	Pitfall	Aug. 13,'48
....	Red River	Aug. 27,'48
....	An Innocent Affair	Sept. 17,'48

UNIVERSAL-INTERN'L

Prod. No.	Title	Tradeshow or Release Date
624	Frieda (Brit.)	Sept.,'47
625	Ride the Pink Horse	Oct.,'47
628	Wistful Widow of Wagon Gap	Oct.,'47
630	The Exile	Nov.,'47
631	The Upturned Glass (Brit.)	Nov.,'47
637	Nicholas Nickleby (Brit.)	Dec.,'47
632	Pirates of Monterey	Dec.,'47
635	Bush Christmas (Prestige)	Dec.,'47
626	The Lost Moment	Dec.,'47
629	Black Narcissus (Brit.)	Dec.,'47
633	The Senator Was Indiscreet	Jan.,'48
652	Captain Boycott (Brit.)	Jan.,'48
679	Holiday Camp (Brit.)	Jan.,'48
634	A Woman's Vengeance	Feb.,'48
627	Secret Beyond the Door	Feb.,'48
651	The Naked City	Mar.,'48
650	A Double Life	Mar.,'48
654	Jassy (Brit.)	Mar.,'48
653	Black Bart	Apr.,'48
655	Casbah	Apr.,'48
656	Are You With It?	May,'48
658	Dear Murderer	May,'48
677	The Brothers (Brit.)	May 6,'48
657	All My Sons	May,'48
660	Another Part of the Forest	June,'48
659	A Letter From an Unknown Woman	June,'48
661	River Lady	June,'48
662	Up in Central Park	June,'48
665	Feudin,' Fussin' and A-Fightin'	July,'48
663	Bad Sister (Brit.)	July,'48
664	Abbott & Costello Meet Frankenstein	July,'48
666	Man-Eater of Kumaon	July,'48
....	End of the River, The (Brit.)	July,'48
....	Tap Roots	Aug.,'48
....	Mr. Peabody and the Mermaid	Aug.,'48
680	Tawny Pipit (Brit.)	Not Set
....	Hungry Hill (Brit.)	Not Set
....	Hamlet (Brit.)	Not Set

WARNER BROTHERS

Prod. No.	Title	Tradeshow or Release Date
701	Deep Valley	Sept. 1,'47
703	Dark Passage	Sept. 27,'47
704	Bad Men of Missouri (R)	Oct. 4,'47
705	Each Dawn I Die (R)	Oct. 4,'47
706	The Unsuspected	Oct. 11,'47
707	That Hagen Girl	Nov. 1,'47
708	Escape Me Never	Nov. 22,'47
709	Anthony Adverse (R)	Dec. 13,'47
710	Jezebel (R)	Dec. 13,'47
712	A Slight Case of Murder (R)	Dec. 13,'47
711	My Wild Irish Rose	Dec. 27,'47
713	Always Together	Jan. 10,'48
714	The Treasure of the Sierra Madre	Jan. 24,'48
715	My Girl Tisa	Feb. 7,'48
716	Voice of the Turtle	Feb. 21,'48
717	I Became a Criminal (Brit.)	Mar. 6,'48
718	Adventures of Robin Hood (R)	Mar. 13,'48
719	April Showers	Mar. 27,'48
720	To the Victor	Apr. 10,'48
721	Winter Meeting	Apr. 24,'48
722	Valley of the Giants (R)	May 8,'48
723	The Fighting 69th (R)	May 8,'48
724	The Woman in White	May 15,'48
725	Silver River	May 29,'48
726	Wallflower	June 12,'48
727	The Big Punch	June 28,'48
728	Romance on the High Seas	July 3,'48
729	God's Country and the Woman (R)	July 17,'48
730	Flowing Gold (R)	July 17,'48
731	Key Largo	July 31,'48
702	Life With Father	Aug. 14,'48
732	Embraceable You	Aug. 21,'48
801	Two Guys from Texas	Sept. 4,'48
....	Rope	Not Set

(Continued from page 4265)

gan's success with women. He advises him to take a girl away from his friend. Jack tries and almost succeeds. Then their car is used in a stickup and the team is accused of the robbery. They escape from jail and arrive in time to block another robbery attempt. Romance blossoms in the end, but Jack is left out in the cold.

Seen at the Warner Bros. home office in New York. Reviewer's Rating: Good.—F. H.

Release date, September 4, 1948. Running time, 86 mins. PCA No. 12343. General audience classification.

Steve Carroll ....Dennis Morgan
Danny Foster ....Jack Carson
Joan Winston ....Dorothy Malone
Penny Edwards, Forrest Tucker, Fred Clark, Gerald Mohr, John Alvin, Andrew Tombes, Monte Blue

Pitfall

UA—Regal Films—Melodrama

Dick Powell departs from his detective heroics here to portray with equal earnestness the unheroic role of a husband and father guilty of infidelity and, in consequence, of a killing which the law condones but his conscience does not. The picture is the first outright treatment of the infidelity theme in many years and deals bluntly with the subject, utilizing humor effectively in the opening sequences, but leveling off quickly to detail dramatically the foredoomed attempts of the transgressors to escape the penalties of their deception.

It is a production strictly for adults but affords provocative exploitation angles in that category. Lizabeth Scott as the girl in the case, Jane Wyatt as the wife and Raymond Burr as an unprincipled private detective go along stride for stride with Powell.

The screenplay by Karl Kamb, based on a novel by Jay Dratler, casts Powell as an insurance company official, weary of routine, who sets out to recover from Miss Scott, a fashion model, expensive gifts which her boy friend, bonded by Powell's company, acquired for her with stolen funds at the price of his liberty. Powell's sympathy is drawn to Miss Scott, and they embark upon an affair, the girl believing him a single man.

When she learns he is married, they terminate their romance, but Burr, a private detective whose advances she has resisted, threatens to expose them to Powell's wife. Powell beats this notion out of Burr's head, whereupon Burr tells the imprisoned man of the relationship, gives him a gun when he is released from jail, and incites him to murder Powell.

Powell kills him, instead, under circumstances which the police interpret as justifiable homicide, and Miss Scott shoots Burr, going to jail to await the outcome of her deed. Powell's wife. to whom he's told the whole story, takes him back with the understanding that they will try to preserve their marriage.

Production was by Samuel Bischoff and direction by Andre De Toth.

Previewed at the Hawaii theatre, Hollywood, where it held a paying audience steadily. Reviewer's Rating: Good.—W. R. W.

Release date, August 13, 1948. Running time, 86 minutes. PCA No. 13041. Adult audience classification.

John Forbes ....Dick Powell
Mona Stevens ....Lizabeth Scott
Sue Forbes ....Jane Wyatt
Raymond Burr, John Litel, Byron Barr, Timmy Hunt, Ann Doran, Selmer Jackson, Margaret Wells, Dick Wassel

The Spiritualist

Eagle Lion — Ghosts and Guns

With Turhan Bey, Lynn Bari and Cathy O'Donnell heading the cast, "The Spiritualist" is a morbid but interesting story of the quacks who exploit the gullibility of the wealthy. Produced against lavish settings and utilizing trick photography to emphasize the eerie and sinister mood of the picture, director Bernard Vorhaus has maintained the element of suspense throughout.

Based on an original story by Crane Wilbur and written for the screen by Mureil Roy Bolton and Ian Hunter, it concerns Miss Bari, two years a widow but still living in the past in her search for happiness. She meets Bey, a spiritualist, who promises to make contact with her late husband despite the objections of Richard Carlson, to whom Miss Bari is now engaged. During a seance her husband returns briefly. Later Bey finds that he is still alive after having murdered at least one previous wife, and the two enter into a pact to deprive Miss Bari and her sister, Cathy O'Donnell, of the family fortune. Eventually, of course, they fail and both men are killed.

Since it is a story of death and a plan for murder there is little to lighten the mood, while the romantic element of the picture plays but a minor part. However, in telling the story, the methods and operations of quack spiritualists are exposed and provide an interesting aspect of the picture. Ben Stoloff produced and George J. Teague handled the photography.

Reviewed in a New York projection room. Reviewer's Rating: Fair.—George H. Spires.

Release date. July 7, 1948. Running time, 78 min. PCA No. 13020. General audience classification.

Alexis ....Turhau Bey
Christine Faber ....Lynn Bari
Cathy O'Donnell, Richard Carlson, Donald Curtis. Virginia Gregg, Harry Mendoza

SHORT SUBJECT

DIG THAT GOLD (RKO Radio)

Edgar Kennedy (83,405)

A fence and a buried treasure provide Edgar Kennedy with his latest adventure. Edgar and his next-door neighbor argue about a fence that the neighbor is building between the two properties. Edgar loses the argument. Later he finds a kettle filled with gold coins. His brother convinces him to bury the gold because it must be found in the presence of witnesses because the gold was called in by the Government eight years ago. This time he buries the gold on the wrong side of the fence and has great difficulty in recovering it. In the end he finds that it is stage money and not worth a cent.

Release date, June 25, 1948 17 *minutes*

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

For Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation, see Service Data page numbers in last column.

Short Subjects Chart with Synopsis Index can be found on pages 4250-4251, issue of July 24, 1948.

Feature product listed by Company on pages 4266-4267, issue of August 7, 1948. For complete listing of 1946-47 Features by Company, see Product Digest, pages 3808-3809, issue of August 30, 1947.

(T) before a date in the list below is the tradeshow date; release dates are given as soon as available.

(†) indicates a box office champion.

						REVIEWED			
Title	*Company*	*Prod. Number*	*Stars*	*Tradeshow or Release Date*	**Running Time**	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
ABBOTT and Costello Meet Frankenstein	Univ.	664	Abbott and Costello	July,'48	83m	July 3,'48	4225	4219	....
Adventures in Silverado	Col.	902	William Bishop-Gloria Henry	Mar. 25,'48	75m	July 31,'48	4258	4086	....
Adventures of Casanova	EL	812	Arturo de Cordova-Lucille Bremer	Feb. 7,'48	83m	Feb. 28,'48	4079	4039	4175
Adventures of Gallant Bess (color)	EL	....	Fuzzy Knight-Audrey Long	Not Set	73m	July 31,'48	4257	....	....
Adventures of Robin Hood (color) (Reissue)	WB	718	Errol Flynn-Olivia de Havilland	Mar. 13,'48	102m	Jan. 17,'48	4019	....	....
Albuquerque (color)	Para.	4709	Randolph Scott-Barbara Britton	Feb. 20,'48	90m	Jan. 24,'48	4030	3956	4190
Alias a Gentleman	MGM	818	Wallace Beery-Tom Drake	Mar.,'48	76m	Feb. 7,'48	4050	3717	....
All My Sons	Univ.	657	Edw. G. Robinson-Arlene Francis	May,'48	94m	Feb. 21,'48	4065	4010	....
Always Together	WB	713	Joyce Reynolds-Robt. Hutton	Jan. 10,'48	78m	Dec. 20,'47	3982	3956	4042
Angels Alley	Mono.	4708	Leo Gorcey-Geneva Gray	Mar. 21,'48	67m	Jan. 24,'48	4030	....	....
An Innocent Affair	UA	....	Fred MacMurray-Madeleine Carroll	Sept. 17,'48	....	....	....	4226	....
Anna Karenina (Brit.)	20th-Fox	820	Vivien Leigh-Ralph Richardson	May,'48	111m	May 1,'48	4145	4127	4207
Another Part of the Forest	Univ.	660	Fredric March-Ann Blyth	June,'48	107m	Apr. 17,'48	4125	4038	4190
An Ideal Husband (color) (Brit.)	20th-Fox	809	Paulette Goddard-Michael Wilding	Mar.,'48	96m	Jan. 17,'48	4017	4000	4042
April Showers	WB	719	Jack Carson-Ann Sothern	Mar. 27,'48	94m	Mar. 13,'48	4094	4051	4175
Arch of Triumph (Special)	UA	....	Ingrid Bergman-Charles Boyer	Mar.,'48	120m	Feb. 21,'48	4065	3487	....
Are You With It?	Univ.	656	Donald O'Connor-Olga San Juan	May,'48	90m	Mar. 13,'48	4095	4039	4207
Argyle Secrets, The	FC	....	William Gargan-Marjorie Lord	May 7,'48	63m	Apr. 24,'48	4137	4069	4207
Arizona Ranger	RKO	814	Tim Holt-Nan Leslie	May,'48	63m	Apr. 3,'48	4110	4103	4207
Arkansas Swing, The	Col.	953	Hoosier Hot Shots-Gloria Henry	July 29,'48	....	....	....	4219	....
Arthur Takes Over	20th-Fox	817	Lois Collier-Jerome Cowan	May,'48	63m	Apr. 10,'48	4117	4111	....
Assigned to Danger	EL	821	Gene Raymond-Noreen Nash	May 19,'48	66m	May 1,'48	4145	4139	4207
BABE Ruth Story, The (AA)	Mono.	....	Wm. Bendix-Claire Trevor	Not Set	106m	July 24,'48	4249	....	....
Back Trail	Mono.	4757	Johnny Mack Brown-Mildred Coles	July 18,'48	....	....	....	4235	....
Bad Sister (Brit.)	Univ.	663	Margaret Lockwood-Ian Hunter	July,'48	90m	June 12,'48	4199	....	....
Bambi (Reissue) (color)	RKO	892	Disney Feature Cartoon	Feb. 2,'48	70m	Dec. 6,'47	3966	....	4042
Belle Starr (R.)	20th-Fox	830	Randolph Scott-Gene Tierney	June,'48	87m	June 26,'48	4214	....	....
Berlin Express	RKO	815	Robert Ryan-Merle Oberon	May,'48	86m	Apr. 10,'48	4118	....	....
Best Man Wins	Col.	901	Edgar Buchanan-Anna Lee	May 6,'48	75m	....	....	4146	....
† Best Years of Our Lives	RKO	751	Myrna Loy-Fredric March	July,'48	172m	Nov. 30,'48	3335	3312	3819
Betrayal, The	Astor	....	Martin Eden-Myra Stanton	June,'48	195m	July 10,'48	4233	....	....
Beyond Glory	Para.	4726	Alan Ladd-Donna Reed	Sept. 3,'48	82m	June 19,'48	4205	4039	....
B. F.'s Daughter	MGM	820	Barbara Stanwyck-Van Heflin	Apr.,'48	108m	Feb. 21,'48	4066	4059	4175
† Big Clock, The	Para.	4713	Ray Milland-Maureen O'Sullivan	Apr. 9,'48	95m	Feb. 21,'48	4065	4051	4207
Big City	MGM	827	Margaret O'Brien-Robert Preston	June 3,'48	103m	Apr. 3,'48	4111	4103	4207
Big Punch, The	WB	727	Wayne Morris-Lois Maxwell	June 26,'48	80m	May 29,'48	4182	4155	....
Big Town Scandal	Para.	4722	Philip Reed-Hillary Brooke	July 30,'48	62m	May 29,'48	4183	4146	....
Bill and Coo (color)	Rep.	728	Bird Picture	Mar. 28,'48	61m	Dec. 27,'47	4000	....	4207
† Bishop's Wife, The	RKO	852	Cary Grant-Loretta Young	(T) Feb. 16,'48	110m	Nov. 22,'47	3941	3702	4175
Black Arrow, The	Col.	....	Louis Hayward-Janet Blair	Not Set	76m	July 3,'48	4225	4069	....
Black Bart (color)	Univ.	653	Yvonne de Carlo-Dan Duryea	Apr.,'48	80m	Feb. 7,'48	4051	4000	4190
Black Eagle	Col.	....	William Bishop-Virginia Patton	Sept. 16,'48	....	....	....	4243	....
Black Narcissus (Brit.) (color)	Univ.	629	Deborah Kerr-Sabu-David Farrar	Dec.,'47	90m	July 12,'47	3725	....	....
Blazing Across the Pecos	Col.	968	Charles Starrett-Smiley Burnette	July 1,'48	55m	....	....	4226	....
Blonde Ice	FC	....	Leslie Brooks-Robert Paige	May 20,'48	72m	May 22,'48	4174	4103	....
Blondie's Reward	Col.	912	Penny Singleton-Arthur Lake	June 3,'48	....	....	....	4165	....
† Body and Soul	UA	....	John Garfield-Lilli Palmer	Nov.,'47	104m	Aug. 16,'47	3781	....	4011
Bold Frontiersman, The	Rep.	754	Allan "Rocky" Lane-Eddie Waller	Apr. 15,'48	60m	May 1,'48	4146	4069	....
Bride Goes Wild, The	MGM	819	Van Johnson-June Allyson	Mar.,'48	98m	Feb. 28,'48	4077	4021	4207
Bring 'Em Back Alive (R.)	RKO	819	Animal Picture	June,'48	70m	Apr. 17,'48	4126	....	....
Brothers, The (British)	Univ.	677	Patricia Roc-Will Fyffe	May 6,'48	90m	May 8,'48	4154	....	....
CAGED Fury	Para.	4711	Richard Denning-Sheila Ryan	Mar. 5,'48	60m	Feb. 14,'48	4057	....	....
California Firebrand (color)	Rep.	654	Monte Hale-Adrian Booth	Apr. 1,'48	63m	Apr. 24,'48	4137	4051	4207
† Call Northside 777	20th-Fox	805	James Stewart-Helen Walker	Feb.,'48	111m	Jan. 24,'48	4029	....	4207
Campus Honeymoon	Rep.	703	Lyn & Lee Wilde-Adele Mara	Feb. 1,'48	61m	Jan. 31,'48	4037	4031	....
Campus Sleuth	Mono.	4713	Freddie Stewart-June Preisser	Apr. 18,'48	58m	May 15,'48	4162	4127	....
Canon City	EL	826	Scott Brady-Charles Russell	July 6,'48	82m	June 26,'48	4213	4165	....

						— REVIEWED —			
Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page
Captain Boycott (Brit.)	Univ.	652	Stewart Granger-Kathleen Ryan	Jan. '48	92m	Nov. 29,'47	3953	....	4011
† Captain from Castile (color)	20th-Fox	801	Tyrone Power-Jean Peters	Jan.,'48	140m	Nov. 29,'47	3953	3562	4071
Carson City Raiders	Rep.		"Rocky" Lane-Eddy Waller	May 13,'48	60m	May 29,'48	4183	4139	....
Casbah	Univ.	655	Yvonne de Carlo-Tony Martin	Apr.,'48	94m	Mar. 6,'48	4085	4010	....
† Cass Timberlane	MGM	813	Spencer Tracy-Lana Turner	Jan.,'48	120m	Nov. 15,'47	3930	3759	4175
Challenge, The	20th-Fox	807	Tom Conway-June Vincent	Mar.,'48	68m	Feb. 28,'48	4079	....	....
Checkered Coat, The	20th-Fox	825	Tom Conway-Noreen Nash	July,'48	....	....	....	4189	....
Check Your Guns	EL	853	Eddie Dean-Roscoe Ates	Jan. 24,'48	55m	Nov. 15,'47	3930	....	....
Cheyenne Takes Over	EL	530	Al "Lash" LaRue-Al "Fuzzy" St. John	Dec. 13,'47	58m	Dec 6,'47	3965	3876	407
Chinese Ring, The	Mono.	626	Roland Winters-Louise Currie	Dec. 6,'47	68m	Dec. 20,'47	3982	3850	4011
Close-Up	EL	824	Alan Baxter-Virginia Gilmore	June 9,'48	76m	Apr. 17,'48	4125	....	...
Cobra Strikes, The	EL	820	Sheila Ryan-Leslie Brooks	Apr. 24,'48	62m	....	....	4086	....
Coroner Creek (color)	Col.	939	Randolph Scott-Marguerite Chapman	July,'48	90m	June 12,'48	4197	4190	....
Corvette K-225 (R.)	Realart	....	Randolph Scott-Ella Raines	June,'48	99m	June 19,'48	4206	....	....
Counterfeiters, The	20th-Fox	819	John Sutton-Doris Merrick	June,'48	73m	....	....	4127	....
Crossed Trails	Mono.	4755	Johnny Mack Brown-Lynne Carver	Apr. 11,'48	53m	May 1,'48	4145	4127	....
Crusades, The (R.)	Para.	7-3508	Loretta Young-Henry Wilcoxon	July 9,'48	125m	May 1,'48	4146	....	....
† DAISY Kenyon	20th-Fox	731	Joan Crawford-Dana Andrews	Dec.,'47	99m	Nov. 29,'47	3953	3876	4131
Dangerous Years (Wurtzel)	20th-Fox	804	William Halop-Ann E. Todd	Feb.,'48	62m	Dec. 20,'47	3981	....	4011
Daredevils of the Clouds	Rep.	716	Rob't Livingstone-Mae Clarke	Aug. 10,'48	60m	July 31,'48	4258	4175	....
Date With Judy, A (color)	MGM	818	Wallace Beery-Jane Powell	July 29,'48	113m	June 19,'48	4206	4139	....
Dead Don't Dream, The	UA	....	William Boyd-Andy Clyde	Apr. 30,'48	68m	....	....	4165	....
Dear Murderer (British)	Univ.	658	Eric Portman-Greta Gynt	May,'48	90m	May 15,'48	4161	4139	....
Deep Waters	20th-Fox	821	Dana Andrews-Jean Peters	July,'48	85m	July 3,'48	4225	4039	....
Design for Death	RKO	871	Documentary	Mar.,'48	48m	Feb. 28,'48	4077	....	....
Devil Ship	Col.	923	Richard Lane-Louise Campbell	Dec. 11,'47	62m	Jan. 17,'48	4019	3943	4042
Devil's Cargo	FC	....	John Calvert-Rochelle Hudson	Apr. 1,'48	61m	Mar. 20,'48	4101	4031	....
Dick Tracy Meets Gruesome (Bl. 2)	RKO	809	Boris Karloff-Ralph Byrd	Dec. 6,'47	65m	Oct. 4,'47	3861	....	....
Docks of New Orleans	Mono.	4712	Roland Winters-Victor Sen Young	Apr. 4,'48	64m	Mar. 20,'48	4101	4086	...
† Double Life, A	Univ.	650	Ronald Colman-Signe Hasso	Mar.,'48	103m	Jan. 3,'48	4001	3956	4131
Dream Girl	Para.	4721	Betty Hutton-Macdonald Carey	July 23,'48	85m	May 15,'48	4163	4146	4207
Drums (Brit.) (R.) (color)	FC	....	Raymond Massey-Sabu	July,'48	96m	July 17,'48	4242	....	....
Dude Goes West, The (AA)	Mono.	AA8	Eddie Albert-Gale Storm	Aug. 30,'48	86m	May 1,'48	4145	4038	....
† Duel in the Sun (color)	Selznick	....	Jennifer Jones-Joseph Cotten	Apr.,'48	135m	Jan. 11,'47	3409	3363	3933
Duke of West Point (R.)	SG	....	Louis Hayward-Joan Fontaine	June 10,'48	108m	June 19,'48	4207	....	....
EASTER Parade (color)	MGM	....	Fred Astaire-Judy Garland	July 8,'48	103m	May 29,'48	4181	4127	....
Embraceable You	WB	732	Dane Clark-Geraldine Brooks	Aug. 21,'48	80m	July 31,'48	4257	4175	....
Emperor Waltz, The (color)	Para.	4720	Bing Crosby-Joan Fontaine	July 2,'48	106m	May 8,'48	4153	3611	4207
Enchanted Valley, The (color)	EL	817	Alan Curtis-Anne Gwynne	Mar. 27,'48	77m	Apr. 3,'48	4111	4086	....
End of the River, The (Brit.)	U-I	....	Sabu-Raymond Lovell	July,'48	80m	June 26,'48	4214	....	....
Escape (Brit.)	20th-Fox	822	Rex Harrison-Peggy Cummins	Not Set	78m	May 29,'48	4183	....	....
Eyes of Texas (color)	Rep.	732	Roy Rogers-Lynne Roberts	July 15,'48	70m	July 24,'48	4249	4219	....
FABULOUS Texan	Rep.	624	William Elliott-John Carroll	Nov. 9,'47	95m	Nov. 15,'47	3930	3907	3983
Feudin', Fussin' and A-Fightin'	Univ.	665	Donald O'Connor-Marjorie Main	July,'48	78m	June 12,'48	4199	....	....
Fighting Back	20th-Fox	828	Paul Langton-Jean Rogers	Aug.,'48	61m	July 17,'48	4242	4189	....
Fighting Father Dunne	RKO	816	Pat O'Brien-Myrna Dell	June,'48	93m	May 15,'48	4161	4139	4190
Fighting 69th, The (R.)	WB	723	James Cagney-Pat O'Brien	May 8,'48	79m	Apr. 17,'48	4126	....	...
Flirting with Fate (R.)	SG	....	Joe E. Brown-Beverly Roberts	May 28,'48	70m	May 22,'48	4174	....	....
Flowing Gold (R.)	WB	730	J. Garfield-Pat O'Brien-Frances Farmer	July 17,'48	82m	June 19,'48	4206	....	....
Foreign Affair, A	Para.	....	Jean Arthur-John Lund	Aug. 20,'48	116m	June 19,'48	4206	4139	..
† Forever Amber (color)	20th-Fox	733	Linda Darnell-Cornel Wilde	Sept. 15,'48	140m	Oct. 18,'47	3885	3475	3933
For You I Die	FC	....	Cathy Downs-Paul Langton-Mischa Auer	Jan.,'48	76m	Dec. 20,'47	3982	3972	....
† Fort Apache	RKO	870	H. Fonda-J. Wayne-Shirley Temple	Apr.,'48	127m	Mar. 13,'48	4094	....	4207
Four Faces West	UA	....	Joel McCrea-Frances Dee	July 9,'48	90m	May 15,'48	4162	....	....
Four Feathers (Brit.) (R.) (color)	FC	....	John Clements-June Duprez	Aug.,'48	115m	July 17,'48	4242	....	....
French Leave	Mono.	4714	Jackie Cooper-Jackie Coogan	Apr. 25,'48	63m	Apr. 24,'48	4138	4127	...
Frontier Marshal (R.)	20th-Fox	831	Randolph Scott-Nancy Kelly	June,'48	71m	June 26,'48	4214	....	....
Frontier Agent	Mono.	4756	Johnny Mack Brown-Raymond Hatton	May 16,'48	56m	....	....	4175	....
† Fuller Brush Man	Col.	928	Red Skelton-Janet Blair	June,'48	93m	May 8,'48	4154	4139	...
Fury at Furnace Creek	20th-Fox	815	Victor Mature-Colleen Gray	May,'48	88m	Apr. 10,'48	4117	4039	4190
GALLANT Legion, The	Rep.	715	Wm. Elliott-Jos. Schildkraut	July 25,'48	88m	May 29,'48	4182	....	....
Gay Intruders, The	20th-Fox	....	John Emery-Tamara Geva	Not Set	68m	June 19,'48	4206	....	....
Gay Ranchero (color)	Rep.	644	Roy Rogers-Jane Frazee	Jan. 10,'48	72m	Jan. 17,'48	4018	3931	4042
† Gentleman's Agreement	20th-Fox	806	Gregory Peck-Dorothy McGuire	Mar.,'48	118m	Nov. 15,'47	3929	3818	4175
Girl from Manhattan, The	UA	....	D. Lamour-C. Laughton-G. Montgomery	Oct. 15,'48	....	....	....	4243	....
Give My Regards to Broadway (color)	20th-Fox	827	Dan Dailey-Nancy Guild	June,'48	92m	May 29,'48	4181	4165	....
Glamour Girl	Col.	907	Gene Krupa Orch.-J. Leonard	Jan. 16,'48	68m	....	....	3992	....
God's Country and the Woman (R.)	WB	729	George Brent-Beverly Roberts	July 17,'48	71m	June 19,'48	4206	....	....
Good News (color)	MGM	810	June Allyson-Peter Lawford	Dec.,'47	93m	Dec. 6,'47	3965	3850	4131
Good Sam	RKO	....	Gary Cooper-Ann Sheridan	Sept. 1,'48	114m	July 31,'48	4257	4146	....
† Green Dolphin Street	MGM	811	Lana Turner-Van Heflin	Nov. 5,'47	141m	Oct. 25,'47	3894	3587	4042
† Green Grass of Wyoming (color)	20th-Fox	818	Peggy Cummins-Chas. Coburn	June,'48	89m	Apr. 24,'48	4137	4038	4207
Guns of Hate	RKO	....	Tim Holt-Nan Leslie	June 18,'48	62m	May 15,'48	4162	4155	....
Gun Talk	Mono.	674	Johnny Mack Brown-Raymond Hatton	Dec. 20,'47	58m	Jan. 17,'48	4019	3919	4071
HALF Past Midnight (Wurtzel)	20th-Fox	808	Kent Taylor-Peggy Knudsen	Mar.,'48	69m	Feb. 14,'48	4059	4039	....
Hamlet (Brit.)	U-I	Spcl.	Laurence Olivier-Jean Simmons	Not Set	153m	July 3,'48	....	....	....
Hatter's Castle (Brit.)	Para.	....	R. Newton-Jas. Mason-D. Kerr	June 18,'48	99m	Apr. 10,'48	4118	4111	....
Hawk of Powder River, The	EL	856	Eddie Dean-Jennifer Holt	Apr. 10,'48	54m	Mar. 6,'48	4086	....	....
Hazard	Para.	4716	Paulette Goddard-Macdonald Carey	May 28,'48	95m	Mar. 20,'48	4101	4069	4190

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED		Advance Synopsis Page	Service Data Page
						M. P. Herald Issue	Product Digest Page		
Heading for Heaven	EL	810	Stuart Erwin-Glenda Farrell	Jan. 17,'48	71m	Dec. 20,'47	3982	....	4042
Heart of Virginia	Rep.	707	Janet Martin-Robert Lowery	Apr. 25,'48	60m	May 8,'48	4154	4117	....
Here Comes Trouble (color)	UA	....	Wm. Tracy-Beverly Lloyd	Apr.,'48	55m	Apr. 17,'48	4125	4039	....
High Wall	MGM	815	Robert Taylor-Audrey Totter	Feb.,'48	99m	Dec. 20,'47	3981	3972	4131
Hills of Home (color)	MGM	....	Edmund Gwenn-Janet Leigh	Sept.,'48	....	....	....	4235	....
Holiday Camp (Brit.)	Univ.	679	Jack Warner-Hazel Court-Flora Robson	Jan.,'48	97m	Jan. 31,'48	4037	....	4190
† Homecoming	MGM	....	Clark Gable-Lana Turner	May 27,'48	113m	Apr. 3,'48	4109	4079	4207
Hungry Hill (British)	Univ.	....	Margaret Lockwood-Dennis Prince	Not Set	92m	Oct. 18,'47	3885	....	....
Hunted, The (Allied Artists)	Mono.	AA5	Belita-Preston Foster	Apr. 7,'48	85m	Feb. 7,'48	4050	4039	4071
I BECAME a Criminal (Brit.)	WB	717	Sally Gray-Trevor Howard	Mar. 6,'48	78m	Feb. 14,'48	4057	4031	4131
I Love Trouble	Col.	934	Franchot Tone-Janet Blair	Jan.,'48	94m	Jan. 17,'48	4018	3980	4042
If You Knew Susie	RKO	811	Eddie Cantor-Joan Davis	Feb. 7,'48	90m	Feb. 7,'48	4049	3575	4131
If Winter Comes	MGM	814	Walter Pidgeon-Deborah Kerr	Jan.,'48	99m	Dec. 27,'47	3993	3972	4071
I, Jane Doe	Rep.	710	Ruth Hussey-John Carroll	May 25,'48	85m	May 22,'48	4173	4155	....
Inside Story, The	Rep.	705	Marsha Hunt-W. Lundigan-C. Winninger	Mar. 14,'48	87m	Apr. 3,'48	4110	4059	....
Intrigue	UA	....	George Raft-June Havoc	Dec.,'47	90m	Dec. 27,'47	3994	3907	4011
† I Remember Mama	RKO	868	Irene Dunne-Barbara Bel Geddes (T)	Mar. 17,'48	134m	Mar. 13,'48	4093	4079	4207
† Iron Curtain, The	20th-Fox	816	Dana Andrews-Gene Tierney	May,'48	87m	May 15,'48	4163	4127	4190
Isn't It Romantic	Para.	....	Roland Culver-Veronica Lake	Oct. 8,'48	....	....	....	4243	....
It Had To Be You	Col.	931	Ginger Rogers-Cornel Wilde	Dec.,'47	98m	Oct. 25,'47	3893	....	4131
I Walk Alone	Para.	4708	Lizabeth Scott-Burt Lancaster	Jan. 16,'48	98m	Dec. 20,'47	3981	3919	4190
I Wouldn't Be in Your Shoes	Mono.	4716	Don Castle-Elyse Knox	May 23,'48	70m	May 8,'48	4154	4127	....
JASSY (Brit.) (color)	Univ.	654	Margaret Lockwood-Basil Sydney	Mar.,'48	96m	Feb. 14,'48	4059	....	....
Jiggs and Maggie in Society	Mono.	4704	Joe Yule-Renie Riano	Jan. 10,'48	66m	Feb. 21,'48	4066	3895	....
Jinx Money	Mono.	4717	Leo Gorcey-Huntz Hall	June 27,'48	68m	May 22,'48	4174	4155	....
Joe Palooka in Fighting Mad	Mono.	4709	Joe Kirkwood, Jr.-Elyse Knox	Feb. 7,'48	75m	Jan. 31,'48	4037	4001	....
Judge Steps Out, The (formerly Indian Summer)	RKO	....	Alexander Knox-Ann Southern	Not Set	....	....	....	3865	....
Julia Misbehaves	MGM	....	Greer Garson-Walter Pidgeon	Sept.,'48	....	....	....	4165	....
KEY Largo	WB	731	H. Bogart-E. Robinson-Lauren Bacall	July 31,'48	101m	July 10,'48	4233	4226	....
† Killer McCoy	MGM	809	Mickey Rooney-Brian Donlevy	Dec.,'47	104m	Nov. 1,'47	3907	....	4190
King of the Gamblers	Rep.	709	Janet Martin-William Wright	May 10,'48	60m	May 29,'48	4183	4117	....
King of the Turf (R.)	SG	....	Adolphe Menjou-Dolores Costello	May 21,'48	88m	May 29,'48	4183	....	....
LADY at Midnight	EL	....	Richard Canning-Frances Rafferty	Aug. 15,'48	61m	July 24,'48	4249	....	....
Lady from Shanghai, The	Col.	938	Rita Hayworth-Orson Welles	May,'48	87m	Apr. 17,'48	4125	4069	4207
Law of the Pampas (R.)	SG	....	William Boyd-Russell Hayden	June 3,'48	79m	June 19,'48	4207	....	....
Let's Live Again	20th-Fox	813	John Emery-Hillary Brooke	Apr.,'48	67m	Mar. 6,'48	4086	....	4131
Letter from an Unknown Woman, A	Univ.	659	Joan Fontaine-Louis Jourdan	June,'48	90m	Apr. 10,'48	4117	3943	4190
† Life With Father (color)	WB	702	Irene Dunne-William Powell	Aug. 14,'48	118m	Aug. 16,'47	3781	3475	3909
Linda, Be Good	EL	808	Elyse Knox-Marie Wilson	Jan. 3,'48	66m	Nov. 1,'47	3906	3895	....
Lightnin' in the Forest	Rep.	706	Lynn Roberts-Warren Douglas	Mar. 25,'48	58m	Apr. 24,'48	4138	4069	4207
Lost Moment, The	Univ.	626	Robert Cummings-Susan Hayward	Dec.,'47	89m	Oct. 25,'47	3894	....	4071
Lost One, The (La Traviata)	Col.	....	Nelly Corradi-Cino Mattera	Not Set	84m	Apr. 17,'48	4125	....	....
Loves of Carmen, The	Col.	....	Rita Hayworth-Glenn Ford	Not Set	....	....	....	4243	....
Luck of the Irish, The	20th-Fox	....	Tyrone Power-Anne Baxter	Sept.,'48	....	....	....	4258	....
Lulu Belle	Col.	....	Dorothy Lamour-George Montgomery	Aug.,'48	87m	June 19,'48	4205	....	....
MADONNA of the Desert	Rep.	704	Lynne Roberts-Donald Barry	Feb. 23,'48	60m	Mar. 13,'48	4095	4051	....
Main Street Kid, The	Rep.	701	Al Pearce-Arlene Harris	Jan. 1,'48	64m	Jan. 24,'48	4030	3972	4071
Man-Eater of Kumaon	Univ.	666	Sabu-Wendell Corey-Joanne Page	July,'48	79m	June 26,'48	4213	....	....
Man from Texas	EL	815	James Craig-Johnnie Johnston	Mar. 6,'48	71m	Apr. 3,'48	4109	3895	....
Man of Evil (Brit.)	UA	....	James Mason-Phyllis Calvert	Jan.,'48	90m	Feb. 7,'48	4050	3992	4131
Man Who Reclaimed His Head (R.)	FC	....	Claude Rains-Joan Bennett	July,'48	83m	July 17,'48	4242	....	....
Mary Lou	Col.	906	Frankie Carle Orch.-R. Lowery	Jan. 23,'48	66m	Mar. 13,'48	4095	3992	4131
Mating of Millie, The	Col.	940	Glenn Ford-Evelyn Keyes	Apr.,'48	87m	Mar. 13,'48	4094	4067	4131
Meet Me at Dawn (British)	20th-Fox	812	William Eythe-Stanley Holloway	Apr.,'48	89m	Mar. 20,'48	4101	....	4131
Melody Time (color)	RKO	893	Disney Feature	Aug.,'48	75m	May 22,'48	4173	4155	....
Michael O'Halloran	Mono.	....	Scotty Beckett-Allene Roberts	Not Set	76m	June 19,'48	4205	....	....
Mickey (color)	EL	825	Irene Hervey-Bill Goodwin	June 23,'48	87m	June 19,'48	4205	4155	....
Mine Own Executioner (Brit.)	20th-Fox	824	Burgess Meredith-Dulcie Gray	July 7,'48	105m	June 12,'48	4197	4190	....
Miracle in Harlem	SG	X-3	Stepin Fetchit	Mar. 27,'48	71m	....	....	3919	....
Miracle of the Bells, The	RKO	869	Fred MacMurray-Valli-Frank Sinatra (T)	Mar. 1,'48	120m	Mar. 6,'48	4085	4079	4175
Miraculous Journey (color)	FC	....	Rory Calhoun-Audrey Long	Aug.,'48	....	....	....	4219	....
Miss Annie Rooney (R.)	SG	....	Shirley Temple-William Gargan	June 17,'48	88m	June 19,'48	4207	....	....
Money Madness	FC	....	Hugh Beaumont-Frances Rafferty	Apr. 15,'48	73m	Apr. 3,'48	4110	4069	....
Moonrise	Rep.	714	D. Clark-G. Russell-E. Barrymore	July 11,'48	90m	....	....	4219	....
Mourning Becomes Electra	RKO	865	Rosalind Russell-Michael Redgrave	Not Set	170m	Nov. 22,'47	3941	3919	4131
Mr. Blandings Builds His Dream House	Selznick	206	Cary Grant-Myrna Loy	June,'48	94m	Apr. 3,'48	4110	4010	4175
Mr. Peabody and the Mermaid	U-I	....	William Powell-Ann Blyth	Aug.,'48	89m	July 10,'48	4233	....	....
Mr. Reckless	Para.	4712	William Eythe-Barbara Britton	Mar. 26,'48	66m	Feb. 21,'48	4067	4059	....
My Dog Rusty	Col.	914	T. Donaldson-Ann Doran-John Litel	Apr. 8,'48	67m	....	....	4095	....
My Girl Tisa	WB	715	Lilli Palmer-Sam Wanamaker	Feb. 7,'48	95m	Jan. 24,'48	4029	4010	4071
Mystery in Mexico	RKO	822	Wm. Lundigan-J. White-R. Cortez	July 1,'48	66m	June 26,'48	4214	....	....
Music Man	Mono.	....	Jimmy Dorsey-June Preisser	Not Set	66m	July 24,'48	4251	....	....
† NAKED City, The	Univ.	651	Barry Fitzgerald-Dorothy Hart	Mar.,'48	96m	Jan. 31,'48	4038	4010	4207
Night Has a Thousand Eyes	Para.	4801	Edw. G. Robinson-Gail Russell	Oct. 22,'48	81m	July 17,'48	4241	4226	....
Night Song (Block 2)	RKO	806	Dana Andrews-Merle Oberon	Jan. 17,'48	102m	Nov. 15,'47	3930	3717	4131

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Night Unto Night	WB	....	Viveca Lindfors-Ronald Reagan	Not Set	....	....	....	3735	....
Noose Hangs High, The	EL	819	Bud Abbott-Lou Costello	Apr. 17,'48	77m	Apr. 10,'48	4117	4079	4190
Northwest Stampede (color)	EL	....	Joan Leslie-James Craig	July 28,'48	79m	July 3,'48	4225	4219	....
OCTOBER Man, The (Brit.)	EL	818	John Mills-Joan Greenwood	Mar. 20,'48	85m	Mar. 20,'48	4101	4086	....
Oklahoma Badlands	Rep.	753	Allan 'Rocky" Lane-Mildred Coles	Feb. 22,'48	59m	Mar. 6,'48	4086	4021	....
Oklahoma Blues	Mono.	4761	Jimmy Wakely-Virginia Belmont	Mar. 28,'48	56m	....	....	4095	....
Oliver Twist (Brit.)	EL	828	John H. Davies-Rob't Newton	July 14,'48	....	....	....	4219	....
Old Los Angeles	Rep.	708	Wm. Elliott-J. Carroll-C. McLeod	Apr. 25,'48	88m	July 10,'48	4233	4127	....
On An Island With You (color)	MGM	828	Esther Williams-Peter Lawford	June 24,'48	107m	May 1,'48	4145	4139	4190
On Our Merry Way (formerly Miracle Can Happen)	UA	....	Paulette Goddard-J. Stewart-H. Fonda	June 15,'48	107m	Feb. 7,'48	4049	4038	4131
Open Secret	EL	813	John Ireland-Jane Randolph	May 5,'48	70m	Jan. 17,'48	4018		....
Out of the Storm	Rep.	717	Jas. Lydon-Lois Collier	Aug. 25,'48	61m	....	....	4258	....
Overland Trail	Mono.	4751	Johnny Mack Brown-Virginia Belmont	Jan. 31,'48	58m	Apr. 3,'48	4110	4001	....
PANHANDLE (AA)	Mono.	AA7	Rod Cameron-Cathy Downs	Feb. 22,'48	84m	Jan. 31,'48	4037	3943	....
Paradine Case, The	Selznick	..	Gregory Peck-Ann Todd	Jan.,'48	115m	Jan. 3,'48	4001	3666	4042
Partners of the Sunset	Mono.	4765	Jimmy Wakely-Dub Taylor	May 6,'48	53m	July 10,'48	4235	4175	....
Pearl, The	RKO	867	Pedro Armendariz-Maria Marques	(T) Feb. 10,'48	77m	Feb. 14,'48	4057	....	4131
Perilous Waters (formerly In Self Defense)	Mono.	4707	Don Castle-Audrey Long	Feb. 14,'48	66m	Nov. 1,'47	3906	....	....
Phantom Valley	Col.	965	Charles Starrett-Virginia Hunter	Feb. 19,'48	53m	....	....	4021	....
Piccadilly Incident (Brit.)	MGM		Anna Neagle-Michael Wilding	Not Set	88m	Feb. 7,'48	4050	....	....
Pirate, The (color)	MGM		Judy Garland-Gene Kelly	June 10,'48	102m	Apr. 3,'48	4110	3865	4190
Pirates of Monterey (color)	Univ.	632	Maria Montez-Rod Cameron	Dec.,'47	77m	Nov. 22,'47	3942	3127	4011
Pitfall, The	UA	....	Dick Powell-Lizabeth Scott	Aug. 13,'48	86m	Aug. 7,'48	4267	4226	....
Portrait of Jenny	Selznick	....	Jennifer Jones-Joseph Cotten	Not Set	....	....	....	4139	....
Port Said	Col.		Gloria Henry-William Bishop	Apr. 15,'48	69m	May 22,'48	4174	4127	....
Prairie, The	SG	4705	Alan Baxter-Lenore Aubert	Apr. 10,'48	80m	....	....	3919	....
Prairie Outlaws	EL	....	Eddie Dean-Roscoe Ates	May 12,'48	57m	....	....	4183	....
Prince of Thieves, The (color)	Col.	933	Jon Hall-Patricia Morison	Jan.,'48	72m	Nov. 1,'47	3906	3876	....
RACE Street	RKO	821	G. Raft-Wm. Bendix-M. Maxwell	(T) June 22,'48	79m	June 26,'48	4214	4207	....
Rachel and the Stranger	RKO	....	Loretta Young-Robt. Mitchum	Oct. 2,'48	93m	Aug. 7,'48	4265	4258	....
Range Renegades (formerly Arizona Sunset)	Mono.	4766	Jimmy Wakely-Jennifer Holt	June 6,'48	54m	....	....	4146	....
Range War (R.)	SG	...	William Boyd-Russell Hayden	May 7,'48	66m	May 29,'48	4183	....	....
Raw Deal	EL	822	Dennis O'Keefe-Claire Trevor	May 26,'48	78m	May 22,'48	4173	....	....
Red River	UA	....	John Wayne-Montgomery Clift	Aug. 27,'48	125m	July 17,'48	4241	3575	....
Relentless (color)	Col.	937	Robert Young-Marguerite Chapman	Feb. 20,'48	93m	Jan. 17,'48	4017	....	4175
Return of the Badmen	RKO	917	Randolph Scott-Anne Jeffreys	July 17,'48	90m	May 15,'48	4162	4146	4207
Return of the Whistler, The	Col.	920	Michael Duane-Lenore Aubert	Mar. 18,'48	63m	Mar. 6,'48	4086	4069	4131
Return of Wildfire	SG	4801	Richard Arlen-Mary Beth Hughes	Aug. 6,'48	....	....	....	4258	....
River Lady (color)	Univ.	661	Yvonne DeCarlo-Dan Duryea	June,'48	78m	May 8,'48	4153	4010	4190
Road to the Big House, The	SG	4706	John Shelton-Ann Doran	Dec. 27,'47	72m	Nov. 1,'47	3906	3876	....
† Road to Rio	Para.	4707	Bing Crosby-Bob Hope	Dec. 25,'47	100m	Nov. 15,'47	3929	3818	4175
Rocky	Mono.	4705	Roddy McDowall-Edgar Barrier	Mar. 7,'48	76m	June 5,'48	4189	3931	....
Romance on the High Seas (color)	WB	728	Jack Carson-Doris Day-Don DeFore	July 3,'48	99m	June 12,'48	4197	4190	....
Rope	WB	....	James Stewart-John Dall-Joan Chandler	Not Set	....	....	....	4243	....
Rose of Santa Rosa	Col.	951	Eduardo Noriega-Patricia White	Dec. 25,'47	65m	....	....	3931	....
Rose of the Rio Grande (R.)	Mono.	4710	Movita-John Carroll-A. Moreno	Mar. 14,'48	60m	Jan. 17,'48	4019	....	....
Rose of Washington Sq. (R.)	20th-Fox	832	Tyrone Power-Alice Faye	July,'48	86m	June 26,'48	4214	....	....
Ruthless	EL	816	Z. Scott-L. Hayward-Diana Lynn	Apr. 3,'48	102m	Apr. 3,'48	4111	4103	....
SAIGON	Para.	4710	Alan Ladd-Veronica Lake	Mar. 12,'48	94m	Feb. 7,'48	4049	3666	4175
'Sainted' Sisters, The	Para.	4714	Veronica Lake-Joan Caulfield	Apr. 30,'48	89m	Mar. 13,'48	4095	4069	4207
Scudda Hoo, Scudda Hay (color)	20th-Fox	811	June Haver-Lon McCallister	Apr.,'48	95m	Mar. 6,'48	4085	4039	4190
Sealed Verdict	Para.	....	Ray Milland-Florence Marly	Nov. 8,'48	....	....	....	4243	....
Search, The	MGM	....	M. Clift-A. MacMahon-Ivan Jandl	Aug.,'48	105m	Apr. 3,'48	4111	....	4131
Secret Beyond the Door, The	Univ.	627	Joan Bennett-Michael Redgrave	Feb.,'48	99m	Jan. 10,'48	4009	3956	4042
Secret Service Investigator	Rep.	711	Lloyd Bridges-Lynne Roberts	May 31,'48	60m	June 5,'48	4189	4155	....
† Senator Was Indiscreet, The	Univ.	633	William Powell-Ella Raines	Jan.,'48	81m	Dec. 13,'47	3973	3956	4131
Shaggy (color)	Para.	4717	Brenda Joyce-Robt. Shayne-Geo. Nokes	June 11,'48	72m	Apr. 17,'48	4126	4069	....
Shanghai Chest, The	Mono.	4718	Roland Winters-Mantan Moreland	July 11,'48	....	....	....	4226	....
Shed No Tears	EL	829	Wallace Ford-June Vincent	July 21,'48	70m	....	....	4155	....
Sign of the Ram, The	Col.	936	Susan Peters-Alex. Knox	Mar.,'48	84m	Feb. 7,'48	4050	....	4175
Sign of the Wolf (R)	Mono.	4711	Michael Whalen-Grace Bradley	May 2,'48	69m	Apr. 17,'48	4126	...	..
† Silver River	WB	725	Errol Flynn-Ann Sheridan	May 29,'48	110m	May 8,'48	4153	4021	4190
Silent Conflict	UA	....	William Boyd-Andy Clyde	Apr.,'48	61m	Apr. 10,'48	4118	..	...
† Sitting Pretty	20th-Fox	810	R. Young-Maureen O'Hara-C. Webb	Apr.,'48	84m	Feb. 28,'48	4077	4039	4207
Six-Gun Law	Col.	962	Chas. Starrett-Smiley Burnett	Jan. 9,'48	54m	Feb. 28,'48	4077	4000	....
Sixteen Fathoms Deep (color)	Mono.	4801	Lon Chaney-Arthur Lake	July 25,'48	....	....	....	4155	....
Slave Ship (R.)	20th-Fox	833	Warner Baxter-Wallace Beery	July,'48	92m	June 26,'48	4214	....	....
Sleep, My Love	UA	....	Claudette Colbert-Robert Cummings	Jan.,'48	97m	Jan. 17,'48	4017	3992	4071
Slippy McGee	Rep.	702	Donald Barry-Dale Evans	Jan. 15,'48	65m	Jan. 31,'48	4038	3943	4071
Smart Politics (formerly The Old Gray Mayor)	Mono.	627	June Preisser-Freddie Stewart	Jan. 3,'48	68m	....	....	3907	....
Smart Woman (Allied Artists)	Mono.	AA6	Constance Bennett-Brian Aherne	Apr. 30,'48	90m	Mar. 13,'48	4094	4038	....
Smugglers, The (Brit.) (color)	EL	811	Michael Redgrave-Jean Kent	Jan. 31,'48	85m	Jan. 31,'48	4037	4010	4207
Snake Pit, The	20th-Fox	....	Olivia de Havilland-Leo Genn	Not Set	....	....	....	4039	....
So Evil My Love (Brit.)	Para.	4723	Ray Milland-Ann Todd	Aug. 6,'48	109m	May 29,'48	4182	4155	....
Sofia (color)	FC	....	Gene Raymond-Sigrid Gurie	July,'48	....	....	....	4183	....
Son of God's Country	Rep.	....	Monte Hale-Pamela Blake	Sept. 1,'48	....	....	....	4258	....
Song of Idaho	Col.	952	Kirby Grant-Ken Trietsch	Mar. 30,'48	66m	....	....	4059	....

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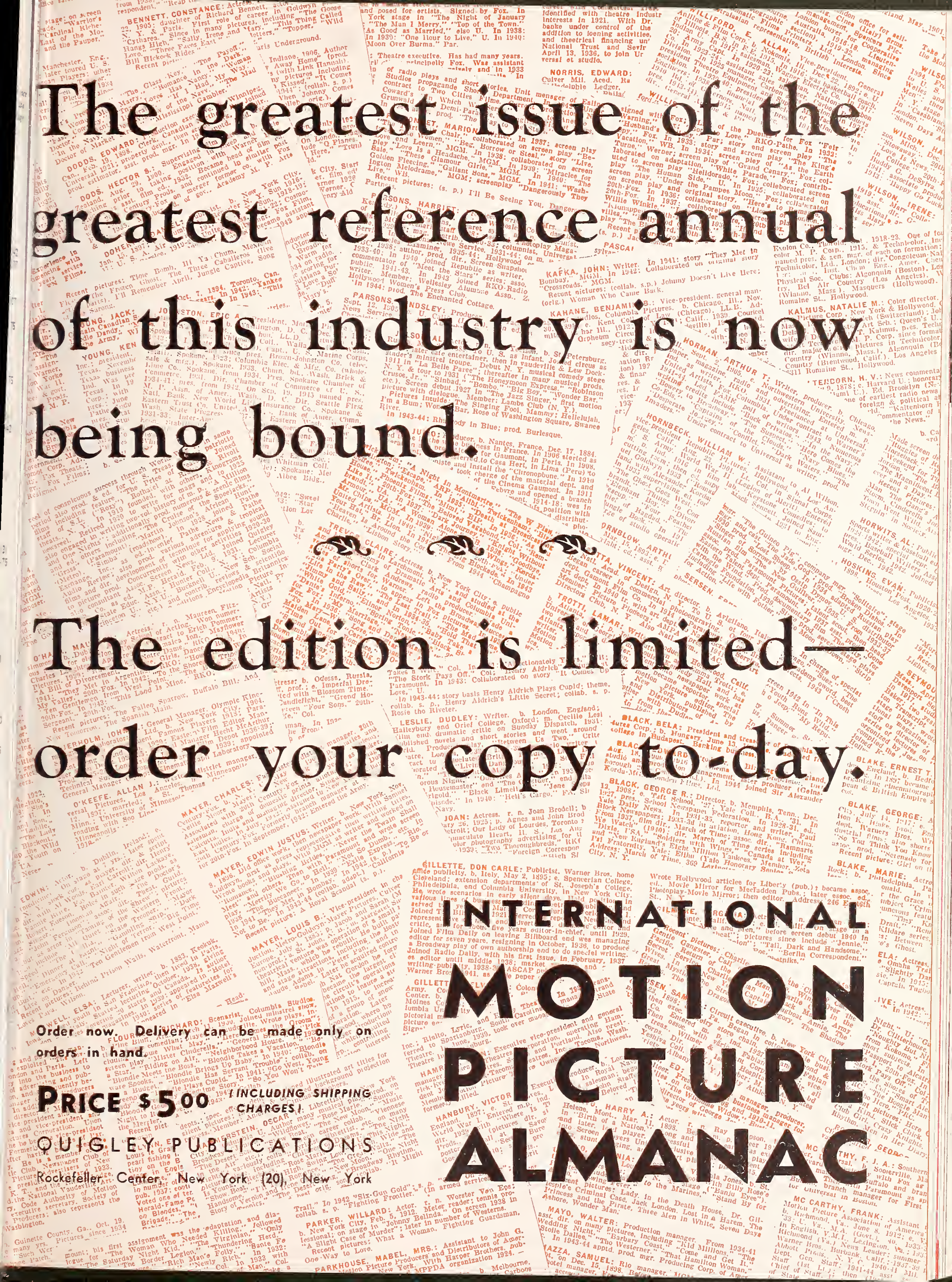
Song of the Drifter	Mono.	686	Jimmy Wakely-"Cannonball" Taylor	Jan. 17,'48	53m	Apr. 3,'48	4110	3972	....
Song of My Heart (AA)	Mono.	AA4	Frank Sundstrom-Audrey Long	Jan. 31,'48	85m	Nov. 8,'47	3917	3717	....
Sons of Adventure	Rep.	....	Russell Hayden-Lynne Roberts	Aug. 27,'48	....	....	....	4258	....
Sorry, Wrong Number	Para.	....	Barbara Stanwyck-Burt Lancaster	Sept. 24,'48	90m	July 31,'48	4257	4243	....
So This Is New York	UA	....	Henry Morgan-Virginia Grey	June 25,'48	79m	May 15,'48	4161	4127	....
Southern Yankee, A	MGM	....	Red Skelton-Brian Donlevy	Sept.,'48	90m	Aug. 7,'48	4265	4139	
So Well Remembered (British)	RKO	807	John Mills-Martha Scott	Jan. 10,'48	114m	Nov. 1,'47	3905	3631	....
Speed to Spare	Para.	4715	Richard Arlen-Jean Rogers	May 14,'48	57m	Feb. 21,'48	4066	4059	....
Spiritualist, The	EL	827	Turhan Bey-Lynn Bari	July 7,'48	79m	Aug. 7,'48	4267	4127	....
Stage Struck	Mono.	4715	K. Richmond-Audrey Long-Conrad Nagel	June 13,'48	71m	May 15,'48	4162	4155	....
Stage to Mesa City	EL	758	Al "Fuzzy" St. John-Jennifer Holt	Feb. 15,'48	52m	Jan. 24,'48	4030	....	4042
† State of the Union	MGM	824	Spencer Tracy-Katharine Hepburn	Apr. 29,'48	124m	Apr. 3,'48	4110	4039	4207
Strawberry Roan, The (color)	Col.	....	Gene Autry-Gloria Henry	Aug.,'48	79m	Apr. 24,'48	4137	4067	....
Street With No Name, The	20th-Fox	823	Mark Stevens-Barbara Lawrence	July,'48	91m	June 26,'48	4213	4165	....
Summer Holiday (color)	MGM	821	Mickey Rooney-Gloria DeHaven	May 20,'48	92m	Mar. 13,'48	4093	3599	4207
Sword of the Avenger	EL	823	Ramon del Gado-Sigrid Gurie	June 2,'48	76m	May 15,'48	4163	....	....
Swordsman, The (color)	Col.	932	Larry Parks-Ellen Drew	Jan. 9,'48	81m	Oct. 25,'47	3894	3771	4175
TAKE My Life (Brit.)	EL	814	Greta Gynt-Hugh Williams	Feb. 28,'48	80m	Feb. 21,'48	4066	....	....
Tap Roots (color)	Univ.	....	Van Heflin-Susan Hayward	Aug.,'48	109m	July 3,'48	4226	4010	....
Tarzan and the Mermaids	RKO	...	Johnny Weissmuller-Brenda Joyce	June,'48	68m	Apr. 3,'48	4110	4103	4175
Tarzan's New York Adventure (R)	MGM	823	Johnny Weissmuller-Maureen O'Sullivan	Apr.,'48	71m	Apr. 24,'48	4138	....	....
Tarzan's Secret Treasure (R)	MGM	822	Johnny Weissmuller-Maureen O'Sullivan	Apr.,'48	80m	Apr. 24,'48	4138	....	....
Tender Years, The	20th-Fox	803	Joe E. Brown-Noreen Nash	Jan.,'48	81m	Dec. 6,'47	3965	....	4011
Tenth Avenue Angel	MGM	816	Margaret O'Brien-George Murphy	Feb.,'48	74m	Jan. 17,'48	4017	3031	4042
Texas, Brooklyn and Heaven	UA	....	Guy Madison-Diana Lynn	July 16,'48	89m	July 17,'48	4242	4190	....
That Lady in Ermine (color)	20th-Fox	836	Betty Grable-Douglas Fairbanks, Jr.	Aug.,'48	89m	July 17,'48	4241	4226	....
13 Lead Soldiers	20th-Fox	814	Tom Conway-Maria Palmer	Apr.,'48	67m	May 29,'48	4182	4051	....
† Three Daring Daughters (color)	MGM	817	Jeanette MacDonald-Jose Iturbi	Mar.,'48	115m	Feb. 14,'48	4057	3599	4131
The Three Musketeers (color)	MGM	....	Lana Turner-Gene Kelly	Sept.,'48	....	....	....	4189	....
Thunderhoof	Col.	904	Preston Foster-Mary Stuart	July 8,'48	77m	....	....	4165	....
Timber Trail (color)	Rep.	656	Monte Hale-Lynne Roberts	June 15,'48	67m	July 3,'48	4226	4069	....
Time of Your Life, The	UA	....	Jas. Cagney-W. Morris-Jeanne Cagney	July 30,'48	109½m	May 29,'48	4182	4174	....
Tioga Kid, The	EL	858	Eddie Dean-Jennifer Holt	June 17,'48	54m	Mar. 13,'48	4095	....	....
T-Men	EL	809	Dennis O'Keefe-Mary Meade	Jan. 10,'48	91m	Dec. 20,'47	3981	....	4131
To the Ends of the Earth	Col.	935	Dick Powell-Signe Hasso	Feb. 27,'48	109m	Jan. 24,'48	4030	4010	4175
To the Victor	WB	720	Dennis Morgan-Viveca Lindfors	Apr. 10,'48	99m	Apr. 3,'48	4109	4021	....
Tornado Range	EL	854	Eddie Dean-Roscoe Ates	Feb. 21,'48	56m	Feb. 21,'48	4067	4031	....
Tower of London (R.)	FC	....	Basil Rathbone-Boris Karloff	July,'48	92m	July 17,'48	4242	....	....
Trail of the Mounties	SG	4708	Russell Hayden-Jennifer Holt	Feb. 21,'48	42m	....	....	3931	....
Trail to Laredo	Col.	967	Charles Starrett-Smiley Burnette	Aug. 12,'48	54m	....	....	4243	....
Train to Alcatraz	Rep.	712	W. Phipps-D. Barry-Janet Martin	June 28,'48	60m	July 17,'48	4242	4174	....
Trapped by Boston Blackie	Col.	921	Chester Morris-Richard Lane	May 13,'48	67m	May 1,'48	4146	4239	....
† Treasure of the Sierra Madre, The	WB	714	Humphrey Bogart-Walter Huston	Jan. 24,'48	126m	Jan. 10,'48	4009	4000	4131
Triggerman	Mono.	4752	Johnny Mack Brown-Virginia Carroll	June 20,'48	56m	....	....	4219	....
Trouble in Sundown (Reissue)	RKO	885	George O'Brien-Rosalind Keith	Mar. 2,'48	60m	Jan. 17,'48	4019	....	....
Twisted Road, The	RKO	820	Cathy O'Donnell-Farley Granger	July,'48	95m	June 26,'48	4213	....	....
Two Guys from Texas (color)	WB	801	Dennis Morgan-Jack Carson	Sept. 4,'48	86m	Aug. 7,'48	4265	4258	....
† Tycoon (color)	RKO	866	John Wayne-Laraine Day	Dec. 27,'47	126m	Dec. 6,'47	3965	3956	4190
† UNCONQUERED (color)	Para.	4725	Gary Cooper-Paulette Goddard	Apr. 2,'48	146m	Sept. 27,'47	3849	3809	4175
Under California Stars (color)	Rep.	731	Roy Rogers-Jane Frazee	May 1,'48	70m	May 15,'48	4162	4139	....
Under Colorado Skies (color)	Rep.	652	Monte Hale-Adrian Booth	Dec. 15,'47	65m	Dec. 20,'47	3982	3949	4071
Unknown Island (color)	FC	....	Virginia Grey-Barton MacLane	Sept.,'48	....	....	....	4235	....
Up in Central Park	Univ.	662	Deanna Durbin-Dick Haymes	June,'48	87m	May 29,'48	4181	4010	....
VALLEY of the Giants (col.) (R.)	WB	722	Wayne Morris-Claire Trevor	May 8,'48	78m	Apr. 17,'48	4126	....	....
Velvet Touch, The	RKO	872	Rosalind Russell-Leo Genn	Aug.,'48	97m	July 24,'48	4249	4139	....
Vicious Circle, The	UA	....	Conrad Nagel-F. Kortner-Lyle Talbot	July 30,'48	77m	June 5,'48	4189	....	....
† Voice of the Turtle, The	WB	716	Eleanor Parker-Ronald Reagan	Feb. 21,'48	103m	Dec. 27,'47	3993	3831	4175
WALLFLOWER	WB	726	Joyce Reynolds-Robert Hutton	June 12,'48	77m	May 22,'48	4173	3876	....
Walls of Jericho	20th-Fox	826	Linda Darnell-Cornel Wilde	Aug.,'48	106m	July 17,'48	4242	4165	....
Waterfront at Midnight	Para.	4719	Wm. Gargan-Mary Beth Hughes	June 25,'48	63m	May 15,'48	4161	4069	4207
West of Sonora	Col.	966	Chas. Starrett-Smiley Burnette	Mar. 25,'48	55m	....	....	4069	....
Western Heritage	RKO	812	Tim Holt-Nan Leslie	Jan. 24,'48	61m	Feb. 7,'48	4051	....	4071
Westward Trail, The	EL	855	Eddie Dean-Phyllis Planchard	Mar. 13,'48	58m	Feb. 28,'48	4077	....	....
Whiplash	WB	....	Dane Clark-Alexis Smith	Not Set	....	....	....	3717	....
Whirlwind Raiders	Col.	963	Charles Starrett-Smiley Burnette	May 13,'48	54m	May 15,'48	4163	4155	....
Who Killed Doc' Robbin?	UA	....	Virginia Grey-Don Castle	Apr. 9,'48	55m	May 8,'48	4154	....	....
Wild Horse Mesa (Block 2)	RKO	808	Tim Holt-Nan Leslie	Dec. 20,'47	60m	Nov. 22,'47	3942	3931	4071
Will It Happen Again	FC	....	Documentary	April,'48	61m	....	....	4226	....
Wings Over Honolulu (R.)	Realart	....	Ray Milland-Wendy Barrie	June,'48	78m	June 19,'48	4206	....	....
Winner Take All (formerly A Joe Named Palooka)	Mono.	4719	Joe Kirkwood-Elyse Knox	Sept. 12,'48	....	....	....	4174	....
Winter Meeting	WB	721	Bette Davis-Jim Davis	Apr. 24,'48	104m	Apr. 10,'48	4118	4021	4190
Woman from Tangier, The	Col.	910	Adele Jergens-Stephen Dunne	Feb. 12,'48	66m	Feb. 7,'48	4051	4021	4071
Woman in White, The	WB	724	Alexis Smith-Sydney Greenstreet	May 15,'48	109m	Apr. 24,'48	4137	3575	4207
Woman's Vengeance, A	Univ.	634	Charles Boyer-Rachel Kempson	Feb.,'48	96m	Dec. 27,'47	3993	3972	4071
Women in the Night	FC	....	Tala Birell-William Henry	Jan. 23,'48	90m	Jan. 17,'48	4018	3992	....
Wreck of the Hesperus, The	Col.	802	Willard Parker-Patricia White	Feb. 5,'48	68m	June 12,'48	4199	4021	....
YOU Were Meant for Me	20th-Fox	802	Jeanne Crain-Dan Dailey	Feb.,'48	91m	Jan. 24,'48	4029	....	4190

FEATURE PRODUCT, LISTED BY COMPANY, IN ORDER OF RELEASE, ON PAGES 4266-67



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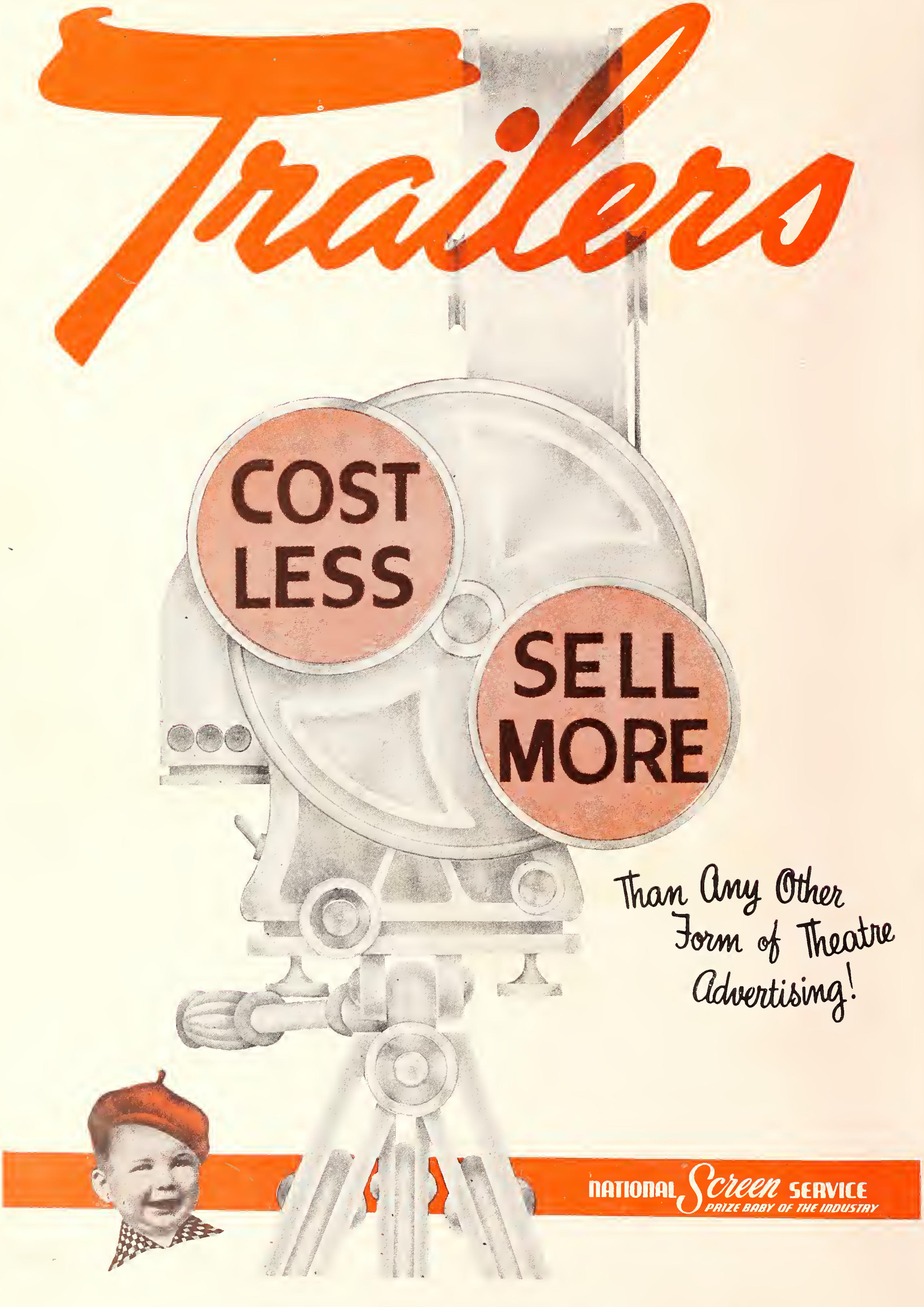
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SELL MORE
Than Any Other Form of Theatre Advertising!
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PRIZE BABY OF THE INDUSTRY

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MOTION PICTURE HERALD

REVIEWS

In Product Digest

Julia Misbehaves
The Checkered Coat
Variety Time
Hollow Triumph
Shed No Tears
Miraculous Journey
Champagne Charlie
Triggerman
Phantom Valley
Miracle in Harlem

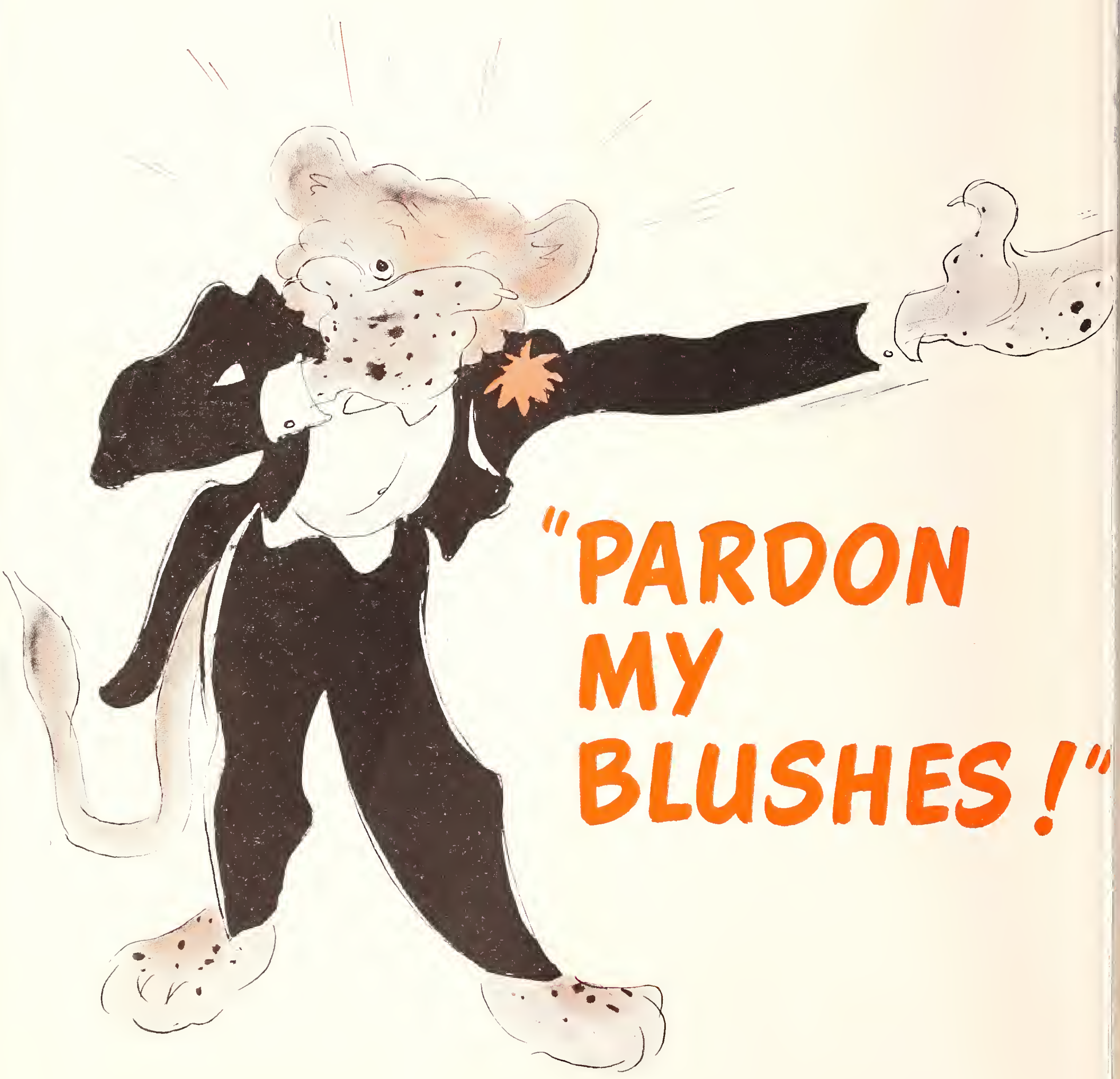
EXHIBITORS stop payment on ASCAP fees pending appeal on N. Y. injunction ¶Congress committee to hear trade practice complaints ¶MGM tests safety stock prints on shorts ¶Florida exhibitors unite to fight municipal taxes ¶Schnitzer and Jack succeed Unger in UA sales post ¶Rank calls GFD to revise sales policies

In this issue —

THEATRE SALES

VOL. 172, NO. 7: AUGUST 14, 1948

Entered as second-class matter January [illegible] at the Post Office at New York City, U. S. A., under the act of March [illegible]. Published weekly by Quigley Publishing Co., Inc., at 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscription prices: $5.00 a year in the Americas; $10 a year Foreign. Single copies, 25 cents. All contents copyright 1948 by Quigley Publishing Company.


"PARDON MY BLUSHES!"

ALONG THE RIALTO

by Phil M. Daly

Blood, Sweat and Cheers

● ● ● THEY COULD HAVE sat back and relaxed!......They had a picture that would have done a sizable gross just by word of mouth......But instead of coasting they hit it with everything in the book......We're talking about the M-G-M campaign on Irving Berlin's "Easter Parade".

▼ ▼ ▼

● ● ● IF YOU WANT PROOF that rolling up sleeves means rolling up grosses, watch that smile on Nick Schenck's face......Not only does he have the biggest M-G-M nationwide grosser in years, but locally on Broadway he's got a brand new, sparkling first-run showcase, Loew's State.........The old State has been transformed with new electric signs, a new paint and renovating job, a bang-up campaign in the newspapers, into a new glamour-puss Broadway showshop presenting the world premiere engagement of "Easter Parade"......Our guess is that other distributors looking for a Broadway first-run for their top celluloid will seek playing time at the State......They'll have to wait a good many months what with "Easter Parade" rolling merrily along week after week, to be folowed by another M-G-M Technicolor giant, "The Three Musketeers."

▼ ▼ ▼

● ● ● IT WOULD TAKE considerable sleuthing to find somebody in these 48 states who doesn't know about Irving Berlin's "Easter Parade"......M-G-M ran the gamut of magazines from a costly double-spread in Life in 4 colors to color pages in Look, Saturday Evening Post, American Weekly and many others including all the fan mags......They bought spot announcements on 74 radio stations in 46 cities......They placed special newspaper ads in 51 cities......They launched the world premiere with a special Tex and Jinx show featuring stars of the picture, Judy Garland, Fred Astaire, Ann Miller and Irving Berlin......Lucky is the ad man who has Mr. Berlin on his team......Not only does he turn out a great show but he publicizes it in person in 15 guest shots on top radio programs and 20 personal interviews by newspapers, magazines and national syndicates!......Not to mention the plugs of those hit songs ambling over the airways!......So, when you hear some old-timer complain that movie showmanship isn't what it used to be, ask him to take a look at those bulging M-G-M scrapbooks on "Easter Parade."

NOTHING
EVER
HELD
YOU
LIKE
ALFRED
HITCHCOCK'S

ROPE

IN COLOR BY
TECHNICOLOR

FIRST
AT
N.Y. GLOBE
AUGUST 26TH

JAMES STEWART
in ROPE
with JOHN DALL • FARLEY GRANGER
SIR CEDRIC HARDWICKE • CONSTANCE COLLIER and JOAN CHANDLER
Screen Play by Arthur Laurents • From the Play by Patrick Hamilton • Director of Photography
Joseph Valentine, A. S. C. • A TRANSATLANTIC PICTURES PRODUCTION

NOTHING
EVER
OPENED
WITH
WARNER
RECORDS
LIKE

KEY LARGO

HUMPHREY BOGART
EDWARD G. ROBINSON
LAUREN BACALL
in
"KEY LARGO"
with LIONEL BARRYMORE • CLAIRE TREVOR
and THOMAS GOMEZ • JOHN RODNEY • directed by JOHN HUSTON • produced by JERRY WALD
Screen Play by Richard Brooks and John Huston • Based on the Play by
MAXWELL ANDERSON As Produced on the Spoken Stage by the
Playwrights Company • Music by Max Steiner

NOTHING EVER LIKE THESE 4 SIMULTANEOUS S

OTHING VER OMBINED AFFS, MUSIC THE GREAT UTDOORS IKE

TWO GUYS FROM TEXAS

IN COLOR BY TECHNICOLOR

DENNIS MORGAN ☆ JACK CARSON

"TWO GUYS FROM TEXAS"

and DOROTHY MALONE • PENNY EDWARDS • directed by DAVID BUTLER • produced by ALEX GOTTLIEB

Screen Play by I. A. L. Diamond and Allen Boretz • Suggested by a Play by Robert Sloane and Louis Pelletier • Orchestral Arrangements by Ray Heindorf • Music by Jule Styne • Lyrics by Sammy Cahn

---

NOTHING EVER BROUGHT PLEASURE TO AMERICA LIKE

LIFE WITH FATHER

AT REGULAR PRICES

IN COLOR BY TECHNICOLOR

Clarence Day's "LIFE WITH FATHER"

Starring

WILLIAM POWELL • IRENE DUNNE

with ELIZABETH TAYLOR • EDMUND GWENN • ZASU PITTS

Screen Play by Donald Ogden Stewart • From the Original Play by HOWARD LINDSAY and RUSSEL CROUSE • From Oscar Serlin's Stage Production • Music by Max Steiner

directed by MICHAEL CURTIZ • produced by ROBERT BUCKNER

HES FROM WARNER BROS!!!

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*From the Company that leads the Industry in '48 Boxoffice Champions!

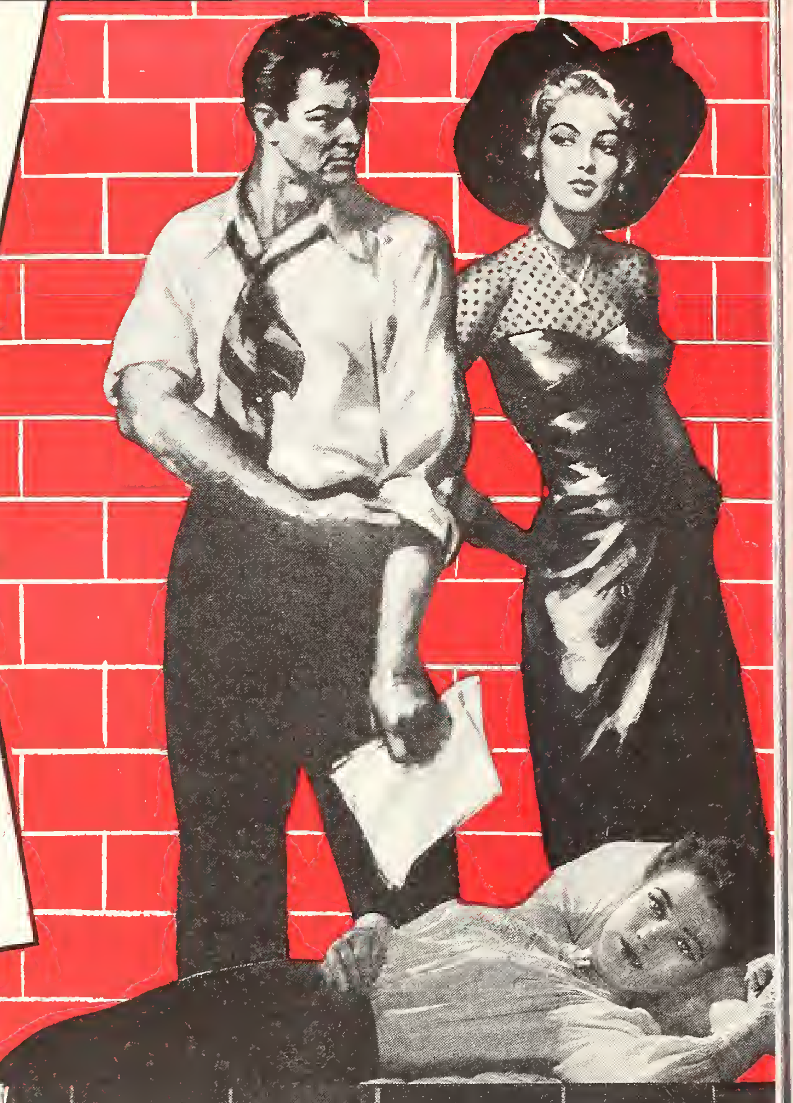
ROXY, N. Y.
Packing the Roxy to the walls as first 5 days top full week of "Sitting Pretty!"

LOS ANGELES
Leading the West Coast in 5-theatre day-and-date!

DETROIT
Matching the pace of Boxoffice Champion "The Street With No Name!"

PITTSBURGH
Walls building high to 20th's '48 Boxoffice Champion marks!

ATLANTA
Opening DOUBLES figure of Technicolor "Give My Regards To Broadway!"



CORNEL WILDE · LINDA DARNELL
ANNE BAXTER · KIRK DOUGLA

THE WALLS OF JERICH

with ANN DVORAK · Marjorie Rambeau • Henry Hull • Col n Townsend • Barton MacLane • G f Barnett • William Tracy • Art Ba r

Directed by JOHN M. STAHL · Produced by LAMAR TROT

20th CENTURY-FOX
"STAR MONTH" SENSATION!

MOTION PICTURE HERALD

MARTIN QUIGLEY, *Editor-in-Chief and Publisher* TERRY RAMSAYE, *Editor*

Vol. 172, No. 7 August 14, 1948

WHO DECIDES WHAT

NOW John Sutherland, producer, who since March has had in mind a project entitled "Confessions of an American Communist", promised with a script by General William Donovan with OSS data, has been out to talk to customers and has changed his mind. The report is he found "both exhibitors and public indisposed toward films touched with propaganda".

Despite the flood of politics, the problems of the nations and the tangles of intrigue that spread across the public prints, the people who buy the seats are mostly concerned intimately and emotionally with themselves, their own little lives and loves.

Here is a ratio to consider. *Time*, news magazine, taking a serious and often schoolmasterly stance in profound antics of attention to mighty affairs of the world, rates a circulation somewhere above one million. But *Life*, same basic management, searches the same world and comes up with editorial and pictorial vaudeville about the great and mighty, interpolated extensively with splashy anatomic art, shockers, pretties, and the doings of the adolescent majority. That sells something upwards of five millions of copies a week.

What is important depends on who is the judge.

■ ■ ■

AMONG the critics, commentators and columnists across the land hearts are bleeding in grief that sees the late Mr. David Wark Griffith the forgotten man of the screen, the great and neglected genius and father of the art of cinema drama. The principal fact is that these vendors of copy have reached hungrily for a moment of emotion. Mr. Griffith was and is thoroughly appreciated, and he was paid for all of his successes, while he paid for some of his failures. He had his day and the world knows it. When his creative day was over the industry knew it. He died an honoured man.

■ ■ ■

EDUCATED FIGURES

PUBLICITY tidings, positively publicity, come by racing pigeon post from Hollywood to announce a denial "of reports" that Mr. David O. Selznick "was abandoning big picture production to devote his time to his newly organized television company . . . because of the uncertainty of the market on big pictures". Along came, too, more on a big picture.

This will be the first that many have had of said reports of a retreat from the screen. The device reminds one of the showmanly feats of Colonel Bill Cody loping around old Madison Square Garden on a white horse shattering carefully tossed glass bubbles with an 1873 model Winchester bored out to handle mustard seed shot.

Concerning the big picture, it is a new pitch for Mr. Selznick's projected "The Greatest Show on Earth", circus story in Technicolor. That, the valiant pressman says, "promises to be the most expensive picture ever made in Hollywood". Cited figures would indicate a million dollars more than the cost of "Gone With the Wind".

Once upon a time, a group of urchins, having found a deck of cards, were playing a mock poker game on a barrel head. The pot was opened for a hundred hypothetical dollars, and was raised successively a thousand, a million, a billion, a trillion. Then the dealer said: "I'm seeing you and raising a septillion." Whereupon the players tossed in their hands and shouted: "Take the pot — you educated so-and-so."

The appropriate and exciting promise would be not "the most expensive" but the "most valuable" of Hollywood pictures.

■ ■ ■

A POSITIVELY pyrotechnic intensity of promotions appears all a-glow around the coming of "The Loves of Carmen," which Columbia Pictures is about to recommend most highly. They have at work on it such figures as Howard Ketcham, "colour engineer"; a psychiatrist; Sophie Kerr, novelist; Arthur Murray, dancing master; John Powers, beauty tycoon, and an endless array of merchandise tieups from hats and hoisery to motor cars—and believe it or not, even books. But especially interesting is the program which is carried past the key cities into the small towns and even country stores—every county seat. One is reminded of an old showman's observation: "There ain't no hicks any more."

■ ■ ■

¶ Interesting development anent the Hollywood scene comes with the announcement from the Academy of Motion Picture Arts and Sciences of the appointment of Mr. Dore Schary, recently moved to M-G-M, to the Board of Governors to represent the executive branch of the industry. This, the announcement says, is to replace Mr. Donald Nelson who is no longer in the industry. It is to be reflected that the vacancy has been of some long standing.

■ ■ ■

SHORE NOTES in August — Low tide has come at dim early dawn. The sea birds are just a-stir about their hunting. Thrifty Yankees with clam tub in tow and eagle-claw rake in hand wade to the frontiers of the off-shore bars on their quest of the hard blue quohaugs, treasured alike for chowder and on-the-half-shell consumption. They are well met, the Yankees and the quohaugs, persistent, salty conservatives alike. It is cool and dank and fragrant of the sea in this last hour before the sun-up. There is the lure of the hunt and a certain touch of artful skill about this clam digging. It is not to be said in word how, but in the hands of the initiate there is a certain touch that comes up the rake handle to say there is a clam, and not merely a round stone. It is a chalky feel that tells. The time comes when you know, and then you are a clam digger. Dr. Gallup has never found out what it takes to make a clam digger. There are, however, three known elements: the rake, the clam and the know-how. The hard-shell quohaug clam is sociologically important. Several geologic periods ago he arrived at a method of life that sufficed. The fossil-bearing limestones attest that he has not made a change for ages and ages. He gets along fine — and how he does persist. Now and then, to be sure, he ends in a chowder — and how do you feel?

— *Terry Ramsaye*

THIS WEEK IN THE NEWS

Agnew Resigns

NEIL AGNEW has resigned from his Selznick posts effective September 1, and so far as his plans have been discussed, is to divide his time between sojourning in France and at his country place at Southbury, Connecticut. He has been president of Selznick Releasing Organization, and vice-president and general sales manager of Vanguard Films, officing in New York.

Reports of the impending step current early in the week were confirmed Thursday by a statement from the Selznick offices in Culver City, California.

Mr. Agnew came to the industry in 1920 as a booker for Paramount's Chicago exchange. He rose in the corporation's sales organization and in 1935 became vice-president in charge of distribution. He left to join Vanguard in April of 1944.

Civic Asset

ANTICIPATING the reopening late this year of the Mainstreet theatre in downtown Kansas City, the Downtown Committee of the Kansas City Chamber of Commerce is promoting a program to modernize and improve the 14th and Main Street neighborhood in which the theatre is located. Under present plans the theatre will be taken over by RKO. To step up its modernization program, the *Kansas Citian,* the Chamber of Commerce publication, devoted its August issue to "Movies, a Civic Asset," leading with an article on the role the theatre plays in any city development. The Chamber's campaign has the cooperation of the Kansas City Theatre Committee, made up of managers of theatres and circuits.

First Down

Washington Bureau

"WE WERE the first to go up and now maybe we'll be the first to go down." That's the way the cut in admissions at Sidney Lust's Hippodrome was explained last weekend. The house's price cut is the first in nearly a year. Evening prices were dropped from 85 to 65 cents; Saturday matinees from 85 to 40 cents and Sunday matinees from 85 to 65 cents. The house specializes in revivals, British and foreign films.

Hughes Stock

STOCKHOLDERS of Transcontinental and Western Air, Inc., meeting in Kansas City Tuesday, voted approval of a proposal to convert a $10,000,000 loan given to TWA by the Hughes Tool Co. into common stock at $10 a share. They also voted to increase the authorized shares of common from 3,000,000 to 4,000,000. Hughes Tool is owned by Howard Hughes, who controls TWA and who has been busily engaged in reorganizing RKO since he acquired control of that company. TWA, which has been looking around for some money for a long time, now has found it right in its own back yard.

MOTION PICTURE HERALD

for August 14, 1948

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UA names Schnitzer and Jack sales heads in realignment Page 14

CONGRESS committee times inquiry date with Allied meeting Page 14

METRO sending out 400 prints of shorts using safety film Page 14

AN EXHIBITOR answers critics of the screen on several points Page 16

FLORIDA exhibitors rally to fight proposed admission tax Page 17

SEALED bids now Metro's method, Rodgers says at trade luncheon Page 17

READE circuit head cites place of theatre as community focus Page 20

RANK eligible for British financing; 2,600 ask quota relief Page 21

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MEXICANS prepare to rewrite film's censorship code Page 36

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Katz Leaves MGM

A SETTLEMENT of the employment contract of Sam Katz with Metro-Goldwyn-Mayer has been agreed upon by the principals. Mr. Katz, who has been an MGM production executive for the past 12 years, will leave the studio March 1. The contract had five more years to run from March, 1949. Negotiation of the settlement had been in process for about a year.

According to the studio, the settlement makes Mr. Katz richer by $1,000,000. He is also eligible for retirement at $35,000 a year for life.

Mr. Katz plans to return to Chicago where he and Barney Balaban, Paramount president, in 1914-15 developed the Balaban and Katz theatre circuit, one of the largest in the midwest. Mr. Katz also had an interest in the Monarch circuit which until last year was headed by his brother, the late Harry Katz. Monarch has been sold to Ted Gamble.

In Holland

HAVING decided several weeks ago to resume individual operations in the Netherlands, directors of the Motion Picture Export Association, at a meeting in New York Tuesday, decided to continue MPEA operations in Holland. No reason was given, but it is known that a number of companies had difficulties with the Bioscoop Bond of which they must become members before operating in the Netherlands. Under the decision in June, the companies would have sold separately but would have retained the MPEA setup to handle physical distribution.

Advisors

Washington Bureau

PRESIDENT TRUMAN on August 9 named the members of the five-man advisory commission set up under the Smith-Mundt Act to advise the State Department on its foreign information program, including motion pictures, newsreels, radio and publications. Chairman will be Mark Etheridge, publisher of the *Louisville Journal.* Other members include Justin Miller, president of the National Association of Broadcasters; Philip D. Reed, chairman of General Electric; Erwin D. Canham, editor of the *Christian Science Monitor,* and Mark A. May, director of the Yale Institute of Human Relations. The only advisor on that committee connected with motion pictures or newsreels is Dr. May, a member of the Educational Services Department of the Motion Picture Association.

Youth Stamp

Washington Bureau

FIRST PRINTINGS of a new commemorative issue of "Youth" stamps were presented to President Truman Wednesday by Jesse M. Donaldson, Postmaster General, during ceremonies in a garden off the President's White House office. This presentation was in the nature of the first national publicity for "Youth Month," to be sponsored September 1-30 by the Theatre Owners of America. Organized by Gael Sullivan, executive director of TOA, the affair was attended by some 400 leaders of various youth movements, by such industry figures as Ted Gamble, Charles Skouras, Sidney Lust, Sam Shain and Herman Levy, and by Tom Clark, Attorney General, and John W. Snyder, Secretary of the Treasury.

Giveaways

JUST ABOUT the time the "Stop the Music" radio program gave away $26,500 in one night, it looked like the final jackpot had been hit. Last Thursday the Federal Communications Commission announced in Washington that it was going to find out if the radio giveaway programs were legal under the Federal lottery laws. Under a list of proposed regulations which the FCC has made public, a program would be held a lottery if a person had to listen to the radio or watch a television set to receive a prize. Last Sunday night, at the Capitol theatre, New York, a young bridegroom watching the "Stop the Music" program knocked off a jackpot of $7,500.

Hot Spot

SALUTE, a picture magazine for men, ended its career this week. On the cover of its last issue, the August issue, appeared this teaser: "The Man in Hollywood's Hottest Spot". Turning the pages you found the man to be Eric A. Johnston, president of the Motion Picture Association. The author of the piece is Roy Norr, a publicist and for more than 15 years an advisor to the Hays office.

"What has Johnston accomplished in Hollywood?" Mr. Norr asked.

He supplied two answers.

One: "His regime has seen a long line of 'turkeys'—the poorest entertainment produced in a decade at the highest admission prices on record. It has seen industry leadership turn spineless; crime, horror and sex pervade the screen, great stars wasted in bad pictures."

Two: Mr. Johnston's "services have far outweighed his failures. He has helped the industry substantially in its foreign negotiations. He met with courage and vigor the issue of clean pictures. . . . He has spoken out without fear or favor against the monstrous extravagances in the industry. When he does leave the movies, insiders believe he's more apt to take a walk than get taken for a ride."

August 6 Representative Clare Hoffman inserted Mr. Norr's article into the *Congressional Record* during the course of a long plea for "cleaner and more amusing pictures."

Swans and Geese

London Bureau

BRITISH EXHIBITORS, slightly cast down by rumours that Harold Wilson, president of the Board of Trade, was adamant in his belief that there should be no quota relief, have taken new heart at a recently disclosed letter which Mr. Wilson has written to a Sheffield Member of Parliament.

"If they (the exhibitors) can prove they have made every effort to show as many British films as possible, then they can evoke Section 13 of the 1938 Act, which allows the Board of Trade to certify, in appropriate cases, that an exhibitor's default has been due to circumstances outside his control."

He went on to say that his estimate of the production potential on which the 45 per cent quota had been based was made "with some allowance for failure to achieve the full program and also for a certain number of films which might turn out badly and which exhibitors could not reasonably be expected to show as first features."

That last-mentioned admission of a change in heart in Mr. Wilson, to whom all Brittain's geese have hitherto appeared as swans, has cheered exhibitors considerably.

The Light of Dawn

IT TAKES a while, but they're finding out. From Moscow last week came news that the Committee of Arts had withdrawn its 750 million ruble subsidy to theatres because theatres were relying on the state to cover their losses. The committee further complained the theatre tended to produce plays on subject matter rather than dramatic appeal.

THOMAS E. BREEN, son of Joseph I. Breen, Production Code Administrator, appears in a featured role, his first, in MGM's "Luxury Liner," to be tradeshown next week. The cast is headed by George Brent, Jane Powell and Lauritz Melchior.

PEOPLE

Jock Lawrence, executive vice-president of the J. Arthur Rank Organization, Inc., and head of Mr. Rank's U. S. publicity organization, has had the Order of the British Empire conferred upon him by King George. The award is in recognition of Colonel Lawrence's war services. Now in London, Mr. Lawrence is expected back in New York August 30.

Dr. John Bradley, former head of the motion picture unit of the Library of Congress, retired last Friday. The film unit was abolished by Congress last year and since then Dr. Bradley had been retained in an advisory capacity.

Merrill C. Gay, with the State Department's commercial policy division in Washington since 1943, last week took over the operation of the department's motion picture branch.

Victor Meyer, city manager for RKO Radio in New Orleans, has retired after 44 years in show business. **John Dostal**, former assistant manager for RKO in the New Orleans exchange, succeeds Mr. Meyer.

Jack Kirsch, president of Illinois Allied, has accepted the post of chairman of the theatre and entertainment division of the Community Fund Drive in the Chicago area.

J. L. Kaufman, advertising director of International Pictures prior to its merger with Universal, has resigned from his post with Universal-International.

Peter Niland, Columbia salesman in Cincinnati, was guest of honor Monday night at a dinner given by the local Variety Club upon his resignation from Columbia because of ill health. He will continue to operate his suburban Fairmont theatre in that city.

Robert Richardson, recently named Eagle Lion branch manager in Cleveland, was to be guest of honor at a testimonial dinner there Friday.

Jack Partin, Film Classics salesman of the Portland, Ore., branch, has been promoted to branch manager there by the company.

Sydney Wynne, personal assistant to **J. Arthur Rank**, will leave London for his first trip to America on the *Queen Mary* August 25.

Edward P. Doherty, with Columbia Pictures as a salesman in Memphis, Tenn., has resigned to become a partner in the operation of Exhibitor Service in that city. His resignation is effective September 1.

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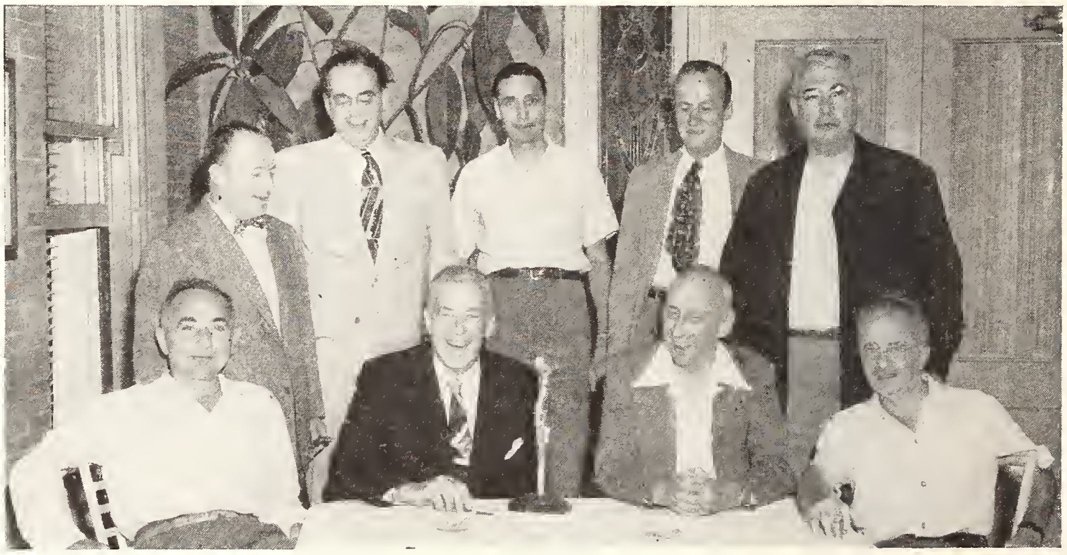
THIS WEEK the Camera reports:

MUSIC HALL WELCOME from Russell V. Downing, executive vice-president, to Louise Erickson, creator of radio's "Judy". She attended MGM's "A Date With Judy."

DINNER IN SAN ANTONIO, for Warner stars Dennis Morgan, Jack Carson, and Dorothy Malone, in conjunction with the world premiere of "Two Guys from Texas". Miss Malone and Governor Beauford Jester are seated, far end. Standing between them is Mort Blumenstock, Warner advertising-publicity vice-president. Mr. Carson is second from left, seated.



SUMMER meeting of the Associated Theatre Owners of Indiana. At the right, seated, Benjamin Berger, A. W. Smith, Jr., 20th-Fox general sales manager; William Ainsworth and Pete Wood. Standing, Sam Shain, 20th-Fox; Trueman Rembusch, W. A. Carroll, Tom McLeaster, 20th-Fox, and Marc Wolf.

Sid Rogell

Bicknell Lockhart

C. J. Tevlin

THE RKO EXECUTIVE COMMITTEE. The three men on the left are operating the RKO studios under the new owner, Howard Hughes. One of them, Sid Rogell, far left, is an associate producer. The other two, Bicknell Lockhart, center, and C. J. Teylin, right, are representives of Mr. Hughes.

CHARLES R. HACKER, Quigley Award winner, reports for work in his new post as administrative assistant in Radio City Music Hall under G. S. Eyssell.

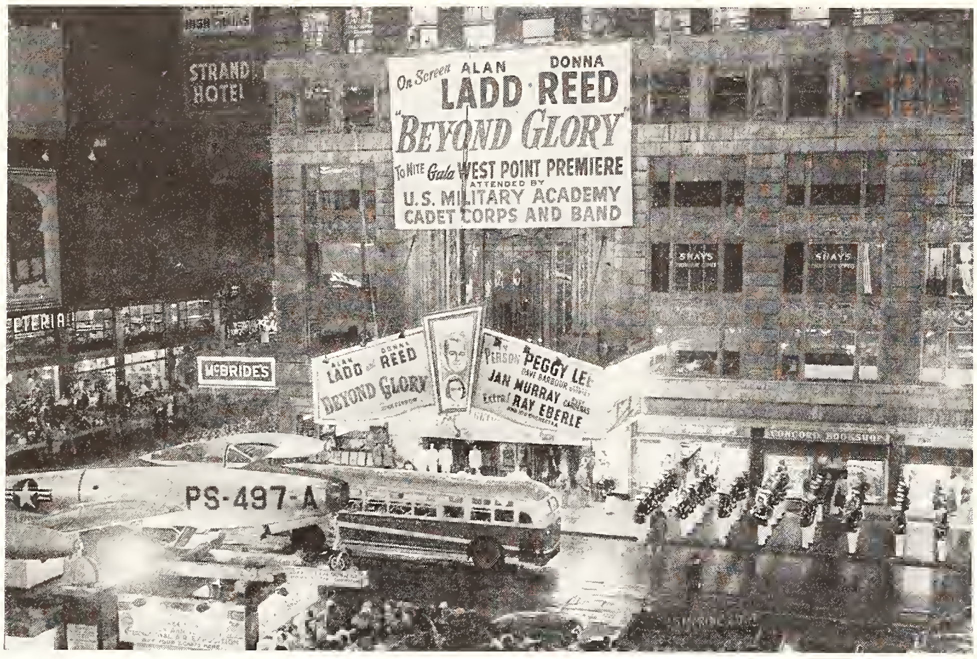
By the Herald

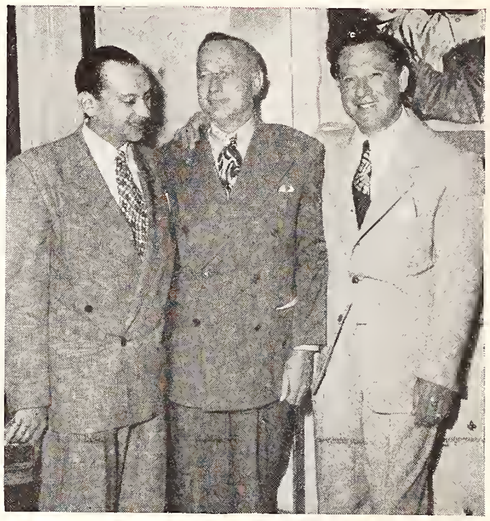
WILLIAM F. RODGERS, MGM vice-president in charge of distribution, tells of his company's experience with bidding. With him, at the New York luncheon Monday, one of a series with trade writers, are Red Kann, Quigley Publications, and William Zoellner, in charge of reissues. See page 17.

THEY PLAN THE forthcoming convention of the Theatre Owners of America, in Chicago. The convention committee, left, comprises in the left to right order: Nathan Platt, entertainment committee chairman; William Hollander, publicity committee chairman; John Balaban, general convention chairman, and Edward G. Zorn, vice-chairman.

PREMIERE PERSONALITIES, at the opening of Monogram's "16 Fathoms Deep" at the Orpheum, Los Angeles. Left to right, producer-star Arthur Lake; producer James Burkett; Mrs. Lake, and producer-director Irving Allen.

IN HOLLYWOOD, Valli, David O. Selznick's star from Italy, helps introduce over cocktails another newcomer, Rossano Brazzi, who already has been loaned by Selznick to MGM to play in "Little Women."


STRAND HOTEL
On Screen ALAN LADD DONNA REED
"BEYOND GLORY"
To Nite Gala WEST POINT PREMIERE
ATTENDED BY
U.S. MILITARY ACADEMY
CADET CORPS AND BAND
McBRIDES
ALAN LADD DONNA REED BEYOND GLORY
PERSON PEGGY LEE
JAN MURRAY
Extra RAY EBERLE
PS-497-A



AT a trade screening of Eagle Lion's "Mickey," Los Angeles: Syd Lehman, Exhibitors Service vice-president; Harry Milstein, circuit owner; Sam Milner, EL.

PARAMOUNT'S many faceted opening of "Beyond Glory" in New York's Paramount produced some scenes here: that above, as West Point cadets enter theatre; and that at left, as Paramount executives dine at the Tavern-on-the-Green with West Point officers. Left, clockwise, are Barney Balaban, president; Major General and Mrs. Maxwell Taylor; Mrs. Balaban; Y. Frank Freeman, studio chief, and Mary Hopper.

GUESTS of actress Alexis Smith, right, at the Warner studio recently were Doctor Alberto F. Zubiria, Uruguayan Minister of the Interior and Doctora Noel Dematteis de Lorenzi, center, a teacher, on the set of "South of St. Louis."

PLANNERS of the TESMA-TEDPA-MPTOA trade show and convention to be held September 27-30 at the Jefferson Hotel, St. Louis. Seated are Thomas James, Variety Tent Four chief barker; Ray Colvin, president, Theatre Supply Dealers Association; Roy Boomer, secretary, TESMA; Fred Wehrenberg, local TOA president; Robert Tolan, Tol-Pak Co., president. Standing, Morris Landau, convention manager; Charles Blood, Star Manufacturing Company president; G. A. Shock, Baldor Electric Co. sales manager; William Moran, Star; Gregory Lucy; Henry Weiss, Typhoon Air Conditioning Company; Robert Seat, Seat Advertising Agency.

OPENING of the new Thompson theatre, Hawkinsville, Ga., August 9. It is the largest of the Martin and Thompson circuit, and was built to succeed the Princess, which burned. Above, looking at a plaque honoring the late R. E. Martin, Sr., are his sons, R. E. Martin, Jr., left, and E. D., right, and their partner, J. H. Thompson, center.

TO PAY OR NOT TO PAY IS EXHIBITION ASCAP QUESTION

Allied Members Told Not to Pay Fees; TOA Advised to Continue Payments

Differences in legal interpretations of the decision of Judge Vincent L. Leibell in U. S. District Court, New York, which branded the American Society of Composers, Authors and Publishers a monopoly and ruled illegal Ascap's method of performing rights fee collection, are determining widely separate courses of action on the part of exhibition.

The independents, members of Allied States Association, have been officially advised by their national organization to stop paying Ascap dues. At least two affiliated circuits—RKO and Warners—reportedly have followed suit and have suspended payments. The others, Paramount, Loew's and 20th-Fox National Theatres, say they are considering the matter.

TOA Follows Counsel Advice, Still Paying

Theatre Owners of America, on the other hand, is standing pat on the advice of Herman Levy, its general counsel, to keep paying until there is a definite decision either way. Immediately following Judge Leibell's ruling, Mr. Levy, in an analysis of the decision, had warned exhibitors that, unless the Federal copyright laws were altered, they "could not be relieved of their statutory obligations to pay performing rights." This week Mr. Levy repeated this warning.

He pointed out that the judge had not signed any injunction and that he had only outlined his opinion and the elements that should go into such an injunction. And he said also that an exhibitor stopping payment of Ascap dues on the ground of this preliminary decision was liable to heavy fines under the copyright laws. Judge Leibell is expected to sign a decree in September or October. Only then can Ascap make a decision on whether or not to appeal the case.

Last week, Ascap, in a move pointing up the seriousness of the situation, appointed Robert P. Patterson, former Secretary of War, as its special counsel to represent the Society in all legal problems arising out of the anti-Ascap ruling.

All Decisions Will Be Up to Patterson

Ascap officials say Mr. Patterson will be in sole charge of the case and that all decisions will be up to him. There had been reports that Ascap might decide not to appeal the decree and to withdraw entirely from the music licensing business as far as theatres were concerned.

The move to suspend the remittance of music tax payments to Ascap got under way when Thomas C. McConnell, attorney for Allied, said that, in his opinion, "the agreements of Ascap with the theatres are illegal and can not be used by Ascap to collect license fees from theatre owners who have signed such agreements."

TWO EXHIBITOR UNITS URGE NO PAYMENT

Two more exhibitor organizations—Associated Theatre Owners of Indiana, Indianapolis, and Allied Rocky Mountain Independent Theatres, Denver—this week joined a growing list of exhibitor groups who have urged members to stop paying Ascap dues. Said the Indiana ATO in a bulletin to members: "Until such time as there is further clarification of this situation, especially as to appeal, it is unwise for exhibitors to enter into any further contracts or make any further payments to Ascap."

"It would seem," he said, "to be clearly indicated that Allied members should not make any further payments to Ascap because such payments are illegal and do not afford any protection under the copyright laws. In other words, Allied members receive nothing for their money by continuing such payments and are now clearly on notice that such payments are illegal actions." And he concluded: "I am of the opinion that Allied members can safely refuse to pay any further monies under Ascap agreements and that the Allied organization can safely recommend such course of action to its members."

Kirsch Advises Members To Cease Payments

Following publication of this opinion, Jack Kirsch, president of Allied Theatres of Illinois, advised members of his organization to withhold future payments of fees to Ascap. The money ordinarily paid to the Society will be put into escrow pending a final decision.

A similar attitude was taken by Ray Feeley, executive secretary of Independent Theatres of New England, who said all members had been notified to cease Ascap payments pending clarification of the issue.

Spokesmen for the affiliated theatres which had stopped Ascap due remittances also stressed that their move was strictly temporary and designed only to await a clear-cut decision. This involves questions of exactly what agency can clear the rights and what method of payment will be decided on. No one, at any time, said that there was no need to pay at all. Theatre executives all willingly acknowledged that, under the Federal Copyright Laws, payments must be made and that they are ready to abide by this principle.

This principle also was recognized by the court which, in its decision of July 20, held that individual Ascap members should negotiate for the rights to their compositions with producers rather than exhibitors.

"Everything Frozen" at Warner Bros. Circuit

The scope of action of affiliated circuits in view of this decision varied. Paramount is understood to have advised at least some of its fully-owned circuits to cease the Ascap payments. B & K circuit, Chicago, and M & P Theatres, Boston, are suspending payments. Malcolm Kingsberg, president of RKO theatres, said that his circuit's checks to Ascap had been halted and that the company now was awaiting a decision by its legal department. Miles Alben, head of the Warner Theatres legal department, said "everything is frozen" and he revealed that Warners and Ascap had been about to close a long-term contract when the Court handed down its decision. Loew's and 20th-Fox spokesmen said the matter was under consideration.

There was considerable confusion in industry circles regarding the part of the producers to be played under the terms of the decision. Studio executives said the problem was being studied in New York and a spokesmen for the Society of Independent Motion Picture Producers said the independents were watching developments, but had not decided on procedure. According to Mr. Levy, the judge had no right to order Ascap members to license their music to the producers and that this eventually would be a point at issue.

Meanwhile the first case of a producer purchasing both synchronization and exhibition rights was reported from Hollywood Wednesday where a Columbia executive said he had acquired both the soundtrack and the theatre rights to the music for the next "Jolson" picture. Exhibition rights were purchased only conditionally, however, depending on a higher court's stand on Judge Leibell's ruling.

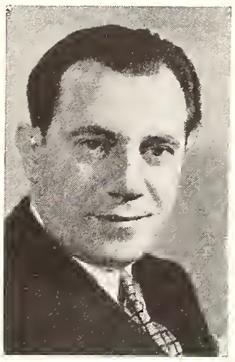
In Detroit, Joseph P. Uvick, who has head the Michigan Ascap committee, reported that the group had been dissolved and that he was returning $4,000 to the 153 individual exhibitors who formed it. Some $6,000 had been collected altogether. Mr. Uvick said the group had served its purpose.

Kentucky theatre owners were advised in the official bulletin of the Kentucky Association of Theatre Owners, to insert a 60-day cancellation clause in any ten-year contracts submitted by Ascap. The exhibitors were advised that, should Ascap return the contract unaccepted, to keep the envelope and not to make any further move.

Schnitzer, Jack UA Sales Chiefs In Realignment

Edward M. Schnitzer and Fred Jack have been promoted to the newly created posts of eastern and western general sales managers, respectively, for Unitd Artists, it was announced Tuesday in New York following the resignation Monday of Joseph J. Unger, general sales manager.

The announcement of the reorganization of the company's sales structure was made by Paul N. Lazarus, Jr., who, as executive assistant to Gradwell L. Sears, UA president, will maintain policy and administrative supervision of sales operations. This move, the announcement said, will free Mr. Sears for greater concentration on corporate affairs and the obtaining of product.



Edward M. Schnitzer

Fred Jack

Mr. Jack, former southern district manager, will maintain headquarters in Dallas, Tex. Mr. Schnitzer, former eastern and Canadian sales manager, will continue to operate from the New York office.

Mr. Lazarus said that under the new sales setup greater autonomy will be given to individual branch and district managers.

Mark M. Silver, who had been Pittsburgh, Washington and Philadelphia district manager, has been named assistant to Mr. Schnitzer. Jack Wrege, formerly assistant to Maury Orr, who resigned recently as western division manager, is now assistant to Mr. Jack and his representative at the home office.

Last week Clayton Eastman resigned as district manager for Boston, New Haven and Buffalo.

Corwin, Lesser Purchase Interest in Four Houses

Sherrill Corwin and Sol Lesser, the producer, have purchased a controlling interest in the four Music Hall theartes, Los Angeles. They have acquired the 50 per cent interest held by Joe Blumenfield and 25 per cent of the 50 per cent held by United Artists. The houses were to have changed hands Friday. Mr. Corwin and Mr. Lesser have been negotiating the deal for some time. About four months ago the deal was reported stalemated.

TOA Reception Committee Named for Convention

John Balaban and Edward Zorn, chairman and vice-chairman, respectively, of Theatre Owners of America's general convention committee, have appointed the following members to the reception committee for the two-day session which will be held September 24-25 in the Drake Hotel, Chicago: W. K. Hollander, N. M. Platt, D. B. Wallerstein, Frank Smith, Aaron Jones, Edwin Silverman, James Coston, Jack Rose, Arthur Schoenstadt, Jack Kirsch and George Kerasotes, for the exhibitors, and James Donohue, J. Harold Stevens, Jack Lortentz, Tom Gilliam, H. Greenblatt, S. Gorelick, Bill Bishop, W. E. Banford, W. Devaney, R. Cramblet, N. Nathanson, Sam Horowitz, Harry Mandel, Ben Lowery, Harry Seed, A. J. Shumow, Irving Mandel, Ben Eisenberg, Ed Heiber, Clarence Phillips, Max Roth, Ed Spiers, M. Gottlieb, L. Berman, W. Baker, A. Fischer and Henri Elman, from the distributing companies.

House Unit Times Date with Allied

Washington Bureau

The House Small Business Committee, now investigating monopoly and displaying an extraordinary interest in the film industry, may hold hearings in New Orleans at the end of November to coincide with the board meeting and convention of Allied States Association to be held there November 27-December 1.

The idea of the committee is that the coincidence of the two meetings would provide a handy forum for all Allied members to air their complaints. The committee has made known it may hold hearings in Los Angeles in December or January, at which time the Society of Independent Motion Picture Producers could appear. In the schedule of hearings in 12 cities during September and October were several in such Allied strongholds as Minneapolis, Detroit and Kansas City.

There were no west coast hearings on the list, but a committee member said his group planned to travel to Los Angeles, San Francisco and Seattle at the turn of the year.

San Francisco Supporting Industry's "Youth Month"

The industry's "Youth Month" drive last week received energetic support from San Francisco leaders. A preview of "Report for Action" was given for Governor Earl Warren's Youth Council at the Whitcomb Hotel in San Francisco, which endorsed the project, while Mayor Elmer Robinson of that city has lent his support by appointing a Mayor's Committee for 60 social, business, civic and educational leaders for the observance of Youth Month in September. The city's Board of Supervisors is also aiding the program.

Metro Sends Out Prints of Shorts On Safety Stock

Continuing test with Eastman Kodak safety stock, MGM this week began sending out 400 prints of two shorts, utilizing non-inflammable acetate film, it has been learned.

Previously the company had tested acetate stock on a number of features and had found that the wearing quality of the safety film now is on a par with regular nitrate stock.

Executives feel that once the safety film has been widely accepted, it will affect not only theatre construction and fire safety regulations but will also make itself felt in the 16mm field. It is pointed out in this connection that many operators now use 16mm solely because of its non-inflammable quality and would gladly avail themselves of any 35mm safety-stock features on the market.

The conversion from nitrate to acetate stock probably will take three to five years, it is pointed out. This time is necessary to permit manufacturers to obtain the raw stock and to convert machinery. At present, the safety film costs about one-third more than the regular nitrate film, but once production gets under way on a larger scale, it is believed the price will be the same.

MGM is sending out 200 prints of each short again to test behavior of acetate stock under varying weather conditions and also to check on the quality of the film when handled as a short, which usually is tacked on to the end of a feature. Kodak engineers especially want to observe any troubles that may develop in the splicing operation.

Other than in test runs, the new safety film has not seen commercial use so far. It is learned, however, that the U. S. Navy is interested and has begun to use it on shipboard.

Colosseum Is Certified By National Labor Board

The National Labor Relations Board in Washington last week officially certified the Colosseum of Motion Picture Salesmen as the bargaining agent for salesmen of all major distributors. At the same time the board announced it had officially dismissed the petition for certification at National Screen Service since 32 votes were cast against the union and only 19 for it.

Rank's $2,000,000 Canada House Opens September 9

The $2,000,000 Carlton theatre, to serve as J. Arthur Rank's showcase in Toronto, will open September 9, it has been announced by Odeon Theatres of Canada. W. C. Tyers, formerly of the Capitol, Niagara Falls, Ontario, will manage the house. The theatre has been under construction for the past two years.

IF P. T. BARNUM WERE ALIVE here's a Trade-Show he wouldn't miss!

M-G-M's
THE SECRET LAND
N
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Strictly For Showmen!

M-G-M brings you a Technicolor spectacle far off the beaten track! It's a breath-taking adventure into a new world of Antarctica. 4,000 men take their ships and planes on a 12,000 mile voyage into the unknown! Action! Suspense! Drama! Disaster! Sights never before seen! A remarkable entertainment!

Robert Montgomery

Robert Taylor

Van Heflin

THEY ARE THE NARRATORS

★

M-G-M presents "THE SECRET LAND" • Starring Men and Ships of the U. S. Navy • Narration by Comdr. Robert Montgomery, U. S. N. R., Lt. Robert Taylor, U. S. N. R., Lt. Van Heflin, A. A. F. (Ret.) • Print by Technicolor • Produced by Orville O. Dull • A Metro-Goldwyn-Mayer Picture

Circus Methods!

You'll hear plenty about M-G-M's promotional plans. Something new, different, to stimulate public interest and attendance!

"THE SECRET LAND"

M-G-M TRADE SHOWS!

CITY	PLACE	ADDRESS	TIME
ALBANY	20th-Fox Screen Room	1052 Broadway	8/24 8 P.M.
ATLANTA	20th-Fox Screen Room	197 Walton St., N.W.	8/24 10 A.M.
BOSTON	M-G-M Screen Room	46 Church Street	8/24 2 P.M.
BUFFALO	20th-Fox Screen Room	290 Franklin Street	8/24 2 P.M.
CHARLOTTE	20th-Fox Screen Room	308 S. Church Street	8/24 1:30 P.M.
CHICAGO	H. C. Igel's Screen Room	1301 S. Wabash Ave.	8/24 2 P.M.
CINCINNATI	RKO Screen Room	16 East Sixth Street	8/24 8 P.M.
CLEVELAND	20th-Fox Screen Room	2219 Payne Ave.	8/24 1 P.M.
DALLAS	20th-Fox Screen Room	1803 Wood Street	8/24 2:30 P.M.
DENVER	Paramount Screen Room	2100 Stout Street	8/24 2 P.M.
DES MOINES	20th-Fox Screen Room	1300 High Street	8/24 1 P.M.
DETROIT	Max Blumenthal's Sc. Rm.	2310 Cass Avenue	8/24 1:30 P.M.
INDIANAPOLIS	20th-Fox Screen Room	326 No. Illinois St.	8/24 1 P.M.
KANSAS CITY	20th-Fox Screen Room	1720 Wyandotte St.	8/24 1:30 P.M.
LOS ANGELES	20th-Fox Screen Room	2019 S. Vermont Ave.	8/24 2 P.M.
MEMPHIS	20th-Fox Screen Room	151 Vance Avenue	8/24 10 A.M.
MILWAUKEE	Warner Screen Room	212 W. Wisconsin Av.	8/24 1:30 P.M.
MINNEAPOLIS	20th-Fox Screen Room	1015 Currie Avenue	8/24 2 P.M.
NEW HAVEN	20th-Fox Screen Room	40 Whiting Street	8/23 2 P.M.
NEW ORLEANS	20th-Fox Screen Room	200 S. Liberty St.	8/24 1:30 P.M.
NEW YORK-N. J.	M-G-M Screen Room	630 Ninth Avenue	8/23 1:30 P.M.
OKLAHOMA CITY	20th-Fox Screen Room	10 North Lee Street	8/24 1 P.M.
OMAHA	20th-Fox Screen Room	1502 Davenport St.	8/24 1:30 P.M.
PHILADELPHIA	M-G-M Screen Room	1233 Summer Street	8/24 11 A.M.
PITTSBURGH	M-G-M Screen Room	1623 Blvd. of Allies	8/24 2 P.M.
PORTLAND	B. F. Shearer Screen Rm.	1947 N.W. Kearney St.	8/24 2 P.M.
ST. LOUIS	S'Renco Art Theatre	3143 Olive Street	8/24 1 P.M.
SALT LAKE CITY	20th-Fox Screen Room	216 E. First St., So.	8/24 1 P.M.
SAN FRANCISCO	20th-Fox Screen Room	245 Hyde Street	8/24 1:30 P.M.
SEATTLE	Jewel Box Preview Thea.	2318 Second Ave.	8/24 1 P.M.
WASHINGTON	20th-Fox Screen Room	932 New Jersey, N.W.	8/24 1 P.M.

EXHIBITOR ANSWERS CRITICS OF SCREEN

"Are the Movies a Menace?" Ezra Goodman asked in the July issue of Coronet. *Not wishing to take sides in print, Mr. Goodman presented yes and no answers in a longish article. One man who does want to takes sides—and definitely the no side—is Francis S. Falkenburg, manager of the Alabama theatre, Birmington, Ala. Noting that Mr. Goodman failed to ask his question of the exhibitors, Mr. Falkenburg sums up below for his side.*

by FRANCIS S. FALKENBURG

Everytime a magazine or newspaper writer sits down and bangs out a piece about what's wrong with Hollywood, he or she invariably find that the country is riding to hell on a sound track.

Working journalists fond of saying "There, but for the grace of Sam Goldwyn, go I," sit down and tell a gaping world that Hollywood is irresponsible, cheap and tawdry, immoral, etc., and *ad nauseum*.

Must Please People

Once upon a time, a wealthy tycoon remarked: "The public be damned." This *bon mot* has followed the trail of free enterprise through many a Justice Department investigation and has resulted in a streamlining of business publicity to such an innocuous point that now the sins of business are almost invisible, except on the financial pages of the newspapers.

No so Hollwood, however. We can't damn the public because we simply have to please most of the people most of the time.

No other business has this multiple problem to face. No other business has so many self-appointed critics.

It is in answer to one of these S. A. C.'s that this piece is written. Here are the criticisms which Mr. Goodman presents and discusses:

1. Motion pictures encourage drinking.

Perhaps they do. But do they any more than does *Esquire,* papa of *Coronet,* with its fancy pages of gaudy whiskey ads, promising a clear head in the mornings and the pants-press of a Man of Distinction? *Coronet* admits that this point is a result of the pleas of special groups.

2. The motion picture maligns professions.

It does now and again—including the professions of motion picture actors and directors. Motion picture people have a sense of humor, which seems to be lacking in some other professions.

3. Films contribute to delinquency of minors and adults by portraying sex and crime in an attractive light.

Children may learn to pick locks from the movies, but what do they learn from the comics? If some of those horrendous brain children of the comic pages ever appeared on the screen every theatre in the country would be closed the next day. The author states that among a group of delinquent girls, 25 per cent indicated that it was the movies which contributed to their downfall. That makes it plain that three out of four girls got their ideas some place else. Where?

4. The motion pictures undermine marriage.

It is true that some of the silliness of the fashionableness of loose morals is reflected in the movies nowadays. But against that, there are hundreds of heart-warming pictures of family life which do not attract the attention of the Self Appointed Critic. After all, the screen is a mirror, not a missionary. While Hollywood may teach that "love is an overwhelming impulse without rhyme or reason," practically every other media of mass communication does precisely the same thing, does it much more offensively and, in many cases, leaves nothing to the imagination. But the movies get blamed more than other media for the simple reason that the moving picture has a greater impact on the emotions and consequently must assume a share of the fault out of all proportion to its sins.

5. Motion pictures caricature races, thus creating misunderstanding.

Caricaturing is a thoroughly human trait. We all distort strange things until we get to know them. When you are dealing with a mass audience you can't very well be subtle. You've got to type, to quickly identify your characters, otherwise their significance will completely escape your motion picture audiences.

6. War films were mostly inconsequential or misleading.

In the glamorizing of the war, the movies were beaten at every turn by radio programs, which pinned commercials on soldiers, and by fancy advertisements selling everything from bathtubs to cosmetics by using a service man in the ad. There was the tremendous lift given to men overseas by motion pictures performing their true function: entertainment. This was an honest business and well done.

7. Distorted advertising and publicity.

The advertisers may make extravagant claims for their films, but they don't trot out a list of imaginary "doctors" to tell the "truth" about their product. When you go to see a film you at least see some visible attempt on the part of its manufacturers to put out something for your money. It may not be good all the time, but then you can't turn out movies like cigarettes or lipsticks. It is complained that the movies accentuate sex in their ads. But if the ads were written like some of the perfume ads for the slick publication, Mr. Eric Johnston would be turning handsprings.

Other criticisms reported in the article claim that the movies oversimplify and do not mirror life. The movies do mirror life. They mirror the average American's idea of life as he would like it to be. If this is an out-of-focus conception, the fault is not with Hollywood.

While it is true that the film industry is steadfast in its refusal to face on the screen certain important political and racial issues of today, can you name a single important mass communication medium that does? Is it possible to conduct a large-scale controversy over such inflammatory questions? It can be done, of course, but not at a profit.

While Mr. Goodman gives much space to rebuttals to the criticisms from industry figures, these rebuttals represent but one phase of the industry. Notably absent from Mr. Goodman's researches is the exhibitor. Why? He is the first to know what and if the public thinks. It shows in his gross receipts.

Thus, in asking producers and directors their opinions, *Coronet* is in the position of a man who wants to find out what's wrong with this year's Ford and goes to the factory to ask his questions. In this respect, Mr. Goodman's article is decidedly lopsided, presenting an unbalanced view of industry opinion.

Aware of Responsibility

Mr. Goodman concludes that the final answer to the question—"Are the Movies a Menace?"—might be this: "Increased awareness and responsibility on the part of Hollywood should not only tend to satisfy the industry's critics, but should also pay off financially and morally throughout the U. S. and the rest of the world."

That has a nice sound to it and it is pleasant to know that the movies are not damned through all eternity.

But the damage was done when the title of the piece was printed on the front cover: "Are the Movies a Menace?" Obviously Mr. Goodman thinks so, or at least the implication is clear.

Hence his conclusion that the movies may suddenly sprout wings is both feeble and naïve.

He has run out of ammunition and his big gun gives off a weak "ffffft."

MGM Is to Distribute Negro Documentary

Louis de Rochemont's new documentary, "Lost Boundaries," dealing with the problems of the Negro, will be distributed by MGM. It will go into production soon. Mr. De Rochemont announced this Monday at the annual convention of the National Association of Visual Education in Chicago. Guest speaker at Monday's opening session at the Sherman Hotel, Mr. De Rochemont stated that the basic plan for each educational film should be conceived by the teachers, rather than the producers of motion pictures.

Florida Houses Fight Tax Plan in St. Petersburg

Theatre owners and their representatives throughout Florida have joined forces with St. Petersburg exhibitors in a protest against that city's proposed tax on amusements. There is no municipal tax on admissions in Florida and exhibitors fear a precedent.

Spokesmen against the proposed tax are Boliver Hyde, representative of independent theatre owners, and J. L. Cartwright, Florida State Theatres representative. They contend such a tax would work a hardship on lower income groups.

In East St. Louis, Mo., City Council members last week agreed to postpone final passage of the proposed three per cent tax on gross amusements receipts until Thursday of this week when the 30-day public inspection period was to expire. City theatre owners had fought the proposed tax with the suggestion that the city impose a flat 50 cent per seat fee on theatres, but Mayor John T. Connors said the city would realize only $3,500 annually from this source, a fraction of what is needed.

Theatre goers in Marietta, Pa., this week received 1/10 of a cent coupons in change as the new borough admissions tax went into effect. Actually, the new tax brought a reduction in admission from 37 cent to 36 9/10 cents. The city's one theatre explained that that it reduced it actual admission price, less tax, from 31 cents to 29 9/10 cents to keep within the one-cent bracket.

The new amusement tax levied by the Board of Education at St. Clair, Pa., will go into effect Monday, August 16, and is expected to yield about $3,000 a year.

Shenandoah is the latest community in Pennsylvania to adopt an admission tax with funds to go for general borough purposes. The tax, scaled at 10 per cent, covers theatres and other events for which admission is charged and will become effective October 1.

Three Theatres to Be Built In North, South Carolina

Three new theatres have been announced for North and South Carolina. At Greensboro, N. C., a new theatre to be known as the Starr will be constructed within the next four months. The cost is estimated at $35,000 and it will seat approximately 500. J. N. Coe has the building contract. A $125,000 house with a seating capacity of 700 will be started soon in the Lewis Plaza development in Greenville, S. C., according to an announcement from Heyward Morgan, president of Star Theatres, who will operate the house. It is expected to be completed in February. A new drive-in for Negroes, the Brookdale, is under construction near Charlotte, N. C.

McConnell Hits Extension Of "Waltz" Loop Run

Chicago Bureau

Thomas McConnell, attorney in the Jackson Park theatre anti-trust suit, filed an appeal here Monday from the order of Judge Michael J. Igoe permitting Paramount's "The Emperor Waltz" to remain four weeks in the Loop, contrary to the Jackson Park decree limiting Loop runs to two weeks. Although the four-week run was completed Thursday, Mr. McConnell said the purpose of his appeal was to enjoin any further run extension for other distributor-defendants. Mr. McConnell's appeal charged that the District Court had no jurisdiction to grant the extension.

Settle Chicago Trust Actions

Chicago Bureau

A majority of the defendants in the Rivoli and Rockne theatres' $900,000 anti-trust suits have made out-of-court settlements, it was learned here at the weekend.

Under terms of the agreement, handled by Aaron Stein, attorney for the plaintiffs, both houses have been given the opportunity to bid for preferred playing time against competing houses. Additionally, the defendants will pay the attorneys' fees.

Settlement was made with Paramount, Twentieth Century-Fox and Universal. Defendants Warner Brothers and United Artists are expected to make settlement shortly.

It is understood that suits may continue against Essaness, defendant in the Rivoli case only, and against Columbia, a defendant in both suits.

Argentina Issues Import Permits for U. S. Films

Terming it "very good news," Joaquim Rickard, Latin American representative of the Motion Picture Association of America, at a press conference in New York Monday announced that the Argentine Government had issued import permits to all the 11 American film companies operating in that country. The question of dollar remittances, however, was referred pending the availability of dollars.

Mr. Rickard, here for the first time since last October, said the American industry faced a drab outlook in South America unless these countries received some help from the United States. "We've simply got to be patient in South America," he declared. "The dollar shortage there is much worse than is generally realized here. They haven't any dollars and are not anxious to accumulate blocked American earnings."

Countries especially covered by Mr. Rickard include Chile, Brazil, Argentina, Colombia and Peru. The dollar situation was good only in Venezuela, Uruguay and Ecuador, he reported. Eleswhere, the desire to foster local production also was a factor obstructing U. S. films.

Sealed Bids Now Metro's Policy, Rodgers Says

To eliminate any chance of "leaks" before the bidding deadline, MGM branch managers have been instructed to keep all competitive bids received for the company's product sealed until the day following the deadline for their receipt. This new system for handling bids was announced Monday by William F. Rodgers, Loew's vice-president in charge of distribution, at a luncheon for the trade press at the Hotel Astor in New York.

Mr. Rodgers said the new method, patterned after the procedure used by the Government and other industries which use the bidding system, is designed to prevent bidding information from leaking out before the bids are opened. The day following the deadline the sealed bids will be opened in the presence of the branch manager, office manager and secretary.

MGM is now receiving bids in approximately 150 situations and the number is increasing steadily, Mr. Rodgers said. The company is not seeking competitive bids, he continued, but will consider them wherever they are received. Bidding, he said, had solved some problems of product supply which could not have been handled satisfactorily otherwise, and he believed it had averted some litigation.

On the other hand, he pointed out, there is no product security for exhibitors in bidding and occasional hardships result, both from product loss and from unwise bidding.

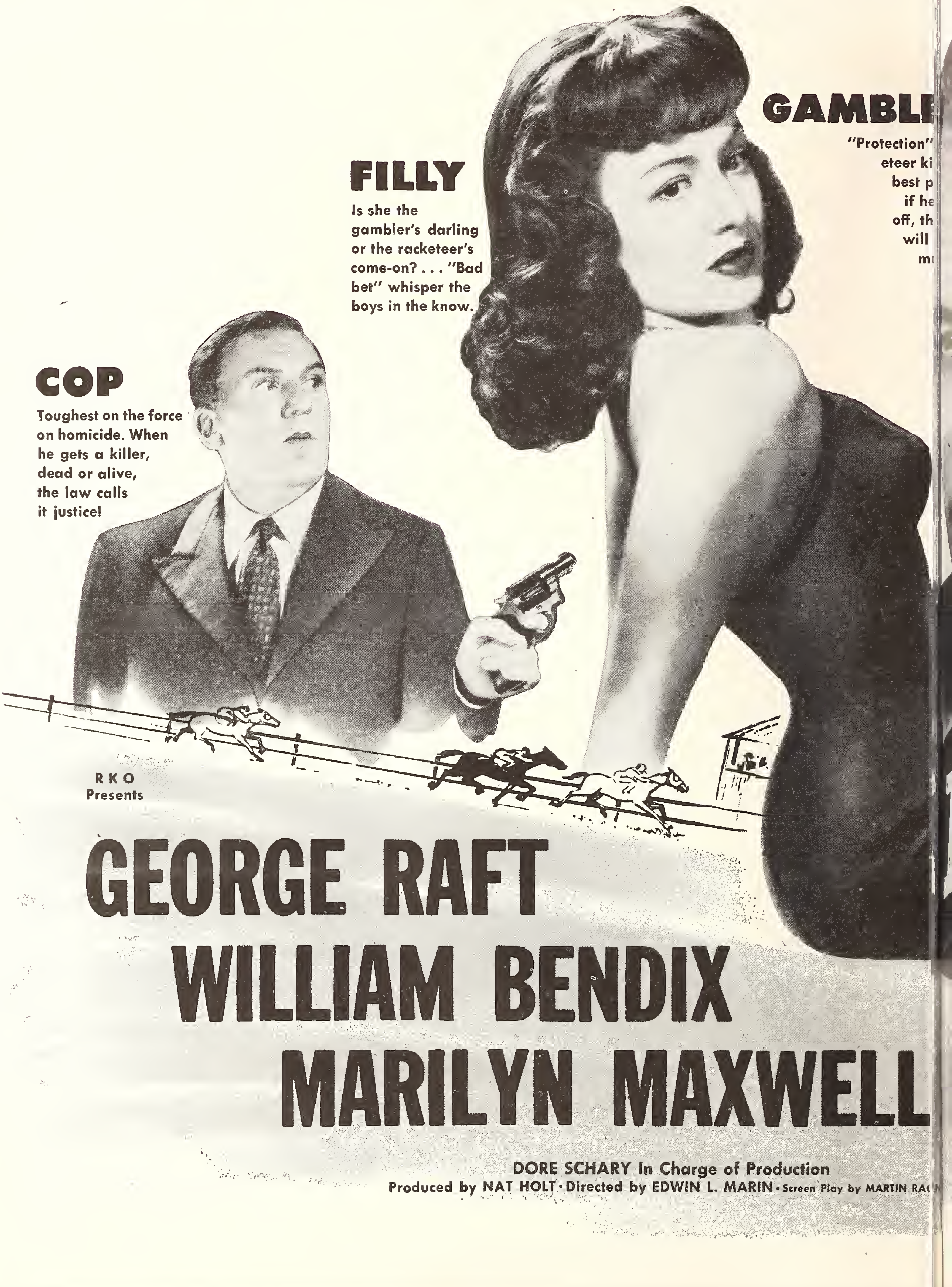
Mr. Rodgers said the company was studying all clearance complaints received from exhibitors as well as those reported by branch managers as being "out of line." He said the company's conciliation system was working well and he saw no reason for adopting any other conciliation plan.

Later, Mr. Rodgers announced that the company was extending its policy of bringing men in from the field for familiarization with company operations and policies.

Heretofore district managers have been spending a month at the home office. Now the indoctrination course is to be extended to branch managers, bookers and salesmen.

Long Files Second Trust Suit Against Schine

Emerson W. and Edwin B. Long, operating the Memorial theatre, Mount Vernon, O., have filed a $345,000 triple-damage anti-trust suit against Schine Theatrical Co. and other Schine interests in Federal District Court, Cleveland. The suit is almost identical with a suit they filed against Schine recently in Columbus, O. Both charge the defendants with "attempting to monopolize the exhibition and operation of motion picture theatres in the Schine towns and to restrain interstate trade and commerce in the licensing of pictures for exhibition."



GAMBL

"Protection''
eteer ki
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if he
off, th
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FILLY

Is she the gambler's darling or the racketeer's come-on? . . . "Bad bet" whisper the boys in the know.

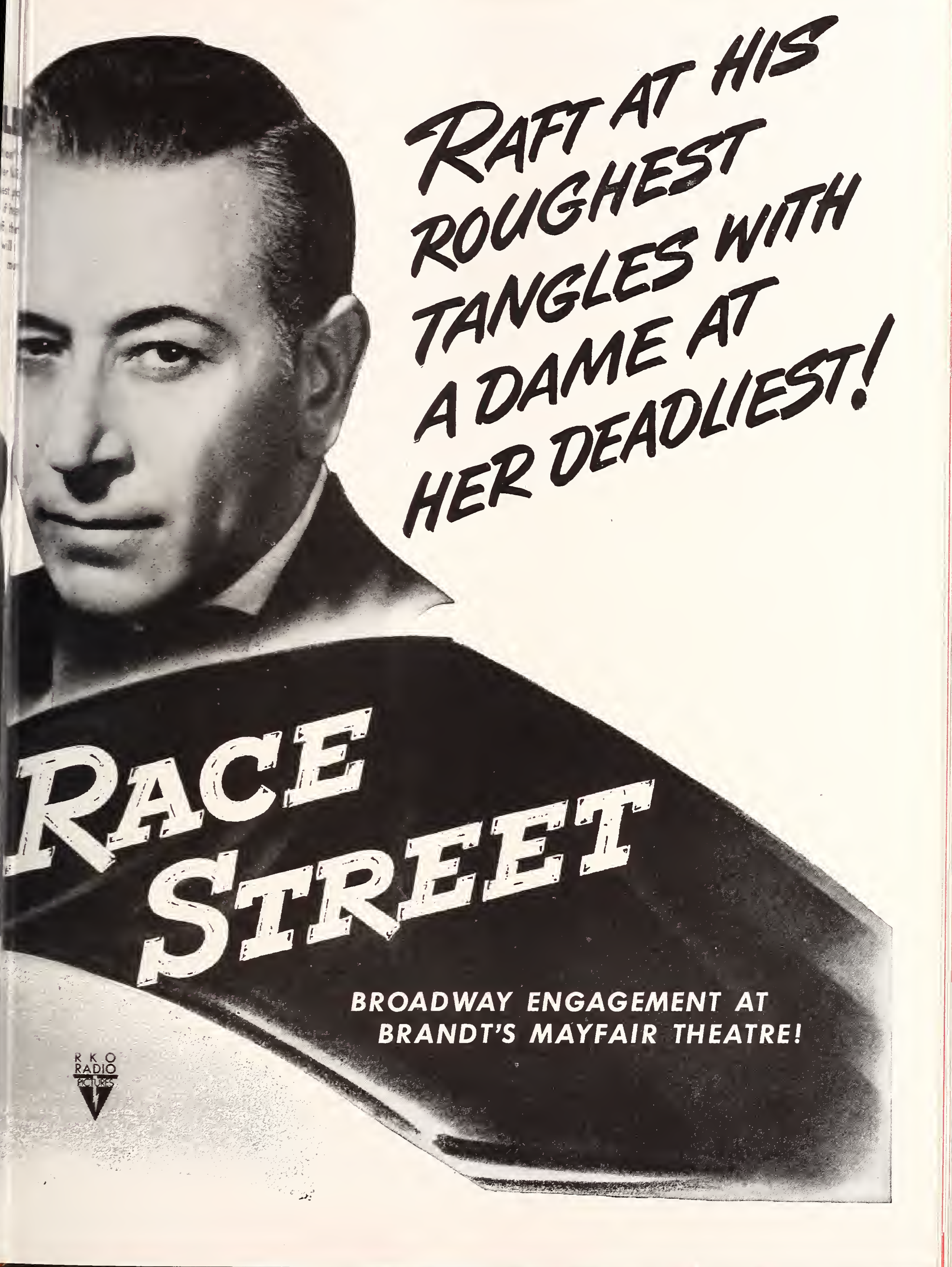
COP

Toughest on the force on homicide. When he gets a killer, dead or alive, the law calls it justice!

RKO
Presents

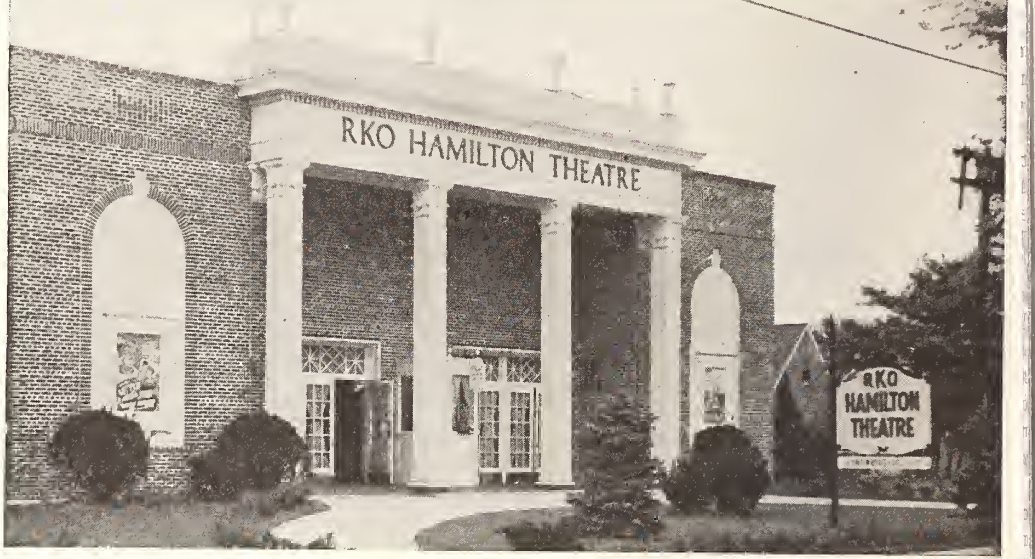
GEORGE RAFT
WILLIAM BENDIX
MARILYN MAXWELL

DORE SCHARY In Charge of Production
Produced by NAT HOLT · Directed by EDWIN L. MARIN · Screen Play by MARTIN RA


RAFT AT HIS ROUGHEST
TANGLES WITH A DAME AT HER DEADLIEST!
RACE STREET
BROADWAY ENGAGEMENT AT
BRANDT'S MAYFAIR THEATRE!
RKO RADIO PICTURES

CITES THEATRE AS COMMUNITY FOCUS

Reade, Jr., Stresses Need of Making House a Vital Part of Local Activity



A WINNER. The colonial-type RKO Hamilton theatre of Trenton, N. J., awarded a "Citation for Civic Improvement" from the Garden Club of New Jersey. It is operated by RKO and Reade in partnership, and was originally built by Walter Reade, Sr.

The establishment of good community relations and continuing effort to maintain them should be every exhibitor's primary aim, in the opinion of Walter Reade, Jr., young, aggressive president of Walter Reade Theatres, a circuit with an interest in 43 houses in New York and New Jersey.

Mr. Reade feels strongly on the subject and is working hard to put his advice into practice in his own theatres. "It is one of the most vital factors of showmanship to impress on the local community that the theatre is as much part of it as the newspaper and the radio station," he says. "I believe a theatre operator must do everything possible to establish this impression."

Sees Television Important

At his desk in New York, Mr. Reade, whose father, Walter Reade, chairman of the board, stills keeps an active eye on the business, delivered himself of opinions on a number of pertinent exhibitor subjects. Television would become very important to theatres and eventually would replace newsreels, he thought. The Ascap question should be settled over the conference table and not in court; pictures have maintained their quality and exhibitors have no right to dictate to producers on running time; there has been too much arbitrary expansion on the part of circuits, and business is off, but still above pre-war levels.

Mr. Reade pointed to his own circuit's efforts to initiate good community relations, and with some pride recounted some of the activities. All of his managers are instructed to join as many local, civic groups as possible. Exhibitors from many parts of the country have written him for details on the courtesy plan put into effect in the Reade theatres.

"People appreciate being treated in a friendly and courteous way," he says. "It's like going into a restaurant. When the headwaiter is friendly and the waiter is helpful, the customer is made to feel good and he'll come back even if the food is not all it could have been. It's the same with a theatre. If a patron is treated right, even if the picture was not quite as good as he had wished it to be, he'll come again. That's what we are aiming at."

Assist Charitable Causes

There are other examples of the Reade theatres' efforts to build goodwill. All managers are instructed to let charity and other civic groups use the theatre as a meeting place. Other organizations are permitted to sponsor special shows to raise money.

Mr. Reade said he is considering advertising films for the first time. The matter had been investigated and it was found that one-minute spots take away no screen time and can become important sources of revenue for the theatre.

Other circuit activities, such as the candy operation and the Saturday morning children's shows, also are designed to create satisfied patrons and to blend the theatre further into the community pattern. "We took on the operation of the candy stands in our theatres ourselves about a year ago because we were convinced we could give better service," says Mr. Reade. "When you run your own candy counters you do so not only for profit, but also to serve the customers." The circuit will resume children's shows in the autumn. They don't make money, but they are recognized as valuable in building goodwill and giving the youngsters the "movie" habit.

Despite all efforts, business has gone down some this year, but it cannot be blamed on the quality of product and it is still above pre-war levels, according to Mr. Reade. "There is no truth to the assertion that pictures are worse now than before," he declared. "It's all a matter of the public wanting new and different entertainment and selecting motion pictures as the scapegoat. There are as many good and bad pictures now as before." He emphatically does not believe that exhibitors should dictate the length of a picture. "Only the quality of the product can determine that. 'A' product should run as long as the story requires,"

The Reade circuit will be expanded, but "on a practical and not on an arbitrary basis. Recent expansion by many of the circuits has been arbitrary, he feels, and without the slightest regard for the next fellow. A new—and the first—Reade drive-in will open August 21. Others are to follow.

Cohen Settles New York Suit

Settlement of a suit filed in U. S. District Court in New York last May by Max A. Cohen Enterprises and asking $1,800,000 in triple damages for alleged anti-trust violations was announced last week. The action was scheduled to be withdrawn this week.

A major part of the agreement concerns an arrangement under which Mr. Cohen's New Amsterdam theatre will play product of the defendants, RKO, Warner Brothers and Twentieth Century-Fox, day and date with the RKO Palace. This constituted one of the principal items of relief sought in the suit, filed shortly after the Palace was changed to a subsequent run, double feature policy last spring.

According to a spokesman for one of the defendants, this part of the agreement actually was put into effect in June with "The Iron Curtain." Other phases of the settlement were not disclosed.

New York State Picture Director Examination Slated

The Civil Service Department has announced an examination for the position of a director of the Motion Picture Unit of the N. Y. State Department will be held in Albany, October 2. A vacancy now exists in the Albany office of the Department of Commerce. It is now provisionally held by Glendon Allvine, formerly with the Motion Picture Association, now films advisor to Governor Dewey during his presidential campaign. Civil Service will hold an examination September 18 for the post of director of the motion picture division of the State Education Department.

Rank Eligible for Financing; 2,600 Ask Quota Relief

London Bureau

The industry's belief that the Government wherever possible will keep its finger in the production pie was sustained this week when it became known that the $20,000,000 Film Finance Corporation, which the Government intends to create, will lend money not only to the independents but to such large-scale producers as J. Arthur Rank, should they ask for it.

The Film Corporation, a project of Harold Wilson, president of the Board of Trade, was loudly proclaimed, when first announced a few weeks ago, as dedicated to assist the struggling, so-called independents only. It is now apparent that the money will be used to sustain production as a whole.

And the Government may have its say-so on the allocation of studio space. A Board of Trade committee is currently studying the feasibility of the Government acquiring studios for the exclusive use of independents. While it is understood that the committee will recommend that the Government take over the studios only in the event that it is proved that the quota cannot be met, it is interesting to note this: 2,600 applications for relief under the Quota Act have been received at this time by a Films Council sub-committee.

To date, 1,600 of these applications have been examined. Of these, 900 were considered as obviously qualifying for relief. The remaining 700 are not disqualified for relief at this stage since the applicants can appeal to the full Films Council if they so desire.

In view of the dimensions of the Council's task, it is unlikely that final decisions will be reached before commencement of the quota year October 1.

Strike Ends at Metro Studios in England

London Bureau

A one-day strike at the MGM Elstree studios was settled here last week following meetings between the electrical trades union and management. The walkout was started by the dismissal of two men.

The strike followed a one-hour ultimatum to management after the two men refused to utilize the conciliation machinery set up under the industry trade union agreement. Only 70 of some 700 workers were affected, but work at the studio was suspended.

Normal negotiations between management and the union have been resumed with the latter declaring the dismissals were inevitable especially in view of the behaviour of the offenders and the language used by them in the presence of actresses.

British Actors Want Place On Production Council

London Bureau

British Equity, the actors' trade union, is making angry remonstrances to the Board of Trade that actors are denied representation on Harold Wilson's British Film Production Council. Equity has made application to the Board president to receive a deputation from their members. Mr. Wilson has declined. The actors' union is calling a public protest meeting at which will appear many of Britain's more glamorus personages. They propose also demanding much closer control of the "importation" of Hollywood artists.

British Studios Seek Revision Of Work Week

London Bureau

A revision upwards of the existing 44-hour-week working agreement is to be sought by the British Film Producers' Association. The BFPA, at its August 6 meeting, decided to set up a committee to approach the trades unions concerned.

Producers generally have found it impossible under present conditions to complete production schedules without considerable overtime. In his discussions with the Association which led to the 45 per cent quota, Harold Wilson, president of the Board of Trade, emphasized frequently the necessity of producers maintaining the maximum output. It is already admitted by realistic producers that this is hopeless with a five-day, 44-hour week.

The existing labor agreement is operative until next December 31. Thereafter the agreement can be terminated on three months' notice from either side.

BFPA will give the required notice at the end of this year.

Questioned at the conclusion of the executive council's meeting, BFPA's director general, Sir Henry French, declared that his Association would persist in its Quota Fact Finding Department, better known to exhibitors as the Producers' Gestapo.

Sir Henry says that he still wants the Cinematograph Exhibitors' Association to cooperate with him in the enterprise and claims that exhibitors themselves may find advantage therein.

The CEA says nothing.

Report Slight Increase In Studio Employment

A slight increase in studio employment in June over May of this year was reported last week by the California Labor Bureau. According to the Department's index scale, employment on the coast rose from 83.3 in May to 86.4 in June. The index is based on the employment level in 1940.

Rank Calls GFD Sales Force to Policy Meeting

by PETER BURNUP
in London

J. Arthur Rank is summoning every responsible member of his General Film Distributors sales force to a special convention in London August 20 for an over-all discussion on trading principles.

That is a mandatory instruction, with no excuses accepted.

The occasion will not be one of those amiable get-togethers. It stems directly from the formidable indictment presented to Mr. Rank by independent exhibitors at the Cinematograph Exhibitors Association meeting of July 14 at which exhibitors alleged unfair—in many cases unseemly—GFD trading practices.

Mr. Rank was clearly surprised at the volume and variety of the allegations. During his subsequent parry-and-thrust debate with complaining exhibitors, he made frequent, categorical pledges that all the charges would be probed with the utmost minuteness. Mr. Rank assured his potential customers that he would tolerate no attachment of strings to GFD deals; that his one preoccupation was to see that GFD traded fairly.

Theatre men now have the Rank assurance that in no circumstances will he ask for more than 50 per cent for a complete program on general release and that his salesmen will not be permitted to make sales conditions—as, for example, insisting that the exhibitor accept Mr. Rank's America-made Universal-International product with a chosen British film—on any deal.

GFD salesmen will be invited to submit their views, founded on their local experience, of the practicability of a booking formula. But the matter will not end there. CEA provincial branches have been debating what they widely characterize as "the menace." When their reports have been digested and coordinated by the Association's general council, Mr. Rank will have a further discussion with CEA's executive group. That meeting is provisionally scheduled for mid-September.

Mr. Rank is very conscious of the fact that the whole fabric of the Colossus he has created stands or falls now by the success, or otherwise, of the Wilson Quota Act: that act inevitably becomes a dead-letter without the cooperation of Mr. Rank's exhibitor-customers.

Heads Siritzky Circuit

Arnold Jacobs, in charge of the Siritzky International Pictures Corporation New York offices, has been named general manager of the Siritzky theatre circuit. The circuit includes houses in Manhattan and Brooklyn, New York, and the Old South in Boston.

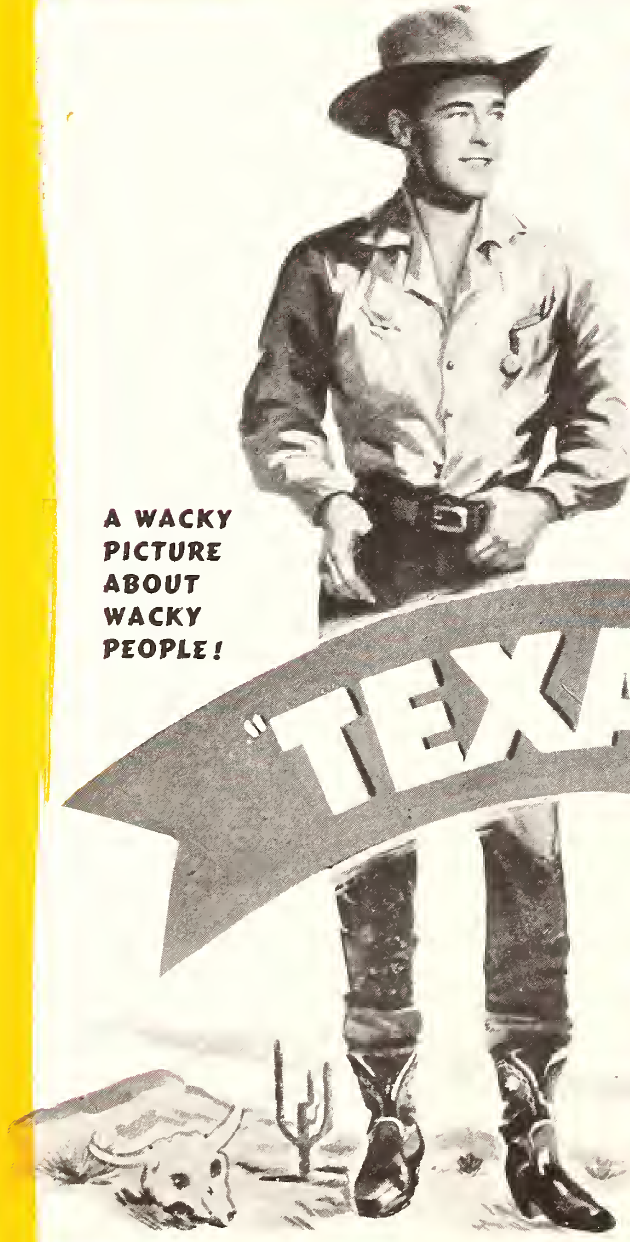
THE MAN WHO GAVE YO

"BREAKFAST IN HOLLYWOOD

each an exploitation natur

NOW HAS READIED FOR YO

EXPLOITATIO



Golden Productions presents

GUY MADISON

the bobbysoxers' delight!

DIANA LYNN

as cute a trick as you'll find!

A WACKY
PICTURE
ABOUT
WACKY
PEOPLE!

in

"TEXAS" BROOKLY

with

JAMES DUNN

of Academy Award fame with another award performance!

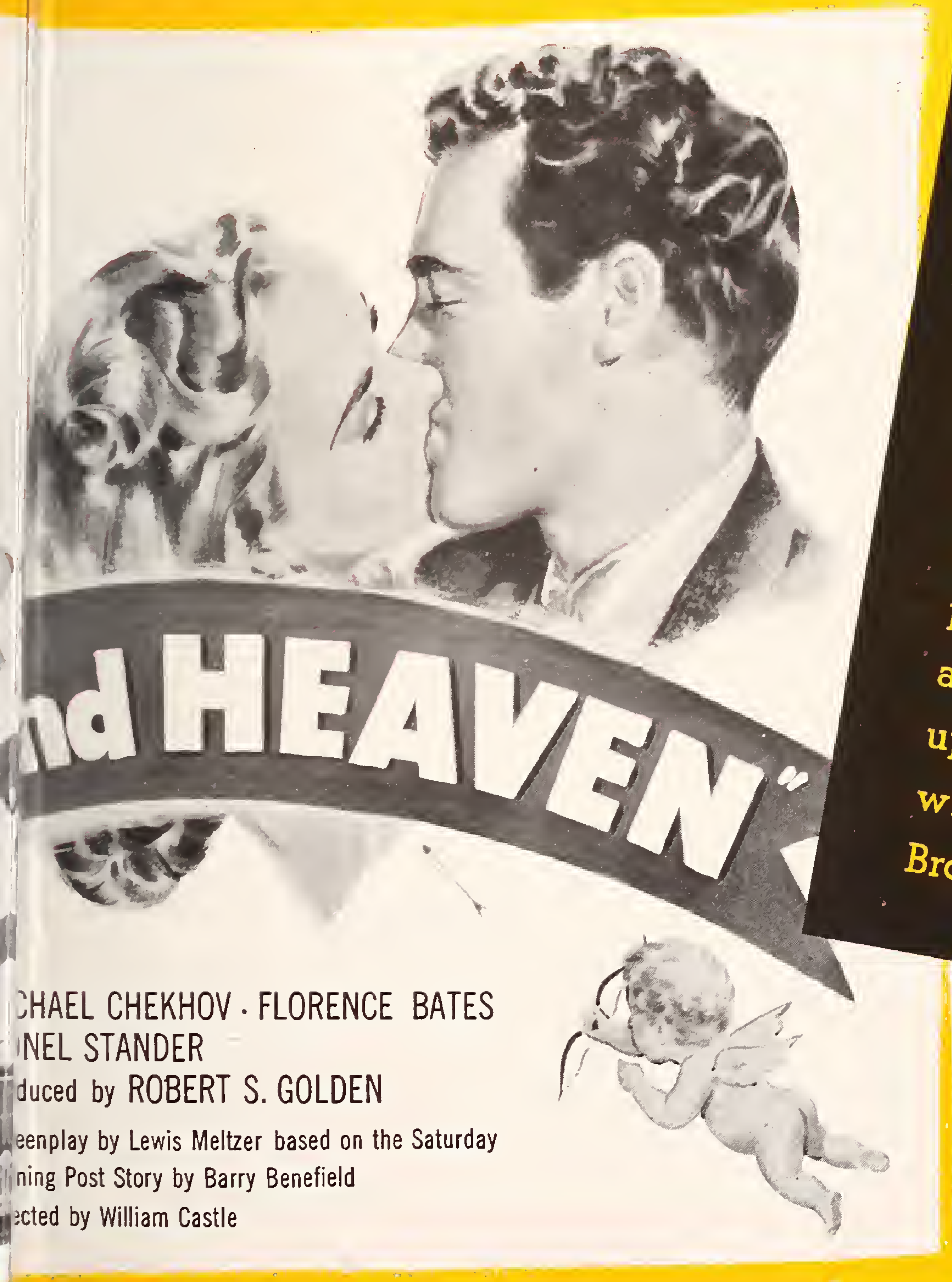
OSE EXPLOITATION SPECIALS

HITLER'S CHILDREN"

th that Golden touch...

HE PICTURE WITH THREE

ATURALS!



CHAEL CHEKHOV · FLORENCE BATES
NEL STANDER
duced by ROBERT S. GOLDEN
eenplay by Lewis Meltzer based on the Saturday
ning Post Story by Barry Benefield
ected by William Castle

TEXAS WORLD PREMIERE!

MULTIPLE DAY-AND-DATE OPENINGS!

Picture cast leads jubilee trainload of Hollywood stars and celebrities to Dallas for premiere...state dignitaries...all-Texas network radio hook-up...all wire services...state-wide celebration of "Texas, Brooklyn and Heaven" Day!

One for the money thru UA!

THE
NATIONAL
SPOTLIGHT

ALBANY

The Palace and Strand, Albany's two leading theatres, topped their bills with light entertainment; the former with "A Foreign Affair" and the latter with "On Our Merry Way." "The Winner's Circle" was the dual feature at the Palace, while "Close-Up" had the same assignment at the Strand. The Ritz took "Key Largo" on a moveover from the Strand, where the gangster picture attracted large audiences. James Mason in "Man of Evil" completed the program at the Ritz. The Grand booked "Drums" and "Four Feathers." . . . The Strand is advertising an approaching engagement of "Life With Father" at popular prices. The film did well there at road show figures last year. First showings of "The Easter Parade" in the Albany territory give the MGM exchange reason for believing the musical will be a box office cleanup. . . . The drawing for the raffle conducted in the Albany district for the Will Rogers Memorial Hospital at Saranac Lake will be held as part of a dance in the ballroom of the Ten Eyck Hotel, November 6. Books of tickets are being sold to exhibitors by Film Row salesmen.

ATLANTA

On Film Row booking: Sidney Laird and L. J. Duncan, West Point; Ed Duncan and Clyde Sampler, Duncan and Richards theatres in Georgia; P. L. Taylor, Columbus; E. D. Martin, Columbus; J. H. Thompson, Hawkinsville; E. F. Ray, Alexander City; R. D. Baker and Gene Hicks, Lake Loudon; Jim Squires, Knoxville; Hap Barnes, who said he will soon have his other drive-in in Knoxville ready about September 15. . . . Frank Jene, former office manager with U-I and United Artists, now farming in Florida, came into Atlanta for a short stay. . . . Appointed as the new cashier at the Tower is Louis Johns. . . . The Martin Theatres have started work on their drive-in near Valdosta, Ga. . . . Babe Cohen, former manager of Monogram, has returned to New Orleans, where he has entered into partnership with the Screen Guild.

BALTIMORE

Ideal weather for week beginning August 5 with cool nights bringing good results at box offices. Seven new pictures offered at eight first runs. Hippodrome brought back "Bring 'Em Back Alive," with vaudeville, and Frank Buck in person. New pictures included "The Time of Your Life," good at the Century; "Abbott and Costello Meet Frankenstein," very big at Keith's; "Escape," fair at the New theatre; "Key Largo," big at the Stanley; "Fanny," French picture, good at the Little; "The Big City," okay at the Mayfair; "13 Lead Soldiers," plus "Gangs of Chicago," good at the Times and Roslyn. . . . Weldon Wallace is writing film reviews for the *Morning Sun,* while Donald Kirkley is vacationing.

CHARLOTTE

Salesmen of the Charlotte film exchanges have organized a trade union. David Williams, Eagle Lion, is president. . . . Marsh Funderburke, Republic salesman, has resigned to open a drive-in theatre between Selma and Smithfield, N. C. Robert Finlayson, Republic head booker, replaces Mr. Funderburke. Mitchell Little has resigned as booker for Everett Enterprises to become head booker for Republic. . . . J. V. Frew, branch manager for U-I, has been transferred to Atlanta to take charge of the office there. James Greenleaf, salesman, has been promoted to branch manager while Bill McClure, head booker, has been made salesman.

CHICAGO

"The Time of Your Life" opened with a bang and is likely to gross a big $70,000. . . . With ideal summer weather conditions, Loop business continues to be good. Other new films are "Lulu Belle," "Feudin', Fussin' and Fightin'," and "On an Island With You." Holdovers are doing well. . . . Art O'Toole joined the Paramount country sales force recently. He was formerly a salesman with MGM and RKO in this territory. . . . Walter Immerman, B&K vice-president, returned to his desk this week after a prolonged illness. . . . The Will Rogers Memorial Fund Drive committee here has set December 27 as the date for the raffle drawing for a score of prices. . . . Harold Stevens, Paramount branch manager, celebrates his 25th anniversary in the film industry August 11, as well as his birthday. . . . Harold Butchem of the local U-I publicity staff has left the company.

CINCINNATI

Peter Niland, who entered the industry 33 years ago, and who recently resigned as city salesman for Columbia, was guest of honor at a testimonial dinner given by the Cincinnati Variety Club, Tent No. 3, on August 9. Mr. Niland, who also owns and operates the suburban Fairmont theatre, is president of the Cinema Club of Cincinnati. . . . Harris Dudelson, who joined the industry 23 years ago as United Artists booker in Cleveland, has been appointed manager of the local Eagle Lion branch. . . . The Theatre Owners Corp., local buying and booking agency for independents, has added the Corinth theatre, Corinth, Ky., to its membership. . . . The city of Dayton, Ohio, has collected $64,015 in three per cent local admission taxes for the six months ended June 30. An estimate of the year's collection is set at $140,000.

CLEVELAND

Unusual success of double feature showings of top reissues in this area is attracting attention. Among "A" houses spotting these attractions are Loew's Ohio, Cleveland; Loew's Esquire, Toledo; Granada, Toledo, and Allen, Akron. . . . John J. Huebner, prominent in exhibition for 20 years, last week sold his Ohio theatre, Marion, O., to Nate Schultz, Sam Schultz, Nate Marcus and Dave Marcus of Cleveland, who also own and operate a circuit of five other houses in Cleveland, Lorain, Youngstown and Lima. . . . Friends of Bob Richardson, former RKO salesman recently appointed local Eagle Lion branch manager, will honor him with a banquet at the Hickory Grille August 13. . . . All theatre owners and their managers are invited to attend a luncheon meeting in the club rooms of the Cleveland Motion Picture Exhibitors Association when chairman I. J. Schmertz will set forth plans to raise $75,000 for the Will Rogers Memorial Fund. . . . Associated Circuit has closed the Madrid theatre, Port Clinton, O., for extensive remodeling. . . . Max M. Jacobs, former exhibitor and independent distributor, has formed National Enterprises here to handle theatre premiums and promotions.

COLUMBUS

Dual billing of two strong features, "The Pirate" and "Big City," gave Loew's Ohio a box office edge with "Key Largo" doing well at the Palace and "The Mating of Millie" proving an average grosser at the Broad. "Melody Time" continued to attract brisk business in its moveover run at the

(*Continued on page 26*)

WHEN AND WHERE

August 16: International Alliance of Theatrical Stage Employees biannual convention at the Cleveland Public Auditorium, Cleveland, Ohio.

September 14–15: Independent Theatre Owners of Ohio convention at the Deshler-Wallick Hotel, Columbus, Ohio.

September 14–16: Pacific Coast Conference of Independent Theatre Owners annual trustee meeting at the Ambassador Hotel, Hollywood.

September 16–18: International Variety Clubs mid-year convention at the Statler Hotel, Washington, D. C.

September 24–25: Theatre Owners of America convention at the Drake Hotel, Chicago, Ill.

September 28–29: Kansas-Missouri Theatre Association annual convention in Kansas City, Mo.

September 28–30: Theatre Equipment and Supply Manufacturers Association national trade show and convention at the Jefferson Hotel, St. Louis, Mo.

October 14–15: Independent Theatre Owners of Wisconsin and Upper Michigan annual convention at the Schroeder Hotel, Milwaukee, Wis.

October 28–29: Kentucky Association of Theatre Owners convention at the Seelbach Hotel, Louisville.

MR. EXHIBITOR

Remember in September to Join in Promoting...

WHAT TO DO

1. Order FREE accessories from National Screen—Campaign Book, Lobby Hangers, and "A Salute To Youth" trailer, featuring Sammy Kaye's orchestra and Youth Month song, "I'm the You in the U.S.A."
2. Decorate marquee and theater.
3. Run all Youth newsreel shots.
4. Book all possible Youth short subjects. See local exchange managers.
5. Put Youth Month slugs in ads.
6. Enlist support of newspapers and radio stations.
7. Interest civic and church groups, also Rotary, Kiwanis, Community Chest, American Legion, VFW, Lions clubs, Boy Scouts, Girl Scouts, Campfire Girls, and youth serving agencies in Youth Month activities.
8. Conduct all possible Youth activity in and out of theater with at least four BIG community events.
9. Consult your state chairman. Work with your fellow Exhibitor in making your community YOUTH conscious.

SALUTING
YOUNG
AMERICA

YOUTH MONTH

SEPT. 1-30, 1948

★ ★ ★ ★ ★

A Public Service Program Undertaken by Theatres, radio, press, and civic organizations at the request of Attorney General Tom Clark to combat juvenile delinquency!

•

YOUTH MONTH COMMITTEE

CHARLES P. SKOURAS · HARRY LOWENSTEIN
National Chairman · Vice Chairman

•

SPONSORED BY THEATRE OWNERS OF AMERICA
TED R. GAMBLE, President

(*Continued from page 24*)

Grand. . . . Old Trail, ninth in the growing Academy circuit, has been opened in the shopping center on West Broad Street, which the National Auto theatre, opened last fall by the Academy organization. . . . Transmitter and tower of WBNT-TV, first local television outlet actually to begin construction, is being built by the Columbus *Dispatch* on a site at Olentangy Blvd. and Sandusky St. . . . Harry Simons, assistant manager of RKO Palace, has been named manager of RKO Grand. He succeeds Larry Caplane, who has been promoted to manager of the RKO Brandeis, Omaha, Neb. Herman Stofle, former Grand assistant, succeeds Simons and John Durand, Palace treasurer, has been named assistant and treasurer at the Grand.

DENVER

The annual picnic of the Rocky Mountain Screen Club will be held at Park Hill Country Club, Denver, August 30. . . . The offer of John Wolfberg to the Denver Council of Churches for use of the East and West drive-ins as churches has been accepted and Sunday morning services are being held. . . . Isaac Weiner, Fox Intermountain Theatres treasurer, has resigned and gone to California to enter other business. Harry Green, film statistician, moved into the treasurer post. . . . Dan Thyne has opened the Wells, Cheyenne, Wells, Colo., a $55,000 400-seat theatre, with Ross Bluck managing. . . . Hugh Rennie, Monogram salesman, was operated on at Presbyterian Hospital, after a week of treatment. . . . Clarence Brass has sold the Peerless, Holyoke, Colo., to Mearle and Bert J. Lewis. Brass left for California to make his home.

HARTFORD

Brookie LeWitt of Glackin and LeWitt Theatres, New Britain, Conn., has announced plans to construct in the spring of 1949 a 1,500-seat motion picture-vaudeville theatre "somewhere in downtown New Britain." . . . Stanley Sinski, for the past 22 years with the circuit in New Britain, has been named manager of the circuit's Strand, Plainville, Conn., and Eddie Christiansen, formerly on the Warner, Torrington, Conn., staff, has become assistant manager of the Arch Street, New Britain. . . . Morris Shulman of Shulman Theatres, operating the Rivoli and Webster, Hartford, has announced moving of circuit offices from Rivoli Building to 1731 Park St., Hartford, . . . Local visitors: Harry F. Shaw, Loew's Poli-New England Theatres; Russ Grant, Loew's New York circuit office; Harry Gibbs, Connecticut Films; Harry Green, Alexander Film Co.

INDIANAPOLIS

Hohman-Clinton Corp., a Balaban-Katz subsidiary, will exercise its option on a site for a new 1,300-seat theatre at Marion. It plans to have the house ready for operation by June, 1949, when its lease on the Paramount at Marion expires. . . . Inmates of the Children's Guardian Home are guests of Truman Lamar, manager of the Drive-In, every Monday night. He gives them a ride on his ponies and free pop corn along with the movie. . . . Out-of-town exhibitors on Film Row included Al Thompson, North Vernon; Kenneth Law, Argus; Joe Schilling, Connersville; Walter Weil, Greenfield; John Boice, Warsaw, and Roy Harrold, Rushville. . . . First run film business has been staging a mid-summer revival here.

PICTURE PIONEER

Texas knows Karl Hoblitzelle not as a showman, but as a philanthropic patriot. It knows him for an abiding interest in all manner of civic, educational, cultural projects. The industry knows Mr. Hoblitzelle for his 43-year operation of his Interstate Circuit along lines of community service, beginning when it presented only vaudeville. "It was a heart-breaking job to convince Texans we were presenting only wholesome entertainment," Mr. Hoblitzelle recalls, adding that orchestra leaders were told to censor acts, and their deletions from actors' lines were sent ahead to theatre managers—and that "the actors couldn't understand our objections, and we had a rough time."

Karl Hoblitzelle

The idea was to make Interstate theatres family theatres. It paid off.

In 1920, motion pictures were added to the expanded Interstate programs. Then came an expansion policy. The new theatres, he insisted, were to be havens of quiet and beauty, and this they became, under the guidance of a modern general staff, one of whose important mottoes was: "There must be more fire exits than the city ordinances require."

Mr. Hoblitzelle retired in 1930—but briefly. Selling to RKO, he sailed for Europe. RKO went into receivership: Mr. Hoblitzelle hurried home when he heard the theatres might close—and repossessed them, saving his life's work, and incidentally the jobs of the hundreds of co-workers who, he has stated often, are his partners in Interstate.

KANSAS CITY

All theatres of the area are being circularized on Youth Month activities by the Kansas-Missouri Theatre Association. . . . Ed D. Durwood, while retaining the presidency of Durwood Theatres, Inc., is passing over the active management of the business to his eldest son, Stanley. Douglas Burrill has joined Durwoods' public relations staff. . . . Malone and Kohlhorst have sold the Giles, here, to Mr. and Mrs. A. A. Hubbard. . . . Mrs. June Medcalf, 30 years a secretary on Film Row, has retired. For 15 years she was secretary of the Kansas-Missouri Theatre Association. . . . Hal King, son of Julian King, is making his start in the family business. He is branch manager at Kansas City for Screen Guild and King Enterprises. His father, mother and brother own King Enterprises and franchises for Screen Guild. . . . Charles Knickerbocker, for more than 25 years a film salesman with 20th-Fox here, has been transferred to the Omaha office.

LOS ANGELES

Milt Hossfeld and associates have taken over the Huntington Park and the Park theatres from Jack Broder and B. J. Crandall. . . . Betty Selby is the new PBX operator and receptionist at the Exhibitors Service office. . . . Al Sandow has sold his theatre interests and has entered a new field, manufacturing refrigerators. . . . Morrie Smead, theatre operator from Council Bluffs, Iowa, was on the Row visiting friends. . . . The Fisher Smith Enterprises have closed the Royal theatre in Tucson, Ariz., for the summer. . . . Jack Katz is the new booker at the Eagle Lion exchange. . . . L. D. Pritchett, of the Exhibitors Film Delivery in Kansas City, was seen on the Row. . . . Sol Krim of the Krim Theatre circuit, Detroit, was a visitor. B. Keywell, operator of the Jade theatre, was on the Row booking. . . . The new Studio drive-in theatre (700 cars) located at Sepulveda Boulevard and Jefferson Street, will open August 13. . . . A. O. Brinham, manager of the Majestic theatre in Santo Monica, was seen on the Row. . . . P. H. Tuggy is the new operator of the Crestline theatre in Crestline.

LOUISVILLE

Guthrie F. Crowe, president of the Kentucky Association of Theatre Owners, has been elected Kentucky State Legion Commander. . . . Ollie Phipps, operator at Loew's theatre in Evansville, Ind., has been in St. Joseph's Infirmary recuperating from an operation. . . . Thomas A. Miller is managing the Adair at Adairsville. . . . Out-of-town exhibitors on Film Row: Russell Phillips, Greensburg; George Peyton, LaGrange; O. G. Roaden, Alva; E. T. Denton, Owingsville, and Mrs. Irene Marshall, Columbia. . . . Holdovers and new programs were about evenly divided among first runs. In the holdover class were "The Fuller Brush Man" and "Thunderhoof" at Loew's and "Fort Apache" and "Lightnin' in the Forest" going into the Brown after a week at the Rialto. "Key Largo" stayed on as a singleton at the Mary Anderson. In with new programs were the Strand with "The Gallant Legion" plus "Eyes of Texas" and "Dream Girl" with "Waterfront at Midnight" at the Rialto. The National had "All My Sons," coupled with "Bad Sister." The Scoop brought in "Die Fledermaus," a German-made film.

MEMPHIS

A decrease in first run theatre attendance for the week was reported. Loew's Palace showed "The Paradine Case." Loew's State had the best attendance with "Mr. Blandings Builds His Dream House," held over for a second week. Malco showed "So Evil My Love." Warner had "Key Largo." Strand and Ritz had double features. . . . Construction of two new theatres got under way in Memphis. Kemmons Wilson, owner of Airways theatre, started work on his new 670-car Summer theatre, a drive-in on Summer Avenue, which he expects to open by September 1. Walter Parham started

(*Continued on opposite page*)

(*Continued from opposite page*)

work on his new $75,000 theatre across the street from his present Royal theatres. . . . Mid-south exhibitors from out-of-town visiting Film Row included: Bill Kroeger, Portageville; James Seay, Cardwell; John Mohrstadt, Hayti; B. B. Huffner, Clinton; S. T. Freeman, Dell; R. R. Clemmons, Adamsville; W. O. Taylor, Dresden; Mrs. C. J. Collier, Drew; Leon , Roundtree Water Valley; Jeff Moore, Crenshaw; W. A. Rush, Houston; J. A. Thornton, Bruce, and Henley Smith, Pocahuntas.

MIAMI

The continued popularity of foreign film offerings here is attributed to the 30 per cent increase in the influx of Latin American visitors. According to Walter F. Miller, district director of Immigration and Naturalization, 10,200 Latin Americans from Cuba and nearby countries came to Miami during last July. . . . "The Fuller Brush Man" at the Mayfair and Cameo keeps going strong. "The Shanghai Chest" bowed in at the State. "Upturned Glass" opened at the Town. Paramount played "Melody Time" for its midnight show and the Town's late showing was "Abbott and Costello Meet Frankenstein." . . . The Flamingo had a Florida premiere of the Italian film, "The Great Dawn." . . . Walter Toemmes, manager of the Harlem, was the recent victim of a hold-up. Loss was estimated at about $600.

MONTREAL

The only holdover was "Noose Hangs High," at the Orpheum, which recently underwent a change of policy. House will now feature first run films not of "A" grading. "Give My Regards to Broadway," currently holding on at Loew's, with "B. F.'s Daughter," at the Palace, and "On Our Merry Way" at the Capitol. "Fury at Furnace Creek" is showing at the Princess which will this week undergo a change of policy after extensive alterations to the house. Policy will now be to have the Princess use "A" first run pictures usually shown by the Consolidated circuit at the other major theatres. . . . House reopening with Montreal premiere of "All My Sons." . . . Survey shows that 100 theatres are presently under construction throughout the Dominion. . . . New film houses would bring the total up to 1,706 in Canada. . . . Last year, Canadians built 113 theatres. . . . Famous Players is spending $3,000,000 for modernization, replacement and building.

NEW ORLEANS

"Key Largo" was held over for a second week at the Saenger. "Summer Holiday" was featured at Loew's State. "Melody Time" moved from the Orpheum to the Liberty. "Mr. Blandings Builds His Dream House" was at the Orpheum. The Joy showed "Letter from an Unknown Woman." The Center presented "Homecoming." "Old Los Angeles" was at the Tudor and "Tarzan and the Mermaids" at the Globe. Double billed at the Strand were "Strange Voyage" and "Wild Bill Hickock Rides." . . . Allied Theatre Owners, Inc., have moved to more spacious quarters at the same location, 223 So. Liberty St., where they are engaged in preparations for the annual convention to be held November 29-30 and December 1. . . . Joy Houck, of Joy Theatres, Inc., has disposed of his interest in the Joy theatre, Simmesport, La. . . . Nolan Cruise is the new manager of the Silver City theatre at Alexandria, La., replacing Charles Carpenter. . . . Clark Green has closed his Thomas theatre at Zion City, La. . . . Among the Film Row visitors: George Wilson, of the Dallas Altec office; Ira Phillips, Bordelonville; E. I. Hawkins, Delhi; Ed Ortte, Biloxi; R. L. Osborne, Belzoni; Roy Pfeiffer, Baton Rouge, and C. J. Waterall, Pritchard, and his son, C. M. Waterall, of Beaumont, Miss. . . . E. V. Landaiche has severed his connection with Independent Booking Co. . . . Bob Soloy, former independent booker, has transferred to Screen Guild. Jack Kussman of Independent, has resigned to accept a position as purser abroad a United Fruit Lines liner.

THE
NATIONAL
SPOTLIGHT

NEW YORK

New York's Mayor, William O'Dwyer, and Grover A. Whalen, chairman of the city's Golden Jubilee Committee, attended the Radio City Music Hall last Thursday evening to see the new stage show saluting New York's 50th anniversary. G. S. Eyssell, executive manager of Rockefeller Center and president and managing director of the Music Hall, was host. . . . The State Civil Service Commission has set September 18 as the date for the written examination for head film censor. The post, director of the motion picture division of the State Education Department, has been filled on a temporary basis by Dr. Ward Bowen since Irwin Esmond retired in 1945. . . . Universal-International has announced that the New York premiere of Sir Laurence Olivier's "Hamlet" will be held at the Park Avenue theatre early in October. . . . The Columbia Broadcasting System has set September 19 as the broadcast date for "The Hollywood Story," a program which will assay the social, economic and other factors which go into the selection and production of a major film. . . . Loew's local radio station, WHN, will become WMGM on September 15, the change in call letters having been approved by the Federal Communications Commission. . . . Norman Lourie, president of Palestine Films, flew from New York last Friday for Tel Aviv.

OMAHA

Omaha's second drive-in, the Grandview, will open within a few days. It is located south of the city on the Fort Crook road and will handle 500 to 600 cars. E. C. Petsch is the builder. . . . MGM is fixing up a new lounge for its employees. . . . The Community theatre at Macedonia, Ia., has closed. . . . Charles Knickerbocker has been transferred from Kansas City to Omaha as 20th-Fox salesman. . . . B. Funston is shutting down the Star theatre, Mason City, Ia., during August for remodeling. . . . Henry Tammen has placed a new front on his Dakota theatre at Yankton, S. D. . . . After two years, businessmen of Galva, Ia., have reopened the theatre there.

PHILADELPHIA

First MGM feature to play the Fox since 1945 is the current "A Date With Judy." . . . Operation of the Transit and Midway in Allentown, Pa., will be taken over late this month from Joseph Rossheim by the Allentown Theatre Corp. . . . Frederic Steele named manager of Warners' Grand, Camden, N. J. . . . The Public Safety Committee of City Council postponed indefinitely action on the proposed Fire Guard Bill after hearing the delegation of the Philadelphia Theatres Association, headed by Morris Wax, speak against the measure that would require each house to engage the services of a fireman. . . . Ground for the Miller, new 1,160-seat house, has been broken in Lewistown, Pa., with Humphries Theatres, Inc., the lessee. . . . The Plaza, Stroudsburg, Pa., closed for redecoration and modernization. In the same upstate community, a group of localites have purchased a property site to erect a new theatre. . . . Schad's Strand, Reading, Pa., completed its general improvement program. . . . George Nonamaker named publicity chairman for the local Variety Club. . . . Fabian Theatres sponsoring the production of a hometown short subject entitled "Harrisburg, My Home Town." . . . Willard Matthews, associated with the Comerford Theatres upstate for 19 years, leaves for Providence, R. I., where he will be assistant to Edward M. Fay, general manager for the C. and F. Theatre Corporation.

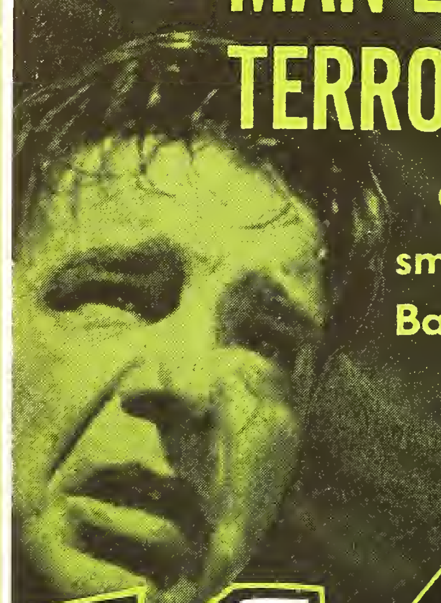
PITTSBURGH

Seven reissues have been booked into downtown houses during the current month. They are "Life With Father," "Great Expectations," "Rose of Washington Square," "Slave Ship," "Drums," "Four Feathers," and "Bring 'Em Back Alive." . . . Morris Lefko, who has been promoted from manager to a district sales post with RKO, will be honored with a banquet by members of Variety Club's Tent No. 1. . . . Burton Fitzgerald, Bill Elder's assistant a Loew's Penn, will serve as manager of the Ritz while Vince Aldert is supervising Loew houses in Toledo and Dayton. . . . Jules Green has resigned as booker at the Warner office here to accept a berth with a Hollywood publicity organization. . . . "Easter Parade" opened to a walloping $30,000 in the Penn and was held for a second week. "Key Largo" got better than $23,000 for its initial week in the Stanley and then slipped to a mere $12,000 for its second seven days. . . .

(*Continued on page 30*)

MAN-EATING MONSTERS! THRILLS AND TERROR AT THE BOTTOM OF THE SEA!

Get your big exploitation guns loaded for the kind of smashing adventure-spectacle that always packs 'em in! Ballyhoo those undersea monsters! Circus it and clean up!



16 FATHOMS

FILMED IN VIVID **ANSCO COLOR!**

AN ARTHUR LAKE PRODUCTION Starring

ARTHUR LAKE · LON CHANEY
LLOYD BRIDGES · ERIC FELDARY

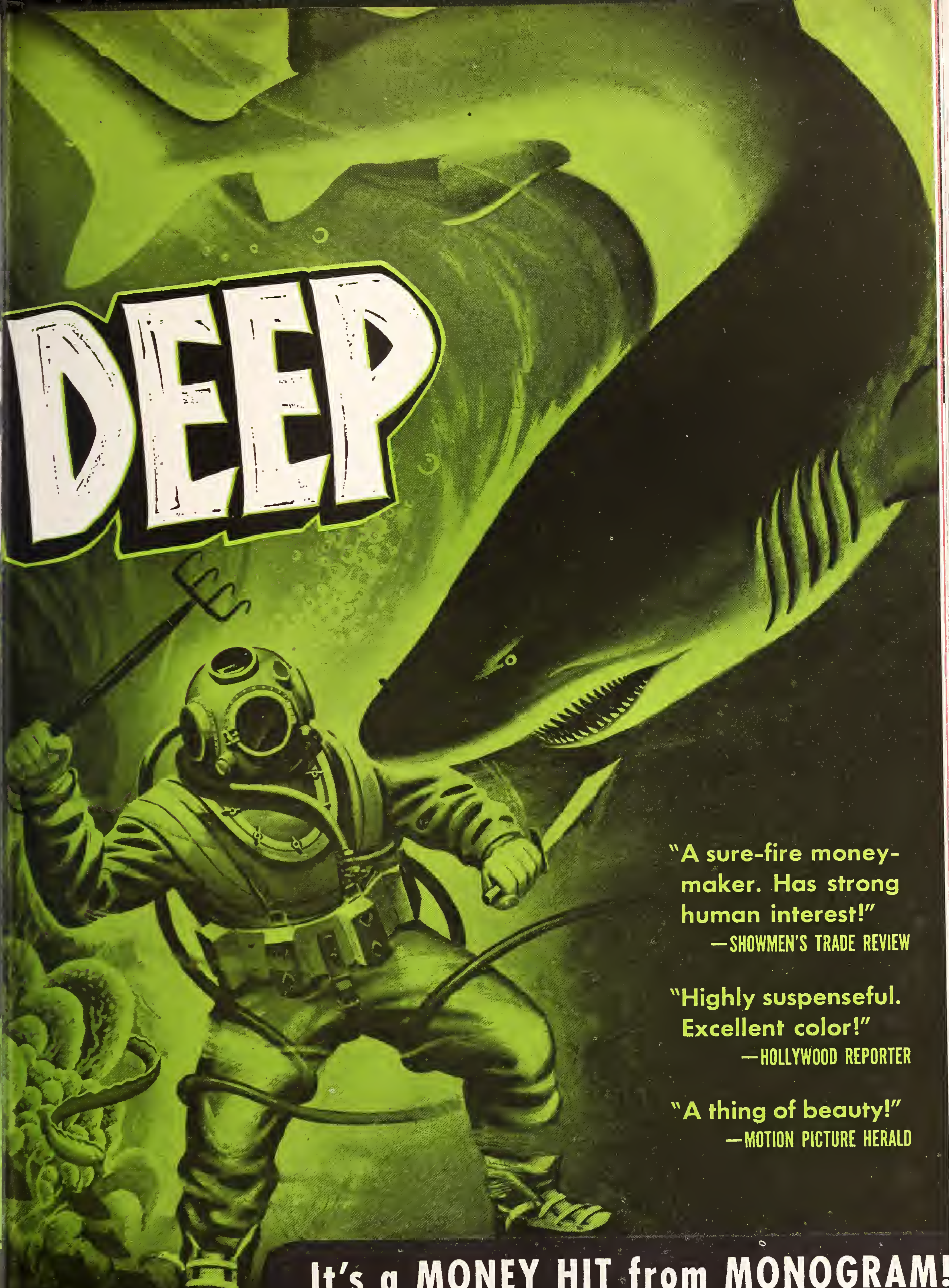
with

TANIS CHANDLER · JOHN QUALEN IAN MacDONALD

Produced by JAMES S. BURKETT and IRVING ALLEN
Directed by Irving Allen
Screenplay by Max Trell Adaptation by Forrest Judd
From the American Magazine Story "SIXTEEN FATHOMS UNDER" by Eustace L. Adams

FULL-PAGE ADS IN LIFE, COLLIER'S, SAT. EVE. POST!

Ansco Color's national ad campaign sells this amazing picture to over 27 million readers coast-to-coast!



"A sure-fire money-maker. Has strong human interest!"
—SHOWMEN'S TRADE REVIEW

"Highly suspenseful. Excellent color!"
—HOLLYWOOD REPORTER

"A thing of beauty!"
—MOTION PICTURE HERALD

It's a MONEY HIT from MONOGRAM!

(*Continued from page 27*)

With less night baseball games and the eight weeks of Summer Civic Opera completed in Pitt Stadium, managers of the downtown houses look for things to pick up.

SAN ANTONIO

Top picture of the week was "Two Guys from Texas" which opened at the Majestic August 4. "Fury at Furnace Creek" did well at the Aztec and "16 Fathoms Deep" played four days at the Empire. . . . Lee Aronstein, manager of the Palace, has installed an ice cream fountain in his lobby. . . . Film Row visitors: Mrs. Marie Burkholder, Fort Worth; Francis Gregory, Hollywood; George R. Stein, Luling, and Lilia del Valle, Mexico City. . . . L. F. McNally is the new manager of the Varsity, Dallas, and L. J. Mason, formerly of McAllen, has taken over in a similar post at the Wilshire theatre, Dallas.

SEATTLE

"Emperor Waltz" closed after five weeks at the Music Hall. "Arch of Triumph" at the Blue Mouse and "Key Largo" at the Music Box each went into their third weeks to lead the city's holdover list. . . . Oscar Nyberg, who has been managing the Fox Theatre in Spokane, has been transferred to the Orpheum in Portland. Alton Robbins has been shifted from the Orpheum to relieve Harold Wyatt, who is leaving the Evergreen organization. . . . Francis Glanfield, Tacoma, has resumed booking for the Shell and Cameo theatres after a year of traveling. . . . Dutch Trammel has joined the B. F. Shearer Company shipping department. . . . Ed Lamb, RKO-Radio branch manager, has returned from a sales conference in San Francisco. . . . Whitey Swadener, who operates theatres on Guam, was on Film Row. Other visitors were Les Theuerkauf, Tacoma; E. S. Olsen, Port Blakely; Ray Gardner, Grand Coulee; Lionel Brown, Edmonds; W. A. Cochrane, Snoqualmie; Gus Graf, Shelton; Jack Pearl, Prosser; Ben White, Poulsbo; Arthur Zabel, Olympia, and Mike Barovic, Puyallup.

ST LOUIS

The first run film fare is "Time of Your Life," at Loew's; "So Evil My Love," at the Ambassador, and "Key Largo," at the Fox, with a popular-price run of "Life With Father" coming up at the Ambassador. . . . It was a matter of timing, but "Easter Parade" has stopped and started more arguments on Film Row than any picture of the last year. It happend to hit S. Louis when the trade was way down with the box office blues: "A slump and more than seasonal," according to such veterans as Fred Wehrenberg and Edward Arthur. Whereupon the "Parade" hung up a record summer gross in its first week at Loew's and has stayed well above par for four weeks.

TORONTO

"Easter Parade" headed the parade of new pictures at the chief Toronto film houses, the engagement opening to enthusiastic business at Loew's. Healthy patronage also turned out for "Berlin Express" at Shea's and for "Key Largo" at the Imperial. "The Street With No Name" played a second week at the Tivoli and Eglinton while "Abbott and Costello Meet Frankenstein" did likewise at the Uptown. "The Mating of Millie" was in its tenth week at the independent Biltmore and "Night Boat to Dublin" held at the International Cinema for a fourth week. . . . Ben Cronk, a veteran exploiteer of Empire-Universal Films, Toronto, is taking a year's leave of absence and plans extensive travel. . . . Chief Censor O. J. Silverthorne of the Ontario censor board clashed with Rev. M. I. McGrath of the Legion of Decency and Protestant clergy over requested deletions in the feature "Summer Holiday," the ministers claiming objectionable scenes had not been eliminated. "I did make the cuts," the censor said.

VANCOUVER

Cooler weather did not prove of much help to the dropping box offices here. "Homecoming," at the Capitol, and "The Pirate," Orpheum were both out after one week's showing, "Mine Own Executioner" was only fair at the Strand. . . . Long delayed because of shortages of materials, the theatre at Lake Cowichan on Vancouver Island is now progressing. Owners are Proteau and Whittinham. Port Moody, in the Fraser Volley zone, will soon have a new 345-seat theatre. . . . The tourist traffic, which was badly affected by flood conditions, appears now to be on the increase, and may possibly reach last season's high level.

WASHINGTON

Business was good, with holdovers at the Warner and the Columbia theatres. "Key Largo" went into a second week at the Warner and "Easter Parade" went into a second carryover week at Loew's Columbia, making a fourth straight downtown week for the picture. It played two weeks at the Palace. New openings included "Bring 'Em Back Alive," reissue, at the Metropolitan; "The Paradine Case," at Loew's Palace; "Mr. Blandings Builds His Dream House," at RKO Keith's.

U-I to Classify Rank Product

Universal-International is going to distribute its future J. Arthur Rank British product in one of three different ways, splitting the product into groups according to subject matter.

They will be put into showcases and roadshown, if they are such top grade product as "Hamlet" and "Christopher Columbus." They will be put into "art" houses if they have class appeal and do well with limited audiences, such as "I Know Where I'm Going." If they have mass appeal, they will be sold on the usual basis.

This is the plan devised by William A. Scully, vice-president and general salesman, and Maurice Bergman, eastern advertising-publicity manager, who returned to New York last week from London conferences with Mr. Rank.

Universal will do its own classifying.

Metro to Make More Films Next Year: Schary

MGM will produce more pictures and probably spend more money during the next fiscal year than it has during each of the past several years. It will not set up any long-range budgets for its pictures, as other companies have done, since "it's wrong to design a program aimed at how much money you're going to spend." The company will add a group of smaller-budget, experimental pictures—possibly six or more—and will not hesitate to produce "progressive" (i.e. "message") films.

This news came Tuesday from Dore Schary, now second in command to Louis B. Mayer, MGM's production chief.

Leaning back in a chair under a blue and white Lautrec poster in a blue and white MGM office in New York, Mr. Schary talked to the trade and daily press about Italian primitive painters, about men's washroom literature, about "Lassie, Come Home," about MGM and also something about himself.

MGM, he said, had large resources and would produce whatever picture it thinks is good no matter what its cost, always being aware, of course, that the potential market has shrunk. With the lessening of the foreign market, Mr. Schary believes that the "smartest approach to production is to try to profit on the domestic market alone."

He believes that a "good A picture—not the top ones, one costing about $1,600,000," could do $3,000,000 in the domestic market alone.

It is Mr. Schary's opinion that a producer has a "responsibility to keep a balance between being a picture maker and a progressive citizen. He has the right and the responsibility to make 'progressive' pictures. But a man should not pamper himself," that is, spend a lot of money on a picture he is rather sure will be controversial, "because he happens to be in a position of authority." The producer was careful to point out that he believes the motion picture's basic responsibility is to entertain. But at the same time, he would "like to do away with arbitrary violence, evil, prejudice and banality."

Mr. Schary begins his new job Monday. His contract runs for 14 years.

CBS Declares Dividend

The board of directors of Columbia Broadcasting System, August 4, declared a dividend of 50 cents per share on the present Class A and B stock. The dividend is payable September 3 to stockholders of record August 20.

Astor Reissues Westerns

Astor Pictures Corporation has signed a reissue distribution deal for eight "Wild Bill" Elliott Westerns. The pictures will be released in September.

That FUNNY Affair is a MONEY Affair in DES MOINES

where its laughs are the crowd-bait of '48 as it opens day-and-date in two theatres, outgrossing a top Paramount comedy of '47 by 26% in one, by 97% in the other, because as McCall's Magazine says, "It's one of the most hilarious pictures of *any* year."

JEAN ARTHUR
MARLENE DIETRICH
JOHN LUND

in

"A Foreign AFFAIR"

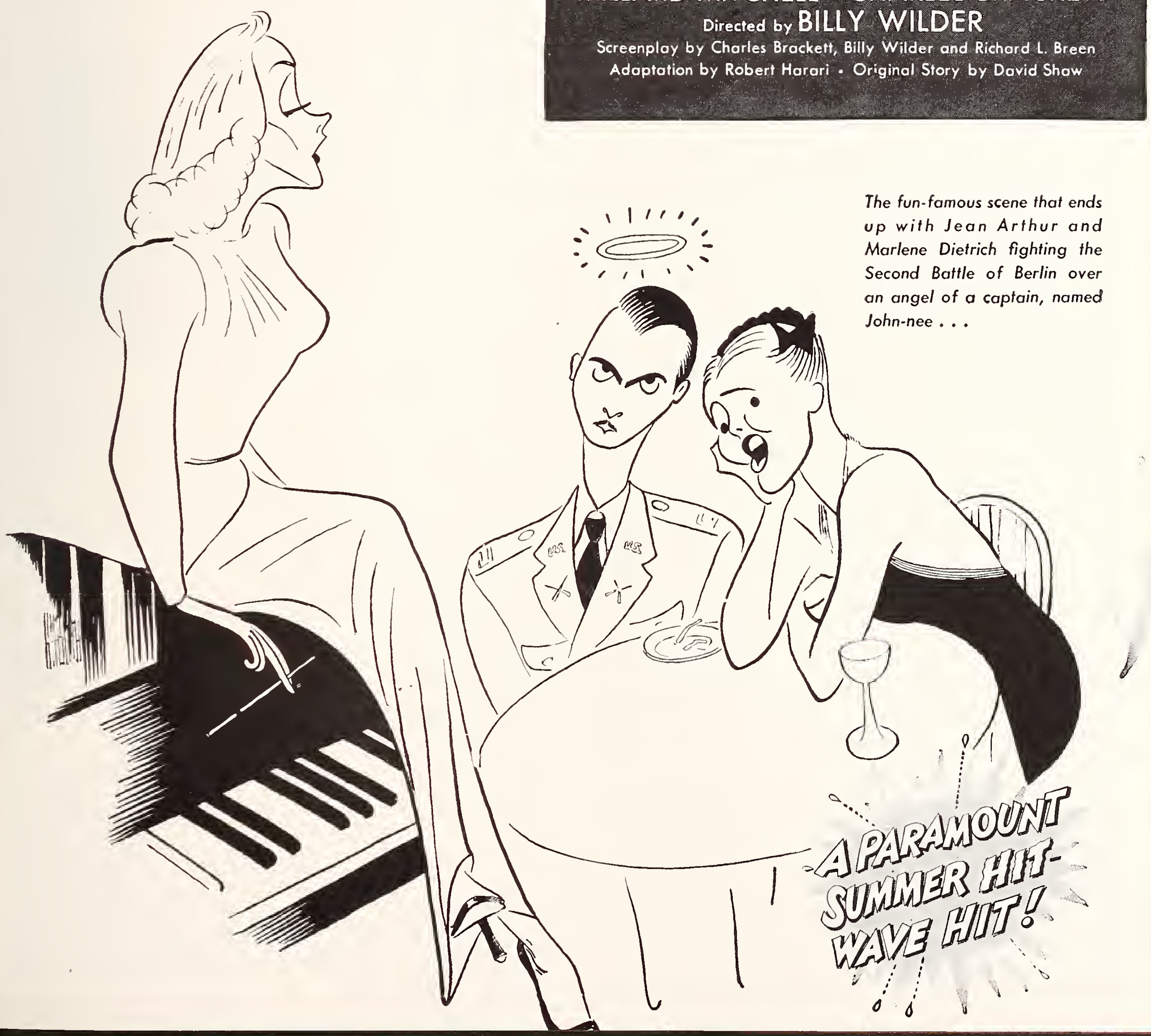
is a funny affair

with
MILLARD MITCHELL

Produced by
CHARLES BRACKETT

Directed by BILLY WILDER

Screenplay by Charles Brackett, Billy Wilder and Richard L. Breen
Adaptation by Robert Harari · Original Story by David Shaw



The fun-famous scene that ends up with Jean Arthur and Marlene Dietrich fighting the Second Battle of Berlin over an angel of a captain, named John-nee . . .

A PARAMOUNT SUMMER HIT-WAVE HIT!

Producers Go to Field For Title Suitability—And Get an Answer

by WILLIAM R. WEAVER
Hollywood Editor

Six hundred of the 3,000 exhibitors who received letters from Norma Productions asking what they thought of "Kiss the Blood Off My Hands" as a title replied so promptly and positively that the NP partnership—Harold Hecht and Burt Lancaster—changed it to "The Unafraid," and may change it to something else, if exhibitors so advise, before the production, co-starring NP vice-president Lancaster and Joan Fontaine, goes into release next January.

Because president Hecht and vice-president Lancaster are exhibition-minded men, seasoned in the footlight and even the tanbark sections of show business, and know their long plans for Norma Productions require a right foundation. So they're going out to the places where the ultimate consumers live, in advance of their first pictures' opening and taking the film along to show to press and other gatherings privately, for a series of personal appearances in cities across the country.

Prepared for Verdict of Public on Picture

Mr. Hecht and Mr. Lancaster have a lot of firm convictions about the making of pictures, as have most individuals courageous enough to enter independent production on a major scale in the teeth of the economic blizzard now sweeping across the industry, but they differ from their contemporaries in one particularly striking respect.

They state bluntly that they don't know whether "The Unafraid" is a good picture or not, and won't "until the public tells us." They think it is, and hope it is, and they did everything they knew to make it good, but "we didn't hypo ourselves into a delirium about it" and are set for whatever verdict is turned in through the ticket wicket.

The partners disbelieve a good many of the stock Hollywood theories as strongly as they believe that the-customer-is-always-right is still the first law of commercial success. They especially disbelieve the Hollywood tradition of cycles, concerning which Mr. Hecht says, "We'll be having a flood of comedies now. Because 'Sitting Pretty' and 'The Fuller Brush Man' made big money, everybody'll be making comedies for a while. They'll be making them fast, and a lot of them will be bad, and that'll be the end of that—not because comedies aren't wanted, but because they'll be bad pictures."

Plan Production of Four Features in 15 Months

The vice-president picks up the theme with, "It makes no difference what kind of picture you make, if it's a good picture. If it's a bad picture, nobody cares what kind of a bad picture it is. There's always a market for merit, and that's what we're shooting for. We're geared to make four pictures in the next fifteen months, and our selection of story properties isn't limited by any artificial restriction as to kind. We think the next one may be a Western, but the only requirement we're imposing on ourselves is that we get a good picture."

The holders of these views are not alarmed by the prospect of having to earn their profits from the domestic market. They say good pictures always have done that, and that bad ones, with few exceptions, have lost money with or without foreign distribution. "The Unafraid" is as precise a title for the company as for its first picture.

▽

Completion of eight pictures and start of a like number left the production index unchanged at weekend with 34 shooting.

Paramount's Robert Fellows started "One Woman," with Lewis Allen directing Alan Ladd, Donna Reed, Arthur Kennedy and June Havoc.

Warners launched "Somewhere in the City," under production of Anthony Veillers and direction of Vincent Sherman, with Viveca Lindfors, Edmond O'Brien, Virginia Mayo and Dane Clark.

"Knock on Any Door" and "Jungle Jim" Started

Columbia rolled two pictures. Robert Lord is producing "Knock on Any Door," with Humphrey Bogart, John Derek, Susan Perry and Allene Roberts, directed by Nicholas Ray. Sam Katzman opened "Jungle Jim," with William Berke directing Johnny Weismuller and Virginia Gray.

Republic started "Rose of the Yukon," produced by Stephen Auer with George Blair directing Steve Brodie, Myrna Dell and others.

Monogram turned cameras on "Incident," produced by Harry Lewis and Hall Skelton with William Beaudine directing Warren Douglas and Jane Frazee.

Falcon Productions lensed "A Date with Murder" for Film Classics release, with Jack Bernhard as producer-director and with John Calvert and Catherine Craig as leads.

Western Adventure Pictures started "Frontier Phantom," a Lash LaRue-Fuzzy St. John number produced by Ron Ormond and directed by Ray Taylor.

Rank Film to Eagle Lion

"Blanche Fury," a romantic drama in Technicolor, produced by the J. Arthur Rank Organization, will be released in the United States by Eagle Lion Films, it was announced last week. The picture, starring Valerie Hobson and Stewart Granger, will open in a special pre-release engagement at New York's Sutton theatre.

STARTED

COLUMBIA
Knock on Any Door
Jungle Jim

FILM CLASSICS
A Date With Murder (Falcon)

MONOGRAM
Incident

PARAMOUNT
One Woman

REPUBLIC
Rose of the Yukon

SCREEN GUILD
Frontier Phantom (Western Adventure)

WARNER BROTHERS
Somewhere in the City

COMPLETED

COLUMBIA
Law of the Barbary Coast
The Lovers

MONOGRAM
The Rangers Ride

SCREEN GUILD
Outlaw Country

UNITED ARTISTS
Adventures of the Cisco Kid (Krasne)

UNIVERSAL-INTERNATIONAL
Family Honeymoon

WARNER BROTHERS
June Bride
Fighter Squadron

SHOOTING

ALLIED ARTISTS
Strike it Rich (Wrather)

EAGLE-LION
The Big Cat
Red Stallion in the Rockies
Tulsa (Wanger)

ENTERPRISE
The Numbers Racket: the Story of Tucker's People
The Best Things in Life Are Free

M-G-M
Little Women
The Bribe
Take Me Out to the Ball Game
The Barkleys of Broadway

PARAMOUNT
The Heiress (Wyler)
Streets of Laredo

REPUBLIC
Wake of the Red Witch
Far Frontier

RKO RADIO
Interference
Gun Runners

20TH CENTURY-FOX
The Fan
Chicken Every Sunday
Three Wives
Sand

UNITED ARTISTS
Blondes Up (Artists Alliance)
The Lucky Stiff (Amusement Enterprises)

UNIVERSAL-INTERNATIONAL
Mexican Hayride

WARNER BROTHERS
The House Across the Street
South of St. Louis (U. S. Pictures)
The Fountainhead

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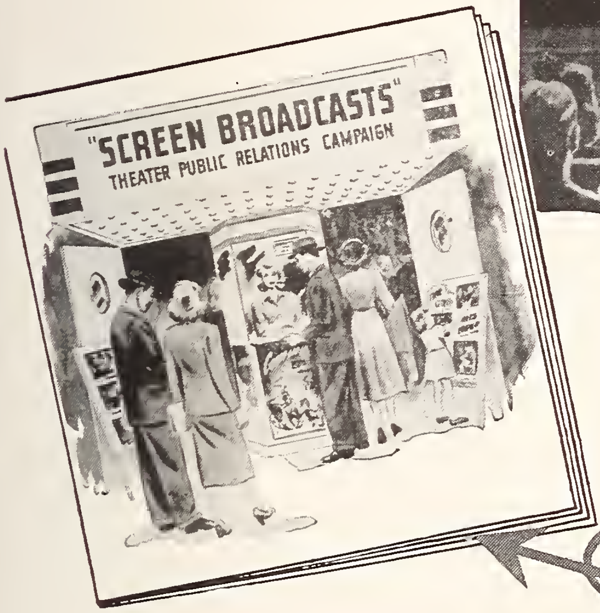

What are these films like? How can you get them?

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See 80-Station CBS Video Net In Three Years

At least five more metropolitan areas will have television stations affiliated with the Columbia Broadcasting System before the end of the year and the network is looking for an 80-station circuit within the next three years, it was announced last week by Herbert V. Akerberg, CBS vice-president in charge of station relations.

CBS-affiliated stations to be on the air before the year is out will be in Toledo, Cleveland, Detroit, Atlanta and Los Angeles. Until actual network facilities are available, CBS will serve its temporarily isolated affiliates with sponsored and sustaining programs on 16mm film, utilizing Kinescope monitoring and photographing equipment.

The present schedule calls for 25 more stations to join the CBS network in 1949. In 1950, 36 will come in and 1951 will see about 19 more.

The eastern seaboard coaxial network, through Cleveland, Toledo and Detroit before the end of 1948, will hook up early next year with a regional microwave network connecting Indianapolis, Louisville, Cincinnati, Dayton and Columbus. The majority of the midwest affiliates are controlled by newspapers, Mr. Akerberg pointed out. CBS has entered applications for Columbia-owned television stations in Boston, Chicago and San Francisco. WCBS-TV, New York, also is network-owned.

The present CBS network consists of stations in New York, Philadelphia and Baltimore. It has working agreements with stations in Boston and Washington.

Bob Murphy Dies

Bob Murphy, former vaudeville and film actor and lately a Los Angeles restaurateur, died August 5 of pneumonia in St. John's Hospital, Santa Monica, Calif. Born Robert Bunnell, Mr. Murphy was a singing master of ceremonies on the Keith-Orpheum circuit for 30 years. He went to Hollywood in 1930.

William Henry Gable

William Henry Gable, 78, father of Clark Gable, died of a heart ailment August 4 at his home in North Hollywood. An oil well contractor, Mr. Gable retired 15 years ago.

E. J. Byrne

E. J. Byrne, 48, secretary and assistant treasurer of Dominion Sound Equipments, Ltd., died in Royal Victoria Hospital, Montreal, July 31.

Waldo Lee Roberts

Services were held August 9 at Forest Lawn, Calif., for Waldo Lee Roberts, Warner Brothers studio police officer who died August 6 at his home in Burbank, Calif.

NBC Television Shows Olympic Games Films

Motion pictures of the Olympic Games of 1948 last week were presented to television viewers over the television network of the National Broadcasting Company as the result of a cooperative deal between NBC and the editors of *Time* and *Life*. The films were presented on seven stations of the network while additional prints were flown to eight other NBC affiliates in Buffalo, St. Louis, Milwaukee, Toledo, St. Paul, Cincinnati, Salt Lake City and Detroit. Each program consisted of 10-minutes of film, shot in London by the J. Arthur Rank Organization, and five minutes of interviews.

Ask Top Terms For "Babe Ruth"

Chicago Bureau

Monogram's sales policy for "The Babe Ruth Story" will be top rental terms in all key situations, Morey Goldstein, general sales manager, announced last weekend at a two-day meeting here of Allied Artists-Monogram branch managers and franchise holders. The meetings were held Saturday and Sunday, August 7 and 8, at the Drake Hotel.

Mr. Goldstein confirmed the report that the company's New York attorneys already have started negotiations asking for a maximum extended run for the picture when it opens at the State Lake in the Chicago Loop September 2. It will be handled, Mr. Goldstein said, through out-of-court channels.

Discussions of current sales and current and forthcoming product were also held. Those present included Edward Morey, vice-president; Charles Mirisch; Lloyd Lind, supervisor of branch operations; Sol Francis, midwest district manager, and Maurice Maurer, operator of the Astor theatre in New York, where "The Babe Ruth Story" is now showing.

Will Sue Eight Exhibitors Over Drive-in Patents

C. A. Caballero, president of Pacific Drive-In Theatres, Inc., Hollywood, has announced he intends to sue eight exhibition interests operating or building drive-ins which are allegedly infringing drive-in patents held by Pacific for most of Southern California. The Hollingshead patent has been licensed to Pacific in that California territory.

Park-In Theatres, Camden, N. J., has filed a suit charging infringement of U. S. patents covering certain drive-in theatre uses against the A. S. F. Theatre Co., George W. Ferguson, Byron Adams and R. C. Saunders, operating the North 29 Drive-In theatre outside of Charlotte. Tillett and Campbell, attorneys, filed the suit in the U. S. District Court at Charlotte. The suit covers the Hollingshead, or Park-In, patent, owned by Park-In.

Warner Profit For 9 Months Is $10,321,000

Warner Brothers Pictures, Inc., and subsidiary companies had a net profit for the nine months ended May 29, 1948 of $10,321,000, after provision of $7,400,000 for Federal income taxes, the company reported in New York last Friday. The nine-month profit was $8,813,000 below that of the same period last year.

According to the company the net profit for the nine months ended May 31, 1947, amounted to $19,134,000 after providing $11,900,000 for Federal income taxes.

The net profit for the nine months ended May 29, 1948, is equivalent to $1.41 per share on the 7,295,000 shares of common stock outstanding. The net profit for the corresponding period last year was equivalent to $2.60 per share on the 7,341,680 shares then outstanding.

Film rentals, theatre admissions, sales, etc., after eliminating intercompany transactions, for the nine months ended May 29, 1948, amounted to $112,415,000 as compared with $125,078,000 for the corresponding period in the previous year.

At a meeting of the board of directors held last Thursday a dividend of 25 cents per share was declared payable October 4, 1948, to stockholders of record September 3.

Senate Group Pushing Communications Inquiry

Washington Bureau

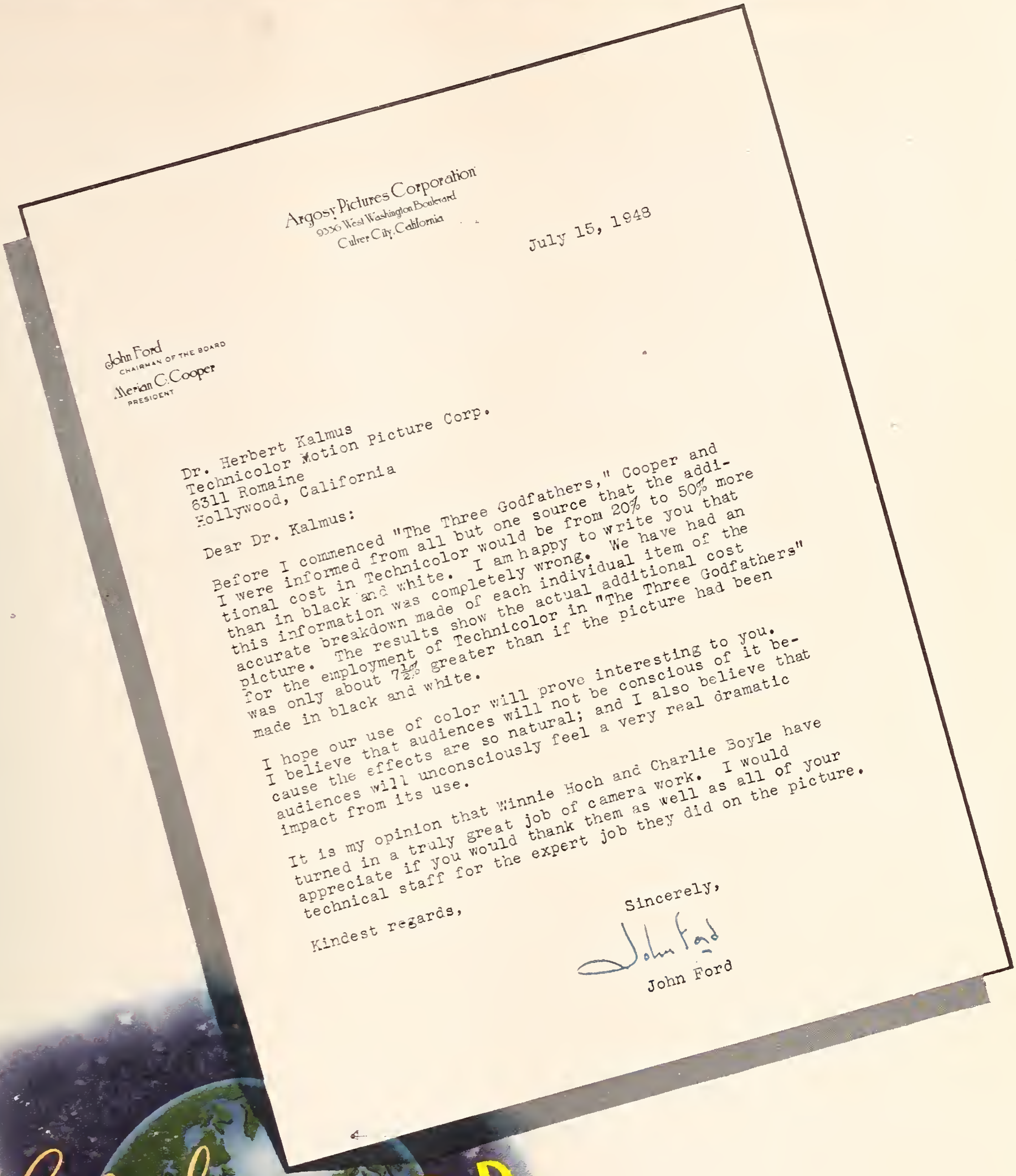
A variety of questions, ranging from alleged lobbying activities to patent controls and frequency allocations, will be included on the agenda of a special Senate committee charged with investigating communications.

According to Senator Charles W. Tobey, chairman, hearings are planned in the near future, but investigation has already started. Particular attention will be given the question of whether the National Association of Broadcasters actually represents the 2,000 stations in the U. S. on legislative matters and whether NAB spokesmen should be registered as lobbyists.

Other subjects to be looked into include the powers of the Federal Communications Commission in setting standards for FM and television; regulation "in the public interest" and industry competition.

Report Large Screen Video Planned for B. & K.

Plans for the installation of large-screen television equipment are said to be under way for one of the Balaban & Katz houses in Chicago, probably the Chicago theatre. It is understood that Paramount already has ordered developing film and other machinery for installation in the near future.



Argosy Pictures Corporation
9336 West Washington Boulevard
Culver City, California

John Ford
CHAIRMAN OF THE BOARD
Merian C. Cooper
PRESIDENT

July 15, 1948

Dr. Herbert Kalmus
Technicolor Motion Picture Corp.
6311 Romaine
Hollywood, California

Dear Dr. Kalmus:

Before I commenced "The Three Godfathers," Cooper and I were informed from all but one source that the additional cost in Technicolor would be from 20% to 50% more than in black and white. I am happy to write you that this information was completely wrong. We have had an accurate breakdown made of each individual item of the picture. The results show the actual additional cost for the employment of Technicolor in "The Three Godfathers" was only about 7½% greater than if the picture had been made in black and white.

I hope our use of color will prove interesting to you. I believe that audiences will not be conscious of it because the effects are so natural; and I also believe that audiences will unconsciously feel a very real dramatic impact from its use.

It is my opinion that Winnie Hoch and Charlie Boyle have turned in a truly great job of camera work. I would appreciate if you would thank them as well as all of your technical staff for the expert job they did on the picture.

Kindest regards,

Sincerely,

John Ford

John Ford

Color by TECHNICOLOR

WORLD FAVORITE IN MOTION PICTURES

"Technicolor" is a trade-mark

TECHNICOLOR MOTION PICTURE CORPORATION

HERBERT T. KALMUS, PRESIDENT AND GENERAL MANAGER

MEXICANS WRITING NEW CENSOR CODE

by LUIS BECERRA CELIS

in Mexico City

A new code for censoring films is being written by Antonio Castro Lea, chief censor, and Celestino Gorostiza, dramatist and scenarist. Their work will be presented to producers and exhibitors and to such organizations as the Mexican Legion of Decency for opinions which will be incorporated into the final draft that goes for approval to the Ministry of the Interior, which has jurisdiction over film censorship.

▽

Mexican producers have been asked, in the form of a note to their association from the Mexican Tourist Association, to find themes for pictures other than those which present Mexicans and Mexico in a melodramatic light. The Tourist Association claims that the tourist business was off this summer partly because the producers presented too many exaggerated cowboy and gangster pictures.

▽

Cinematographic journalists have organized a club of which Alfonso de Icaza is president and Roberto Cantu Robert, secretary.

▽

The Cine Regis, here, seating 900, has reopened after being renovated and is now a part of the Golden circuit.

▽

Producer Benito Alazraki has obtained financing from the Banco Nacional Cinematografico for the production of a documentary of the Mexican revolution which ended the 30-year rule of General Porfirio Diaz.

SPAIN

by PEDRO GONZALES

in Madrid

Proposals for the interchange of authors, actors, musicians and technicians were discussed here by Argentine, Mexican, Cuban and Spanish delegates to the recently concluded Congreso Hispano Americano de Cinematografia.

The Congreso, which will have permanent headquarters in Madrid with branches in the other countries, intends to work for harmony between the countries on such matters as duties and taxes, and intends to promote Spanish-language features. The Congreso urges that dubbing in Spanish be suppressed, that only the best foreign features be allowed to be dubbed.

▽

There are at present 12 Spanish pictures in production at various studios: "La Fiesta Sigue" and "El Senor Esteve," Sagitario Films; "Mare Nostrum," Suevia; "El Sotano," Augusto Films; "El Curioso Impertinente," Valencia; "La Vida Encadenada," Focofon; "Siempre Vuelven de Madrugada," Pena; "Manolete," Hercules; "Cita con mi viejo Corazon," Pegaso; "Doce Horas de Vida," Campa, and "Aventuras de Eduadini," C. E. C.

GERMANY

by HUBERTUS zu LOEWENSTEIN

in Berlin

Berliners in all four sectors of the city have seen a total of 400 new pictures since the end of the war. Only 21 of them were German. The first Russian picture made its appearance in June, 1945, followed by an English picture in September, an American picture in October and a French picture in November of 1945.

Due to the fact that the Soviet Military Government was the first to license a production company, the Russians at first made considerable headway. However, today there are 11 production companies in Berlin.

Nine distribution companies, including the Russian Sovexport, have their headquarters in Berlin.

ECUADOR

by H. ROMERO

in Quito

The Concejo Municipal of Quito has closed four theatres here since July 5 on the grounds that the houses are not provided with all the necessary comfort. The theatres affected, one of which is a 16mm house, are operated by the Mantilla and the Cadena circuits.

▽

Warner Brothers' "The Treasure of Sierra Madre" opened at the Pichincha theatre. Business was good and there were many favorable comments.

ARGENTINA

by NATALIO BRUSKI

in Buenos Aires

On July 22 the Argentine Government granted import permits valid for a period of nine months to the 10 American distributing companies here. In order to obtain the imports, the distributors had to relinquish the right to export the dollar currency equivalent to the print cost of the pictures.

▽

During the first six months of this year, 238 features were released in Buenos Aires. Of these, 120 came from the U. S., 26 from Italy, 28 from Mexico, 15 from England, eight each from Spain and France, two from Chile, one each from Sweden, Uruguay and Cuba, and 28 of local origin. Although Hollywood is still supplying a little over half of the films released here, their lead is being weakened by the increased number being imported from Italy.

▽

Local exhibitors will set aside 10 cents on each ticket sold for charitable purposes: 50 per cent to be used for the social works of Eva Peron, wife of the president; 40 per cent to aid Argentine production, and the remainder for the Argentine Cinematographic Association.

YUGOSLAVIA

by STOYAN BRALOVITCH

in Belgrade

How Soviet films have topped American films here is graphically illustrated by these official figures:

In 1945, 45 Soviet films were shown, while there were 102, or 45 per cent of all features, American films. This high American percentage in the first year of the liberation is explained by the fact that the government authorities found in the country—in various picture houses and in the hands of individuals representing American companies—several hundreds of prints of American films.

In 1947, Yugoslavia imported 137 Soviet features and documentary films—about 47 per cent of the total of imports—and only 38 features from America.

In the first six months of 1948, 188 Soviet films have been imported and only seven American features.

▽

Production notes: Avala, the producing company serving the Republic of Serbia, has completed its fourth feature, "Life Belongs to Us," dealing with the construction of a rail line. . . . Zvezda, serving the whole of the country and up to now producing only regular weekly film journals and documentaries, has announced the following features: "Mother Katina," dealing with the civil war in Greece; "The Factory Tale," life in a textile factory, and "The Lake," dealing with the construction of a hydroelectric plant.

Mexican Attendance Down In First Months of 1948

Mexican exhibitors have reported a sharp slump in attendance for the first months of 1948, according to a Department of Commerce report by Nathan D. Golden in Washington. He states that 13 of the 19 key theatres in Mexico's Federal District grossed more during the first six months of 1947 than during the last six months of the year and that exhibitors see the downward trend continuing. Receipts of last year in the Federal District amounted to 71,750,274 pesos, Mr. Golden reported. This compares with 70,216,797 pesos in 1946 and 58,952,571 in 1945. U. S. product received 39,992,023 pesos of the 1947 total. The peso then was worth about 20½ cents.

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

FULLER BRUSH MAN: Red Skelton, Janet Blair—Best Sunday in a whale of a time in spite of a hot, clear day. This is a must. Play it by all means. Played Sunday, Monday, July 25, 26.—Andrew D. Murphy, Broad Brook Theatre, Broad Brook, Conn.

GLAMOUR GIRL: Gene Krupa Orchestra, J. Leonard—Well liked.—Andrew A. Murphy, Broad Brook Theatre, Broad Brook, Conn.

LOUISIANA: Jimmie Davis, Margaret Lindsay—This was one of the best pictures here for some time and all comments were good. A small town natural. A job well done. Weather cool. Played Sunday-Tuesday, July 18-20.—Earle J. Stierwalt, McCleary Theatre, McCleary, Wash. Rural patronage.

SIGN OF THE RAM: Susan Peters, Alexander Knox—This one fooled us completely. Business was very good and the story was well received. Guess everyone wanted to see that swell person again, Susan Peters. Theme of the story was not to our liking, yet business was over average, so we liked it, too. Played Friday, Saturday, July 23, 24.—Jack Hammond, Shastona Theatre, Mount Shasta, Cal.

SONG OF IDAHO: Kirby Grant, Ken Trietsch—Well liked.—Andrew D. Murphy, Broad Brook Theatre, Broad Brook, Conn.

SQUARE HEADS OF THE ROUND TABLE: All Star Comedies—Not in any way up to the standard of the Three Stooge comedies. A few laughs, but even the slapstick of the Stooges can't bring fun ont of costume stuff.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

SWORDSMAN, THE: Larry Parks, Ellen Drew—This is a very good picture in color. Not a big one. However, it should be O.K. on the best days of the week in any theatre. Sorry can't say as much for it at the box office as it was way off on Sunday. However, competition from the Freedom Train and a Soap Box Derby were just too much for it. Played Sunday, Monday, July 25, 26.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

Eagle Lion

IT'S A JOKE, SON: Kenny Delmar, Una Merkel—Was out of town when we played this picture, so cannot report on whether it was good or not. It lived up to its title at the box office, as brother, when I saw the receipts they really were a joke. Played Tuesday, Wednesday, July 27, 28.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

IT'S A JOKE, SON: Kenny Delmar, Una Merkel—The joke was on us. We took a chance, being election year, thought it would go over. Again, I say such corn doesn't grow in Ohio. It must thrive in Hollywood. Played Wednesday, Thursday.—E. J. Bunnell, Crist Theatre, Loveland, Ohio.

OUT OF THE BLUE: George Brent, Carole Landis—Some came out to see Carole Landis due to the suicide scandal. Fair comedy. Not recommended for children. Played Wednesday, Thursday.—E. J. Bunnell, Crist Theatre, Loveland, Ohio.

SEVEN SINNERS: Marlene Dietrich, John Wayne—Another good reissue with music, comedy and action. Played Wednesday, Thursday.—L. Brazil, Jr., New Theatre, Bearden, Ark.

T-MEN: Dennis O'Keefe, Mary Meade—Very good picture. Plenty of action. A little gruesome at times but realistic.—E. J. Bunnell, Crist Theatre, Loveland, Ohio.

Metro-Goldwyn-Mayer

BIG CITY: Margaret O'Brien, Robert Preston—Margaret and Butch Jenkins and Robert Preston stole the show. We hate to see Butch grow up. He is too natural and cute. I am afraid there will never be another Butch.—E. J. Bunnell, Crist Theatre, Loveland, Ohio.

FIESTA: Ether Williams, Ricardo Montalban—A nice picture in beautiful Technicolor but business was way off. Not the type to interest my crowd although it pleased those who did come out to see it. I lost plenty on this one. Played Sunday, Monday, July 11, 12.—Arthur E. Phifield, Park Theatre, South Berwick, Maine.

HIGH WALL: Robert Taylor, Audrey Totter—Very good comments on this picture. It seemed to please our action fans. What more can you ask? But play it at your own risk. Played Friday, Saturday, July 23, 24.—Earle J. Stierwalt, McCleary Theatre, McCleary, Wash. Rural patronage.

STATE OF THE UNION: Spencer Tracy, Katharine Hepburn—Not too well attended but a very fine picture. Speeches of Tracy hit the mark. Katharine Hepburn was never better. Played Sunday, Monday.—E. J. Bunnell, Crist Theatre, Loveland, Ohio.

SUMMER HOLIDAY: Mickey Rooney, Gloria De Haven—No comments of value. Just fair. Played as a co-feature. Played Wednesday, Thursday, July 28, 29.—Andrew D. Murphy, Broad Brook Theatre, Broad Brook, Conn.

THREE DARING DAUGHTERS: Jeanette MacDonald, Jose Iturbi—One of the best from this company. Just stand at the door when they come out and you will get the surprise of your life. Pleased all. Music good, not too long or too short. Color beautiful, good print and good sound. Infantile paralysis ban on so not many saw this one. Played Monday, Tuesday, July 26, 27.—Frank D. Fowler, Princess Theatre, Rocksville, N. C.

THIS TIME FOR KEEPS: Esther Williams, Jimmy Durante—Better than average musical for small town. Not too much music and a lot of comedy. Wonderful under-water photography and scenes from Macinac. Played Sunday to Tuesday, July 11-13.—W. J. Whitmore, Star Theatre, Stanley, North Dakota.

Monogram

SILVER STALLION: David Sharpe, Leroy Mason An oldie from Monogram which doubled with "Sign of the Ram" gave us a good weekend for a change. Horse stories always go nicely in a small town and this town is no exception. The fight between the stallions was very well photographed and had even the grownups gripping their seats. Played Friday, Saturday, July 23, 24.—Jack Hammond, Shastona Theatre, Mount Shasta, Cal.

SONG OF MY HEART: Audrey Long, Frank Sundstrom—Beautiful music and story not in accordance with actual happenings. Therefore it was corny. He should have finished at least one concerto. Played Tuesday.—E. J. Bunnell, Crist Theatre, Loveland, Ohio.

Paramount

ALBUQUERQUE: Randolph Scott, Barbara Britton—Played late to fair business. Very good picture. Well liked. Played Friday, Saturday, July 16, 17.—Andrew D. Murphy, Broad Brook Theatre, Broad Brook, Conn.

DESERT FURY: John Hodiak, Lizabeth Scott—An average action picture which did less than usual Sunday and Monday business because of the continued heat spell. The color helps and with a rainy Sunday we should have done O.K. Played Sunday, Monday, July 25, 26.—Arthur E. Phifield, Park Theatre, South Berwick, Maine.

HAZARD: Paulette Goddard, MacDonald Carey—Did fair. Excellent comedy. Played on a holiday with good weather. Played Sunday, Monday, July 4, 5.—Andrew D. Murphy, Broad Brook Theatre, Broad Brook, Conn.

UNCONQUERED: Gary Cooper, Paulette Goddard Too much Technicolor blood spilled, too long and too historical for small towns to the sorrow of the Public School System. It seems they do not care what their forefathers suffered and they don't want to hear about past happenings, musical, historical or scientific. Played Sunday, Monday.—E. J. Bunnell, Crist Theatre, Loveland, Ohio.

UNCONQUERED: Gary Cooper, Paulette Goddard—Did quite well Sunday but as the case has been lately it fell down on Monday and Tuesday. Truly a big production, cast of thousands, wonderful color, historical background, etc., etc. Over-sold in this situation so we were lucky to break even. Played Sunday-Tuesday, July 18-20.—Jack Hammond, Shastona Theatre, Mount Shasta, Cal.

Republic

IN OLD LOS ANGELES: William Elliott, Catherine McLeod—William Elliott, Catherine McLeod and John Carroll make a good cast. This picture is good for any day in the week. Better than average draw here.—L. Brazil, Jr., New Theatre, Bearden, Ark.

LIGHTNIN' IN THE FOREST: Lynn Roberts, Warren Douglas—Here is a nice picture with lots of comedy to play in the middle of the week. It will stand alone. Better than average draw. Played Monday, Tuesday.—L. Brazil, Jr., New Theatre, Bearden, Ark.

THE GAY RANCHERO: Roy Rogers, Jane Frazee—This was the best of our recent Rogers, but like the rest of the series failed to do any business. Friday poor, Saturday worse. Our Western fans do not appreciate the high class stuff. Bob Nolan and the Sons of the Pioneers are the only redeeming feature. Friday-Saturday, July 30 and 31.—Jack Hammond, Shastona Theatre, Mount Shasta, Cal.

RKO Radio

MIRACLE OF THE BELLS, THE: Fred MacMurray, Valli, Frank Sinatra—Weather hot and clear but did good business. Played Sunday, Monday, July 11, 12.—Andrew D. Murphy, Broad Brook Theatre, Broad Brook, Conn.

OUT OF THE PAST: Robert Mitchum, Jane Greer—Played late but did excellent business. Played Wednesday, Thursday, July 7, 8.—Andrew D. Murphy, Broad Brook Theatre, Broad Brook, Conn.

SECRET LIFE OF WALTER MITTY: Danny Kaye, Virginia Mayo—A good comedy which played to light business. We just can't buck the heat and it was plenty warm the last two nights. Played Tuesday-Thursday, July 20-22.—Arthur E. Phifield, Park Theatre, South Berwick, Maine.

TYCOON: John Wayne, Laraine Day—Play it by all means. Excellent color. Plenty of action. Numerous comments praising the picture. Played Friday, Saturday, July 23, 24.—Andrew D. Murphy, Broad Brook Theatre, Broad Brook, Conn.

Twentieth Century-Fox

HOW GREEN WAS MY VALLEY: Maureen O'Hara, Walter Pidgeon—One of the good reissues but too deep and heavy for the small towns and they stayed away.—E. J. Bunnell, Crist Theatre, Loveland, Ohio.

United Artists

ABIE'S IRISH ROSE: Michael Chekhov, Joanna Dru—I played this late. Should have left it alone. No business, no comments but plenty hot. Any picture advertised as taken from a stage play seems to be licked before I screen it. Played Sunday, Monday, July 18, 19.—Arthur E. Phifield, Park Theatre, South Berwick, Maine.

MONSIEUR VERDOUX: Charles Chaplin, Martha Raye—How we were snared into buying this poor film is one for the books. Successfully succeeds in ruining our midweek business in spite of a very cute co-feature. Too long, too morbid and unfunny. Certainly no picture for a small town. Played Wednesday, Thursday, July 21, 22.—Jack Hammond, Shastona Theatre, Mount Shasta, Cal.

OTHER LOVE, THE: Barbara Stanwyck, David Niven—This was a very poor picture. Better not play this in a small town. Played Wednesday, Thursday, July 21, 22.—Earle J. Stierwalt, McCleary Theatre, McCleary, Wash. Rural patronage.

ROOSEVELT STORY, THE: Documentary—An excellent subject. The patrons came out of the theatre

(Continued on following page)

(*Continued from preceding page*)

with tears in their eyes. All of our regular patrons said it was one of the best films we have ever shown. It also did excellent business. Every newsreel theatre should play it.—Bill Sorenson, News Palace Theatre, Long Beach, Cal.

SLEEP MY LOVE: Claudette Colbert, Robert Cummings—I am afraid of this one. Afraid my audience will walk in their sleep and walk out of our financial lives. Played Friday, Saturday.—E. J. Bunnell, Crist Theatre, Loveland, Ohio.

STORK BITES MAN: Jackie Cooper, Gene Roberts—A very nice litle feature that pleased all in spite of the top billing of "Monsieur Verdoux." Would have done some business, if given a chance. Very funny in spots with Jackie Cooper as a good expectant father with complications. Played Wednesday, Thursday, July 21, 22.—Jack Hammond, Shastona Theatre, Mount Shasta, Cal.

Universal

BLACK BART: Yvonne De Carlo, Dan Duryea—After a weekend of reported killings and kidnaping and other horrors combined in and around our state people didn't want any more and they stayed away. Why does Hollywood insist on these crime pictures? Can't they get any other material? I know I could write cleaner and more interesting stuff than is dumped on the screen.—E. J. Bunnell, Crist Theatre, Loveland, Ohio.

PIRATES OF MONTEREY: Maria Montez, Rod Cameron—This picture is just fair and weak for single bill. Filled out with shorts. Business below average. Weather good. Played Wednesday, Thursday, July 14, 15.—Earle J. Stierwalt, McCleary Theatre, McCleary, Wash. Rural patronage.

RIVER LADY: Yvonne de Carlo, Dan Duryea—Nice picture. Did good business. Played Wednesday, Thursday, July 28, 29.—Andrew D. Murphy, Broad Brook Theatre, Broad Brook, Conn.

Warner Bros.

FIGHTING 69TH, THE: James Cagney, Pat O'Brien—Did excellent. Play it, if you can. Played Wednesday, Thursday, July 14, 15.—Andrew D. Murphy, Broad Brook Theatre, Broad Brook, Conn.

SEA HAWK, THE: Errol Flynn, Brenda Marshall—One of the best reissues in a long time. In fact it is a much better show than 90 per cent of the present-day flickers. More business than a show costing twice as much the week before. Played Tuesday-Thursday, July 27-29.—Arthur E. Phifield, Park Theatre, South Berwick, Maine.

WINTER MEETING: Bette Davis, Jim Davis—Bette Davis is too good an actress to give her a bad role. Slow, draggy and too much conversation. It was Warner Brothers' mistake and they knew it. It was our mistake playing it.—E. J. Bunnell, Crist Theatre, Loveland, Ohio.

WOMAN IN WHITE, THE: Alexis Smith, Sydney Greenstreet—Only fair. Some walkouts. Skip it, if you can. Played Wednesday, Thursday, July 21, 22.—Andrew D. Murphy, Broad Brook Theatre, Broad Brook, Conn.

Chicago Operators Sign Five-Year Contract

Chicago Bureau

The Chicago Moving Picture Operators Union, Local 110, signed a five-year contract last week with all Chicago area picture houses. The agreement provides for a 10 per cent weekly increase in salaries. According to Eugene Atkinson, business manager of the local, the increase will not go into the pay envelopes, but into a fund to provide disability benefits, retirement pensions of not less than $100 a month, a vacation fund, and increased illness and death benefits.

Fadiman RKO Story Editor

By a realignment set by the executive committee managing the RKO studio pending the August 31 board meeting, William J. Fadiman has been named story editor and Edgar Peterson has been given a writer's status. Mr. Fadiman had been editorial assistant to Dore Schary, formerly in charge of RKO production.

Short Product in First Run Houses

NEW YORK—Week of August 9

ASTOR: Haredevil Hare	***Warner Bros.***
Feature: The Babe Ruth Story	Monogram
CAPITOL: Truce Hurts	***MGM***
Football Thrills	***MGM***
Feature: On an Island with You	MGM
CRITERION: Mighty Timber	***Universal***
Singin' the Blues	***Universal***
Feature: Abbott and Costello Meet Frankenstein	Universal
GLOBE: A Tale of Two Kitties	***Warner Bros.***
Tony Pasteur and His Orchestra	***Columbia***
Feature: Four Faces West	United Artists
PARAMOUNT: Popeye Meets Hercules	***Paramount***
Unusual Occupations, No. 6	***Paramount***
Tropical Masquerade	***Paramount***
Feature: Beyond Glory	Paramount
RIVOLI: Neighbors to the North	***Paramount***
Feature: So Evil My Love	Paramount
ROXY: Seeing Ghosts	***20th Cent.-Fox***
Portrait of the West	***20th Cent.-Fox***
Feature: Walls of Jericho	20th Cent.-Fox
STRAND: Bugs Bunny Rides Again	***Warner Bros.***
A Nation on Skis	***Warner Bros.***
Feature: Key Largo	Warner Bros.
WINTER GARDEN: Jimmy Dorsey and His Orch.	***Universal***
Paris on the Plata	***Universal***
Feature: Mr. Peabody and the Mermaid	Universal

CHICAGO—Week of August 9

APOLLO: Flora	***Columbia***
Feature: Lulu Belle	Columbia
GRAND: A Man from New Orleans	***Warner Bros.***
Mighty Timber	***Universal***
Feature: Feudin', Fightin' and Fussin'	Universal
PALACE: Superman	***Columbia***
Ladies in Wading	***RKO***
Feature: Melody Time	RKO
ROOSEVELT: Golden State	***Paramount***
Feature: The Best Years of Our Lives	RKO
STATE LAKE: Wacky Bye Baby	***United Artists***
Feature: On an Island with You	MGM
UNITED ARTISTS: Bone Sweet Bone	***Warner Bros.***
Feature: So Evil My Love	Paramount

Ask Court to Keep Time Question Off Ballot

Detroit theatre owners in the city and surrounding area asked the Michigan Supreme Court August 5 to forbid the city from putting the question of adopting Daylight Saving Time to the voters at the September 14 election. The owners protest that the continuation of Daylight Saving would mean a serious setback for them since employees must work more hours, leading to overtime pay, and because the theatregoing habits of the people have been "dislocated and altered." The owners contend that Eastern Standard Time was fixed by the legislature as the legal time for Michigan; that Daylight Saving is illegal, and that even if the voters of Detroit approved fast time, the city lacked the authority to impose it.

Quarter Net for General Precision Is $297,952

General Precision Equipment Corporation and subsidiary companies reported this week a consolidated net profit of $297,952 for the three-month period ended June 30, 1948. The net is after provision for Federal income taxes and subject to year-end adjustments. Directors of the corporation have declared a dividend of 25 cents per share on the capital stock outstanding, payable September 15 to stockholders of record August 25.

Hyde Leaves U. S. Pictures

Donald Hyde has resigned as vice-president and general manager for United States Pictures. Mr. Hyde's option was recently exercised and had another 18 months to run. He formerly was in charge of the literary department of the William Morris Agency.

Monopoly Vital, Says Exhibitor In New Zealand

Wellington Bureau

If it were not for "monopoly," the motion picture industry would collapse.

That is the opinion and the statement of J. R. Kerridge, managing director of Kerridge-Odeon Theatres, New Zealand, contained in a 30-page document recently presented to the Parliamentary committee conducting the government's film inquiry.

"I believe," he wrote, "that if every theatre in this Dominion were operated as an independent unit, there would be an economic collapse of the industry within 12 or 18 months, as it is only by monopoly or chain operation that costs can be controlled within limits to enable its merchandise to be retailed to the public at an economic level."

Mr. Kerridge objected to the word "monopoly," stating that the term was applicable to his or other companies only in the sense in which it applied to every exhibitor, large or small. He felt that every exhibitor under the restrictive licensing system, was a monopolist in his particular area.

The film inquiry has now been completed. Little was discussed or revealed during the proceedings.

Further inquiry has been postponed until after the present Parliamentary session, but the general feeling within the industry and without, is that few reforms will be made and that the committee will have a deal of difficulty in producing a worthwhile report to the government.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

WALTER BROOKS, Director

MILDRED FITZGIBBONS promoted a tieup with a local pastry shop that has proved popular with her juvenile audience at the Skouras Roosevelt theatre through summer vacation. From July 1st to September 1st, every youngster attending the Wednesday matinee for children will get a free dish of Linda's good French ice cream, with all costs paid by this cooperative sponsor.

Miss FitzGibbons displays her good housekeeping, also, by distributing the ice cream AFTER the performance. All good boys and girls get a coupon and when they leave the theatre, the booth is set up to give every one a treat. That brings them to the show, keeps the house clean, and rewards them for the kind of good behavior that Mildred makes popular at the Roosevelt.

Five thousand heralds paid for by the pastry shop, and thousands of ice cream cups, are distributed at every children's matinee, with the give-away seeming to grow in popularity as it goes into the second month. The small fry can be depended on to spread the word around that there is a good thing on tap and so the crowd increases with each passing week of summer.

* * *

Pat R. Notaro, manager of Warners' theatres in Havana, Cuba, writes that he has now been four months in the land of sunshine, and is getting acclimated to a new kind of showmanship. He is becoming accustomed to bi-lingual advertising and exploitation practice, and wants to know if he is eligible to enter the Quigley competition for the overseas award. We will welcome his campaigns from our island neighbor.

* * *

Mack Jennings sends us the first copy of the "Martin Tipster," which is the house organ he has inaugurated for Martin Theatres of Florida, Inc. You'll recall that Mack stepped out of the Pix theatre, Evergreen, Alabama, and into the newly created job of publicity director for the circuit, with headquarters at Columbus, Ga. He fills four pages, tightly, with tips for showmen and promises that there will be both news of the circuit and exploitation aids.

YOUTH MONTH BEGINS

The Postmaster General of the United States, who has the nicest note paper in Washington, invited us to be at the White House, this Wednesday, to witness the ceremony which marked the issue of the special commemorative "Youth" stamp, illustrated in this space a week or so ago, which is now on sale.

Thus begins the real activity of "Youth Month"—the activity in which you take part—in preparation for this "Salute to Youth" in motion picture theatres, September 1 to 30. Now, there comes that application to detail that will mark the success of the project, in *your* theatre and in fifteen thousand theatres from Coast to Coast. The time is here, and now, to begin.

What "Youth Month" will mean, nationally, depends on what it means, locally, in your neighborhood. If you do *your* work well, building the idea for successful presentation, and keeping it at speed through thirty days in *your* community, then the total result, across the nation, will be tremendous. It will go farther to lift motion picture business to a proper seasonal level than most anything we know, for if we recapture "Youth" as a part of our potential audience, we can truly celebrate Greater Movie Season.

Contenders for the special Quigley Award to be given as a result of successful "Youth Month" campaigns, should have their complete campaigns in New York, not later than November 1, 1948.

A letter from John Bee, manager of the Gaumont theatre, Worcester, tells us of high excitement in old England over a reunion with citizens of Worcester, Mass., where they are celebrating a Centenary. That's what we find in the English mail, and therefore we're sending John Bee's letter and clippings to H. H. Maloney, at the Poli theatre, Worcester, Mass., who won a citation in the last quarter and may like to make contact with another Round Table member on the other side of the water. It's always good business to be good neighbors and it's good showmanship, too.

* * *

Al Brown, manager of the Empire theatre, Cardiff, Wales, who has won nine citations in the Quigley Awards Competition for Showmanship—more than any other manager in England—comes up with a pleasant example of Anglo-American good neighborliness, with the arrival of a large number of American Air Force men at Scampton Aerodrome, Lincolnshire, a few miles from the Empire.

Acting on the impulse to be both friendly and quick to realize the benefit of a piece of news, Al fixed up some large art posters, inviting the American air men to the Empire and especially those from New York City or La Jolla, Cal., where Al has friends to be remembered.

* * *

We see by the HERALD that John Wolfberg, young and aggressive head of Rocky Mountain Allied, has offered the use of his two Denver drive-in theatres, the East and West, for church services. There could be no better way to make friends and influence people to become regular patrons, especially the old folks, parents with children, families who are attracted to the drive-in because of the conveniences and advantages that it offers over and above the regular theatre in summer. —*Walter Brooks*

EXPLOITATION for the FAMILY

WHAT EVERY MANAGER SHOULD KNOW is that exploitation, to be effective, must be aimed at every member of the family group. If you can't include them all in a single shot, at least get around to each in turn, and let them exercise their buying power.

SONS DAUGHTERS
$1,000.00 in CASH PRIZES
TO THE ... OF THE
"I REMEMBER MAMA" Contest
READ THE WOMANS PAGE IN THE DAILY NEWS for Further Details

Mama liked this "Loveliest Mother" contest which RKO theatres in Chicago promoted with the *Daily News*. Sons and daughters were invited to submit their favorite picture, with such pleasant results as shown above, in this excellent lobby display at the Palace theatre.

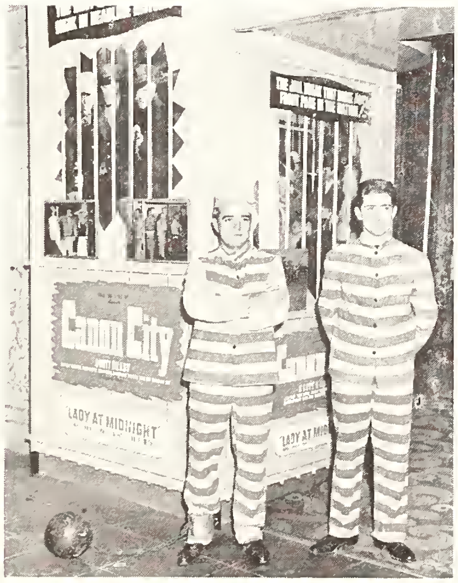
Twin sisters (at right) made this street ballyhoo twice as interesting as exploitation for "Sainted Sisters" at the Orpheum theatre, Vancouver, B. C. (Credited to the late Mr. Ackery, Ivan F. W. Ackery, whose whereabouts are now being traced with the able assistance of Jack Droy.)

A Date? Phone MA. 9520 The Sainted Sisters
"The Sainted Sisters" Orpheum Friday!

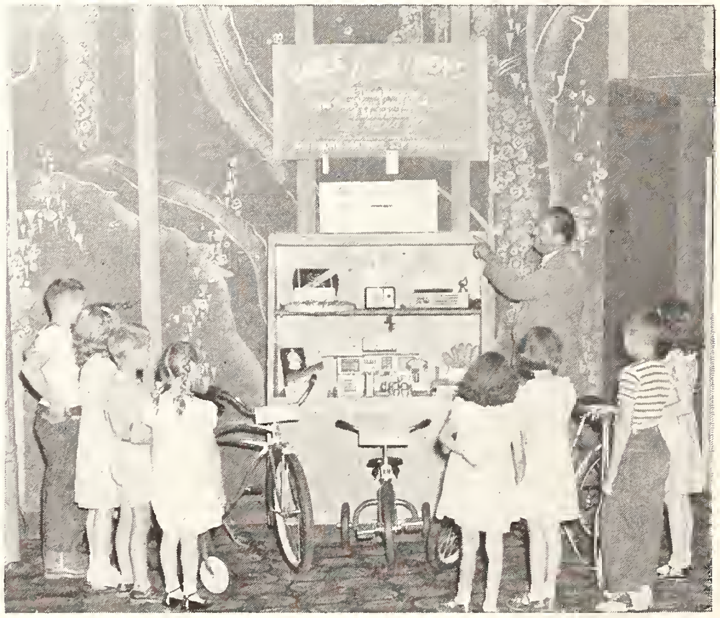
FORT APACHE

Junior really wanted to take part in this ballyhoo (left) for "Fort Apache" at the Byrd and State theatres, Richmond, Va., proving that a few Young Indians and an Uncovered Wagon can do as well to exploit a picture as more expensive efforts.

Neighborhood kids (below) stand at attention to see prizes donated by merchants who cooperated in a new "Keep the Youngsters Off the Streets" campaign, promoted by manager William Ahrens of the Mel theatre, Detroit.


Canon City
LADY AT MIDNIGHT

Even Cousin Egbert, who is out on parole, would appreciate this lobby display for "Canon City" with all the nostalgic memories of his old alma mater. Jack Case, manager of the Belmont theatre, Los Angeles, provided the realistic effect, at left. Ball-and-chain may be the doorman, but certainly not an usher on duty.



Phil Katz Comes Through For the New Enright

As could be expected, Phil Katz comes through with his first report from the Enright theatre, Pittsburgh, since he took over this new assignment, and it is filled with the sort of thinking-plus-action that proves him to be a good manager. His first few weeks in the house have kept him stepping, he says, but his entries show that he is also covering a lot of ground.

Keynote of the institutional campaign was "Keep Your Eye on the New Enright," which created a conviction in the minds of his audiences that something good was under way. Following this with "Everybody's Watching the New Enright Now" capitalized the fact that this largest of all neighborhood theatres was also the most friendly and closest to the community it serves. Patrons were invited to make suggestions for improvement, and guest passes given for the best ideas, which were displayed to interested neighbors and friends as part of the lobby display, for comment and discussion.

On a large parking lot nearby, Phil inaugurated free parking for patrons of the Enright, which is much appreciated, and local merchants have been enthusiastic about tieups of the kind that he made famous in his other situation. He has a new "baby sitter" service; a free "rainy day" umbrella service, and a display of art work by senior students of the area high school. He is also flying more flags of the United Nations than have been seen before, with added color and attractiveness for the theatre.

Cute trick for Saturday morning show is "Thimble Drome Racer Contest" in cooperation with the Pittsburgh *Sun-Telegraph*, and done with toy automobiles, on stage.

Draws On Staff To Draw Crowds

Ralph Lanterman, city manager for Walter Reade's theatres in Long Branch, N. J., dipped into his own theatre personnel to find a key performer in his campaign for "Give My Regards to Broadway." He recalled that Billy James, his outdoor advertising man, had at the turn of the century been billed in big-time vaudeville as one of America's greatest comedy hoop-rollers, baton twirlers and minstrel men. Around Billy he built a special stage show to exploit his feature attraction.

The Long Branch *Daily Record* gave Jimmy and the stage show a three-column front page break. Lanterman also arranged for an elimination contest to discover "Miss Broadway" as part of the stage event, and prizes were donated by four local merchants. The campaign netted $300 over average box office receipts, at a cost of $15.

SHOWMEN IN ACTION

Ivan Ackery's staff worked to obtain a cooling effect in the front display for "Fort Apache" that made the Orpheum theatre, Vancouver, look like a rendezvous for hot weather Indians.

▼

Boyd Sparrow had Red Cabs in Indianapolis bannered with 300 bumper-strips to advertise "Easter Parade" at Loew's theatre.

▼

Robert R. Portle, energetic and efficient exploiteer of Loew's Poli-Elm St. theatre attractions, in Worcester, Mass., turning in a good campaign for "Easter Parade."

▼

Taki Pappas says he's been away from the Round Table so long he feels like an orphan, so sends pictures of his Ford tieup with "Unconquered" at the Voge theatre, East Chicago, Ind.

▼

H. G. Boesel, Quigley Award winner and now district manager with Fox Wisconsin theatres, reports campaigns from his managers in the mail, as contenders for new honors.

▼

Carl Ferazza had a well dressed couple parading as street ballyhoo for "Easter Parade" at Loew's Akron theatre, with a bellhop in uniform carrying their baggage and the billing.

▼

Russ Bowen, manager of Loew's State theatre, St. Louis, put his "Easter Parade" couple in their best Easter clothes and had them touring downtown stores in a diminutive car.

▼

Al Hatoff, manager of the Ritz theatre, Brooklyn, caught a fast ride on the current Washington spy story headlines to advertise "The Iron Curtain."

▼

Action front for "Northwest Stampede" designed by manager Jay Lieberman of the Rialto theatre, Calgary, had genuine cowboy-style "hitching posts" at the curb line, with 24-sheet cut-out figures to sell excitement.

▼

Montague Salmon, managing director of the Rivoli theatre on Broadway, knows everybody is interested in the weather, so he posted reports from every American city to compare with the cool 72 degrees inside.

▼

Alfred Lowenthal, old friend at the Round Table, with a world of experience, writes to say he is entering for the Quigley Awards after a year at the Skouras Tivoli theatre, Jersey City.

▼

Walter Kirschofer, manager of Reade's Kingston theatre, Kingston, N. Y., reciprocated by displaying a full line of Fuller Brushes in his lobby in exchange for the very active cooperation of the local Fuller Man in publicizing the picture.

John J. Haney, manager of the Patio theatre, Freeport, Ill., tagged every house under construction with the poster—"Is This Mr. Blandings' Dream House?" He also obtained an excellent example of that cooperative newspaper page.

▼

Gil Green, manager of the Michigan theatre, Detroit, used a miniature of the "Queen Elizabeth" in an attractive lobby display for "Romance of the High Seas."

▼

Billy Saxton, manager of Loew's Century, Baltimore, placarded a parade of new Fords with pretty models shouting: "We're On Our Merry Way" through downtown business sections.

▼

M. D. "Babe" Cohn, manager of the Paramount theatre, Kansas City, put the billing for "Romance on the High Seas" right behind the candy counter, combining business with pleasure.

▼

Joe Sommers, manager of Walter Reade's Paramount theatre, on the Boardwalk at Asbury Park, N. J., built a most attractive lobby front, using mostly white space, for "Lady from Shanghai."

▼

Manager Howard Williams, of the Orpheum theatre, Los Angeles, parked a truck in front of the theatre for "Canon City," with cops and caged criminals in action, for ballyhoo.

▼

Mike Piccirillo, manager of the Center theatre, Hartford, Conn., using a parachuter in his working clothes as street ballyhoo for "Sky Devils" on a triple bill.

▼

G. Cormack is a new member of the Round Table from the Gaumont Picture House, Aberdeen, Scotland, and he starts off with a good campaign on "Escape," with local tieins.

▼

D. Wright, manager of the Hippodrome, Colchester, Essex, promotes an annual gala sports event which builds goodwill for the theatre in his community.

▼

Alfred A. Allen, playing the British film, "Vice Versa," at the Odeon theatre, Plymouth, instigated a "Vice Versa" dance at Raglan barracks, where all the girls were boys, and vice versa.

▼

A Henry Stobies put on such a good coop with Phillips bicycles, as advertising for the Gaumont, Chadwell Heath, that the Phillips people presented him with one of their famous make. He's now trying for a tieup with Rolls Royce.

▼

Ken Rowland, manager of the Odeon theatre, Weston-Super-Mare, placed advertising menu cards on "Best Years of Our Lives" in 41 restaurants, cafes and hotels.

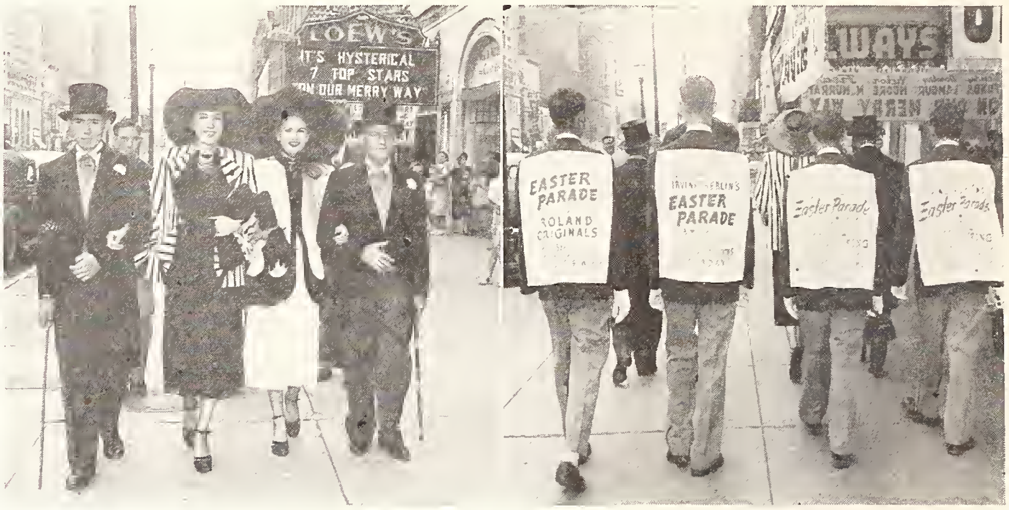
"Raw Deal" Gets Super Campaign In Baltimore

Jim Gladfelter, manager of the Hippodrom theatre, Baltimore, and Bob Rappaport, his publicity man, handled a big campaign for "Raw Deal" which ran through the complete list of exploitation ideas, from preview screening to radio tieups. A special screening for drivers of Yellow Cabs brought these conversationalists into action, promoting the picture. On the theory that cab drivers will talk about everything under the sun, this idea brought a high return in word-of-mouth advertising. Also, 4,000 car-door hangers were placed on parked cars throughout the city emphasizing the safety campaign in cooperation with the Baltimore *News Post* before and during the first two days of the engagement.

The Baltimore News Company cooperated with a tieup for comic book displays and with the posting of 100 banners around town in addition to the use of their trucks. Newspaper contest, "Women Who Gave Men a Raw Deal," was suggested in the pressbook and used effectively, together with another contest for safety slogans. Hotels and business houses cooperated in other tieups and for display of theatre advertising and date lines.

Radio hookups were unusual, with both radio dealers and stations cooperating. "Name the Song" contest and Family Hour contest were successful, along with six other radio program plugs, on other stations, with no time paid for by the theatre. "Wake Up Baltimore" program carried promotion for the picture through five days and an all-night program used "Raw Deal" as a theme in a series of plugs. Special story in "Home News" had 100,000 circulation, additional to regular advertising. It all added up to some really effective and successful promotion for the attraction.

Here They Come! There They Go!



Bill Reisinger devised this novel street ballyhoo for "Easter Parade" at Loew's Dayton theatre, to catch the eye of those who encountered such nicely dressed paraders in front of the theatre, and who, naturally enough, turned around to look, after they had passed by, and found uniformed ushers following in close formation, carrying banners for the attraction. Nice use of a human characteristic, and with a friendly merchant to sponsor the models.

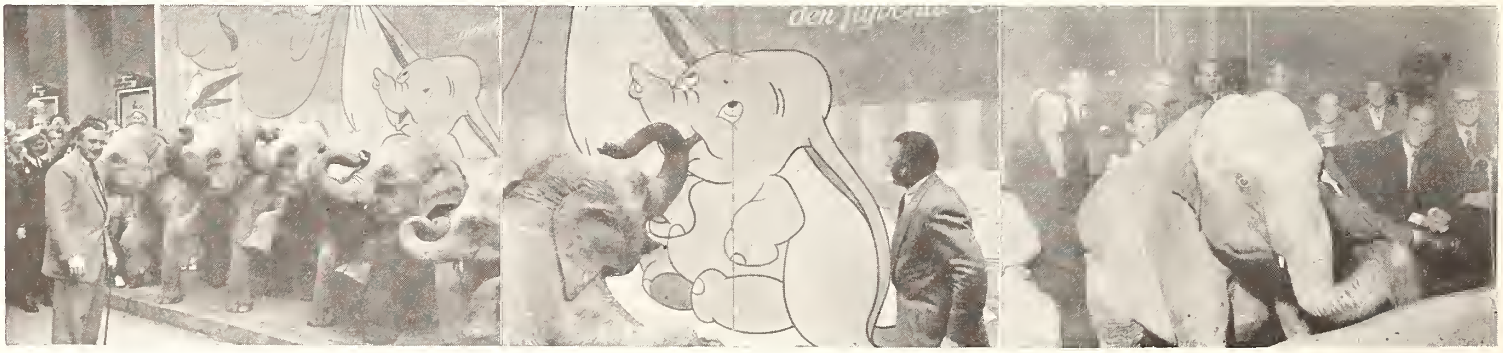
Makes Prison Tieup For "Canon City"

J. Oberle, manager of the Batavia theatre, Batavia, N. Y., followed an exploitation method in selling "Canon City" that has been established in the first-runs, by making a tieup with Attica Prison, not far away. He showed the film in a preview to Warden Martin, of Attica, and obtained from him both approval and cooperation in his campaign. Newspapers in the area, well aware of New York's big State Prison nearby, gave the Warden's comment the benefit of special publicity. Locals look twice when they see street ballyhoo in prison uniforms, in areas where part of the population are either employed inside the walls, or who are always conscious of the proximity of the prison. The result was real exploitation for the picture.

Susanville Issues Community Calendar

Lee Zwiebel, manager of the Sierra theatre, Susanville, California, sends in a sample of what is probably the best use of small mats in the preparation of a monthly program calendar so far to reach this desk. Cuts are 2- and 3-columns wide, depending on whether the picture runs two or three days, and are of uniform depth across the page. Every attraction has similar representation. There are no blanks, which makes it easy to read and remember, with a mat for every show. Bottom of sheet lists various community events of the month, including Lassen County livestock show, rodeo, horse show and racing. Print job is in two colors and card is prepared for mailing to box holders under a permit, which obtains full distribution to the entire trading area.

Exploitation Idea: Go Borrow Some Elephants!



Aage Bremerholm had a good idea to advertise Walt Disney's "Dumbo" at the Metropol theatre, Copenhagen, Denmark, so he borrowed a few elephants and gave them a preview of the picture. He won't tell what he used for elephant bait, besides posters of their near relative, but you can readily see that Jumbo admired Dumbo. One friendly fellow saluted his cousin outside the theatre, with great gusto, and then came right in and got a good seat in the front row, to really enjoy the picture. Crowds liked the ballyhoo, and the stunt had the whole city talking, and buying tickets for the attraction. All you need to do the trick are six baby elephants.

A New Selling Approach

REVIEW OF CURRENT PRESSBOOKS

A DATE WITH JUDY — Metro-Goldwyn-Mayer. Color by Technicolor. Come on in, folks; everybody's got a date. . . . Hurry up with the dishes, Ma; we've got a date. . . . Every beau in town is making a date. . . . You have a date with a beautiful musical. All-star cast is well sold in newspaper advertising, which includes some styles that will be new in your town. Tell the folks about the music, and the dancing, and the comedy, and the young romance. Use the two-color herald and then use the mat of the same style as a newspaper ad, because it has the right advertising theme for this show. Watch out for supplementary pressbook sheets, including the current Music Hall advertising in New York, which is not in this pressbook. Accessories and posters sell the attraction; the 24-sheet and 6-sheet will make cutouts; the window card and 22x28s can be placed about town in merchant displays. Metro's "Showmanship Package" gives you access to all the stills, and you can select them by number. There is a corking cartoon mat, No. 3-A, of Carmen Miranda teaching Wallace Beery the rumba, which may lead your publicity in the newspapers. A choice of drawings supplements the stills. The whole rumba lesson is illustrated on one three-column mat which may get newspaper cooperation. Bill Ferguson suggests you keep your date with Judy with showmanship and he offers plenty of samples from which to choose. Here is a good chance to use a teen-age "mystery shopper", offering prizes to those who identify "Judy" as she shops in leading stores. There is a page of twelve good stunts in the pressbook that requires your attention.

MELODY TIME — RKO Radio Pictures. Color by Technicolor. Walt Disney's new musical revue for your all-time good time. Packed with novelty, music and mirth. Managers know Disney quality on the screen and should know by now that a Disney pressbook is also a product of his art staff. You find plenty of chance to use the Disney characters and Disney drawings to draw patrons to your box office. The picture has had extravagant magazine advertising in color; try to catch a ride on this preselling by following style. Posters and accessories are a trifle too crowded with small detail but you can make some effective cutouts of individual Disney characters. We look in vain for a good cutout of "Little Toot" which is worth selling. "Johnny Appleseed" is good for a school tie-in. There are four kinds of little books, but no prices quoted, and probably too expensive for theatre sales, but good for store tie-ins. Johnny Appleseed coloring contest — all together on one mat, No. 5-A — is worth special attention. There are plenty of music promotions possible, with record albums, sheet music and window tie-ins. National apple campaign will support "Johnny Appleseed" theme with local apples on the market soon. Mats No. 107 and No. 206 offer you a chance to fill in balloons with local quotes from either critics or preview customers. A wide variety of contents in this typical Disney revue-style picture gives you several chances to catch the interest of various groups, whether they like "Pecos Bill" with Roy Rogers or Dennis Day. It depends on individual preference, but insures a satisfied audience.

'Stop The Music' Is the Capitol's New Attraction

Paula Gould, pert and peppy publicist for the Capitol theatre on Broadway, sends us a long wire, reciting the list of prizes won by a patron of the theatre who hit the jackpot by identifying the mystery melody in "Stop the Music"—current Capitol stage attraction. And while we don't rave about radio giveaway shows, on or off the air, it's a lot better to have 4,820 people in the theatre than sitting at home, listening to the radio.

At the Capitol, the same radio crew put the show on, five times a day, and the entire setup is separate from the radio program. Separate prizes include merchandise gifts to the value of $50 each, given to seven or eight persons at every performance, forty a day, a total of 175 such prizes thus far during the run of this stage attraction. Then, the first jackpot, worth $5,000 and listing a variety of stuff, unbelievable but certainly valuable. It included a new Hudson sedan, television set, refrigerator, gas range, vacuum cleaner, laundromat, clothing, shoes, hats, and weekend trip, all for the jackpot winner, in addition to other items.

The second jackpot, now hanging heavy over the head of another potential winner, will be worth $7,500, with all there was in the $5,000 jackpot and more besides. All in addition to the continuing forty-per-day winners, who take home consolation prizes at each performance. It's nice to get even $50 bits-and-pieces, but those jackpots are beyond imaging for just ordinary folks who don't gamble with fate.

Al Hatoff Makes 'Em Like Old Trailers

Al Hatoff, manager of the Ritz theatre, Brooklyn, found a collection of old trailers and put them into use as the basis for a new and interesting audience contest. He edited the film himself to leave in the clue but take out the name of the picture or star, and then operated "jack-pot" style for lucky winners who could identify films and/or players. It isn't easy to put your hands on such a collection, unless National Screen Service have a rubbage sale, but the idea is good, and it made money for Al, with results equal to the best contest of the season.

Abe Ludacer Displays Loew's Double Bill

Abe Ludacer sends a photograph of his version of the big lobby display for "Easter Parade," current in Loew houses, which was never shown to better advantage than in his example at Loew's Valentine theatre, Toledo. Abe has been double-billing "Summer Holiday" with "The Search" and getting a nice contrast with the two attractions, which complement each other. This policy of double billing has been followed in other Loew theatres.

Customers Bring Lobby Display

Art Golasa, of the *Detroit Free Press,* wires to say Detroiters possessing mementos of the lawless era of Billy the Kid and other outlaws have been invited to the Broadway Capitol theatre for the opening of "Return of the Bad Men" as guests of the management, and that their souvenirs will be returned to them when the film has completed its run.

Missouri Theatre Heard From

News from Bob Hynes, old friend of the Round Table and now located at the Missouri theatre, St. Joseph, Mo., shows that he has lost none of his exploitation skills, with exhibits of "Miracle of the Bells," "Green Grass of Wyoming," "On an Island with You," and other current attractions. Bob is making good use of a lot of ideas that have been reported here, and he contributes ideas for the benefit of others.

OUTDOOR REFRESHMENT CONCESSIONAIRES
from Coast to Coast over 1/4 Century

Now Specializing in Refreshment SERVICE for
DRIVE-IN THEATRES

SPORTSERVICE, Inc. JACOBS BROS. HURST BLDG. BUFFALO, N. Y.

Filmack
GIVES YOU THE BEST VALUE IN
SPECIAL TRAILERS
THREE COMPLETELY EQUIPPED PLANTS

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NEW YORK 245 WEST 55 STREET
LOS ANGELES 1574 W WASHINGTON

Post Money for Warner Houses

The recently formed Philadelphia syndicate headed by William Ehrenberg, motion picture theatre premium executive, has oversubscribed the $5,000,000 initial deposit which it plans to offer Warner Brothers for its theatres in eastern Pennsylvania, southern New Jersey and Delaware, it was revealed this week.

Members of the syndicate, bankers, business executives and socialites, include James H. R. Cromwell, former Minister to Canada; David Demany, president of a large fur chain; Mrs. Robert Irwin Brown, prominent society matron, and Mrs. E. T. Stotesbury, socialite.

A committee of seven is scheduled to go to California to confer with Harry M. Warner, Warner president, as soon as several attorneys of the committee return from the Olympic Games in London. A decision is expected by the end of the month.

Film Classics Leases Rialto in New York

Film Classics has obtained a first run showcase on New York's Broadway, the Rialto theatre. The deal, with owner James Mage, is exclusive; and the company has scheduled four pictures for showing there: "Sofia," "Miraculous Journey," "Unknown Island" and "Daughter of Ramona."

IN NEWSREELS

MOVIETONE NEWS—Vol. 31, No. 63—Hearings in Washington on Red spies in U. S. . . . U. S. athletes shine in London. . . . Unions strike in Dayton. . . . Dock fire at Long View, Wash. . . . President Truman votes.

MOVIETONE NEWS—Vol. 31, No. 64—Red spy hearings. . . . England releases first pictures of atomic plant. . . . Hollywood stars aid U. N. charity show in Paris. . . . High wire walker celebrates 82nd birthday. . . . Americans sweep Olympics.

NEWS OF THE DAY—Vol. 19, No. 297—Communists in the U. S. exposed by former Red. . . . Olympic story: victories for U. S. stars.

NEWS OF THE DAY—Vol. 19, No. 298—The Olympics. . . . Ballet school for toddler. . . . U. S. giant bombers called back to duty. . . . Movie stars' night in Paris.

PARAMOUNT NEWS—No. 100—Teen-age statesmen: boys visit Washington. . . . America dominates Olympics.

PARAMOUNT NEWS—No. 101—Greek army advances. . . . Canada: St. Laurent to succeed MacKenzie King. . . . Olympic films from London.

UNIVERSAL NEWS—No. 167—Official pictures of Olympic Games: Yanks gain in track and swimming.

UNIVERSAL NEWS—No. 168—Superforts make ready for action. . . . Housing project in Puerto Rico. . . . Tall girl contest. . . . Olympics.

WARNER PATHE NEWS—No. 102—Youth forum meets. . . . Birthday fashions for the young. . . . U. S. Olympic teams smash to victory. . . . Great events: Lincoln-Douglas debate.

WARNER PATHE NEWS—No. 103—B-29 comes out of moth balls. . . . Danube Conference. . . . "Two Guys from Texas." . . . One finger man. . . . Huge project aids Puerto Rico housing. . . . Olympics.

TELENEWS DIGEST—No. 32—Malayan jungle troops hunt rebels. . . . Jews and Arabs mingle in peace. . . . Films from Java. . . . Australian rule of Papuan territory. . . . Part of Mexico City devastated by floods. . . . Congress probe of Red espionage. . . . Europe's D. P.'s find haven in United States. . . . Congress adjourns. . . . Lensman invades nudist camp. . . . Russian sports festival. . . . Motorcycle sidecar race in Austria. . . . Aerobatics in Texas.

IATSE Meeting Opens Monday

Prominent labor, Government and industry officials, including William Green, president of the American Federation of Labor; Eric Johnston, president of the Motion Picture Association of America, and Thomas J. Herbert, Governor of Ohio, will address the 39th convention of the International Alliance of Theatrical Stage Employes and Moving Picture Machine Operators, opening at the Hotel Hollenden in Cleveland Monday.

An international touch will be given the proceedings through the attendance of Tom O'Brien, member of the British Parliament and general secretary of that country's National Association of Theatrical and Kine Employes. Along with Richard F. Walsh, IATSE president, who will preside, he will report on the interchange of British and American technical workers.

Among the speakers also will be Joseph D. Keenan, head of Labor's League for Political Education, who will give impetus to the IATSE drive to repeal the Taft-Hartley Law. Mr. Walsh is a member of the League's administrative committee. The IATSE head, pointing out that the Taft-Hartley Act had given a distorted picture of the power enjoyed by labor leaders in this country, has invited members of the 80th Congress to attend his organization's convention where, he said, "they will find that the duly elected delegates are our supreme government."

Loew to Take Teaching Films for Overseas

Rounding out its program for international distribution of classroom films, Loew's International Corporation this week announced it had taken on the worldwide release of films produced by Young America Films, Inc.

The arrangements marks a further step in the MGM program of bringing together in a single library the best classroom and auditorium films and to adapt them to the language and curriculum requirements of each country. Under a recent deal, Loew's International took over international distribution of the McGraw-Hill text-films for advanced schools. Young America films are mainly for primary and grade schools.

The Young America product will have sound tracks in the world's major languages.

H. C. Arthur, Jr.
president,
Fanchon & Marco,
says:

"DO YOU WAIT UNTIL YOUR CAR BREAKS DOWN?"

"It does not make any difference whether you are running a motion picture theatre or you are taking care of your own automobile. There are two ways to do it. You can let your car run until it breaks down on some important trip causing extreme discomfort to your guests who are with you and causing extreme embarrassment to you or you can keep it serviced and save money in ultimate repairs and replacements as well as wear and tear on your nerves and on those of your guests.

"You can run your projection equipment on the same principle until it breaks down. Whether it is your car or your theatre equipment, when it does break down, you will wish you had had a regular efficient service that would have saved you all of the trouble and ultimately the greater expense.

"Altec's service is assurance against breakdown. It saves against a larger expense in the long run for repairs and replacements and it saves your patrons annoyance and discomfort; both ultimately affect your P. & L. To maintain the goodwill of your patrons and their regular attendance at your theatre, don't let your equipment break down. That is my advice. Altec will help you follow it."

Altec Service, known for its service "over and above the contract" is a vital ingredient of your theatre's ability to meet successfully the competition of other forms of entertainment. An Altec Service contract is the soundest long term investment an exhibitor can make today.

ALTEC SERVICE CORPORATION

161 Sixth Avenue
New York 13, N.Y.

THE SERVICE ORGANIZATION OF THE MOTION PICTURE INDUSTRY

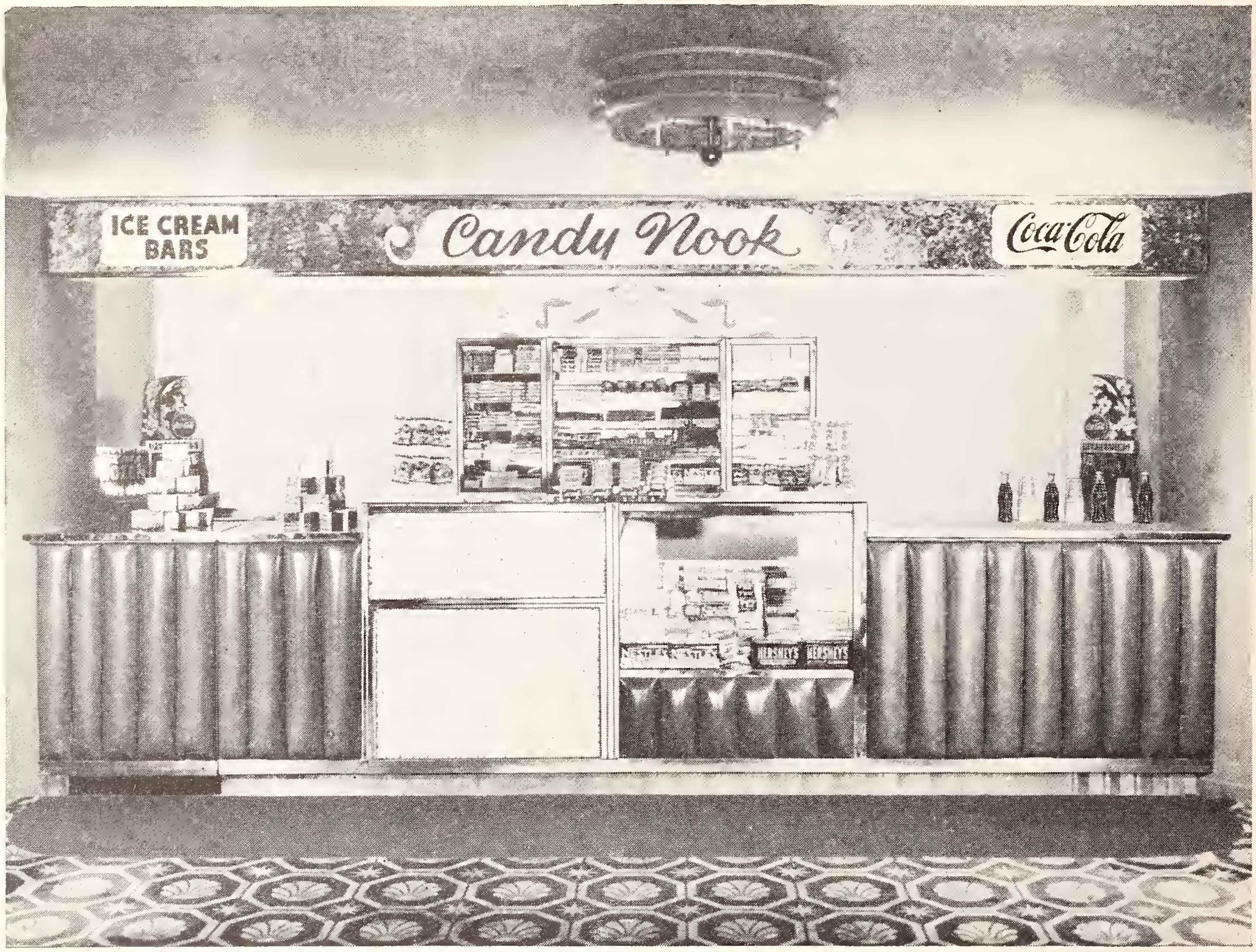
JOLLY TIME
MORE PROFITS FOR YOU!
POP CORN
AMERICAN POP CORN CO.
SIOUX CITY, IOWA

THEATRE SALES

SHOWMANSHIP

How the Schine circuit turns service into profit

MRS. WIGGINS GOES TO THE MOVIES



Coca-Cola in the Fox Rivoli Theatre, Van Nuys, California

MAKE YOUR LOBBY FATTEN YOUR PROFIT

Coca-Cola in the lobby has increased revenue and profit for every type of theatre in the United States.

How could it be otherwise? Everybody likes Coca-Cola. When people are having a good time, Coke fits naturally into the picture. Exhibitors have found that there is a pretty definite percentage of their patrons who will pause and enjoy Coca-Cola.

Coca-Cola
DRINK
Coca-Cola

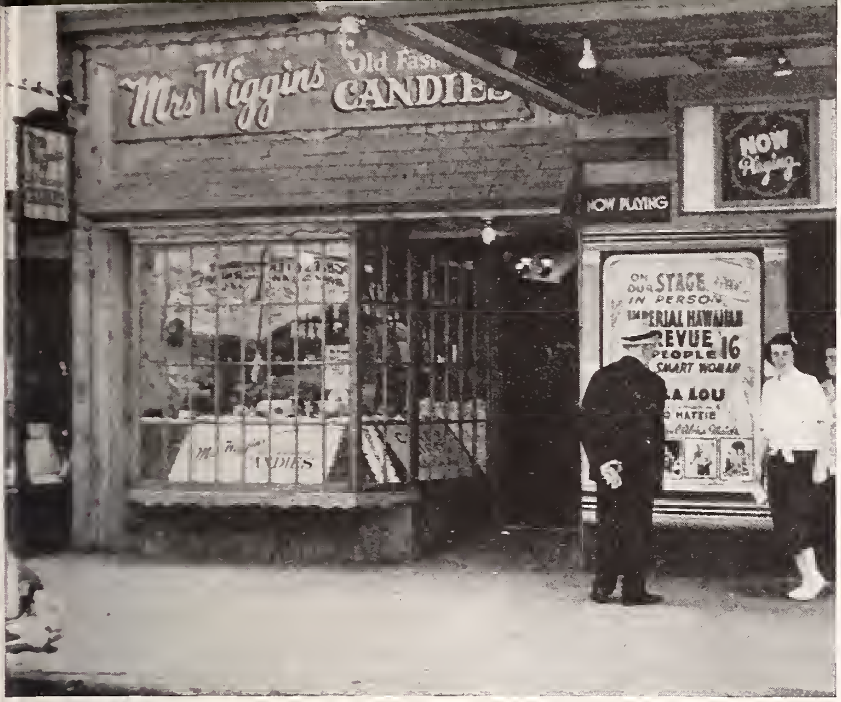
Vendorlator 242
Coin Cooler

Let us give you ALL the facts about this new source of profits. Write National Sales Department, The Coca-Cola Company, 515 Madison Ave., New York 22, N. Y., or get in touch with your Coca-Cola bottler.

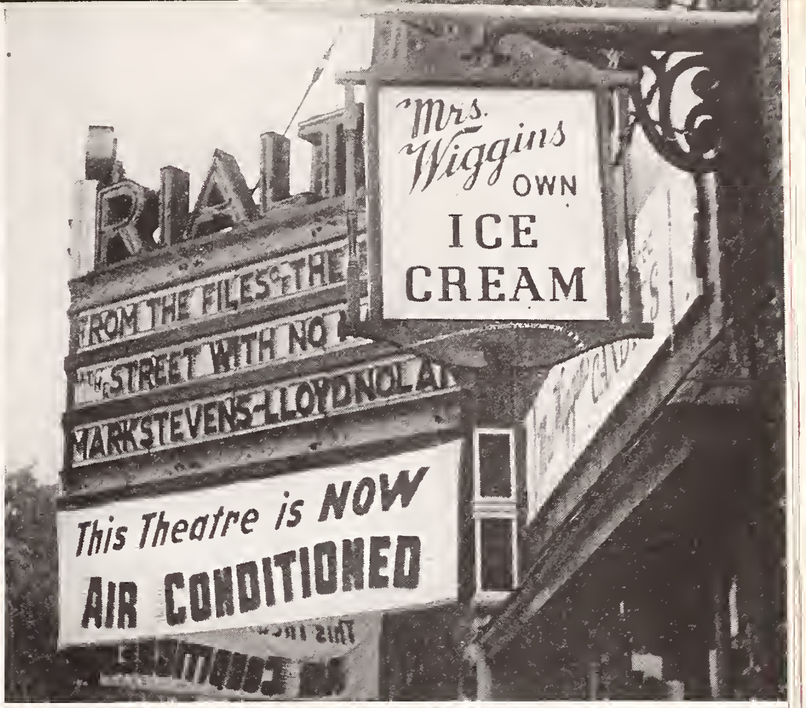
* * *

Coke = Coca-Cola

"Coca-Cola" and its abbreviation "Coke" are the registered trade-marks which distinguish the product of The Coca-Cola Company.


Mrs Wiggins Old Fashioned CANDIES
NOW PLAYING
NOW Playing
ON STAGE IN PERSON
IMPERIAL HAWAIIAN REVUE
16 PEOPLE
SMART WOMAN
LA LOU

A TYPICAL "Mrs. Wiggins", alongside the Rialto, Little Falls, N. Y.

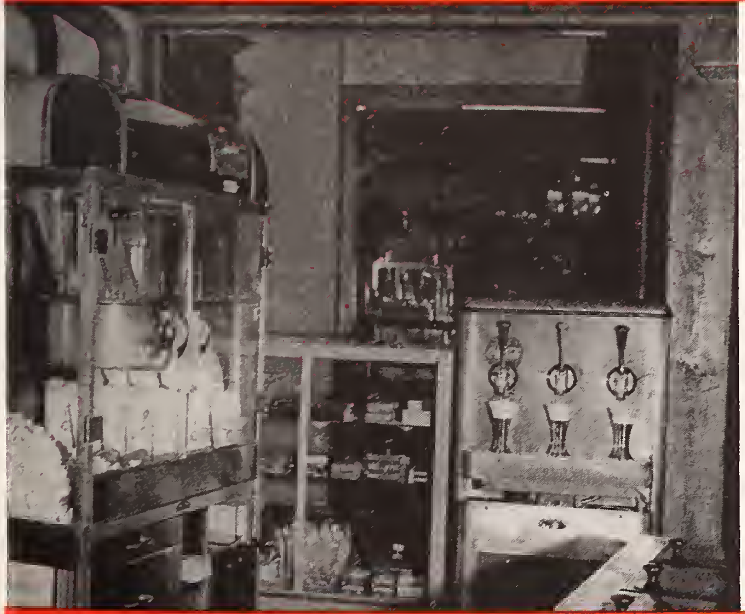

RIALTO
FROM THE FILES OF THE
STREET WITH NO NAME
MARK STEVENS-LLOYD NOLAN
This Theatre is NOW AIR CONDITIONED
Mrs. Wiggins OWN ICE CREAM

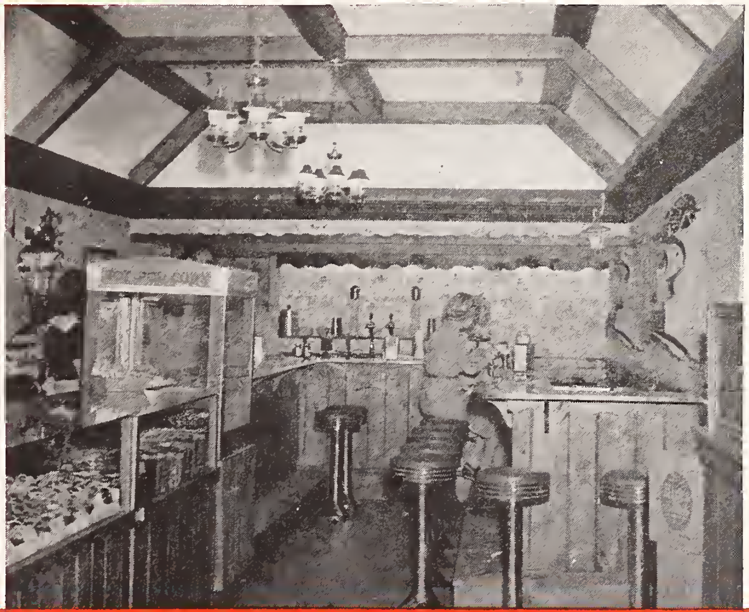
ANNOUNCING Mrs. Wiggins' own ice cream. The Rialto, Amsterdam, N. Y.

MRS. WIGGINS goes to the Movies

PATRONS of the Schine circuit are being made acquainted lately with new type confections and ice cream, sold in a new type of candy store, a refinement of the "sweet shop" adjoining theatres. This is the "Mrs. Wiggins" shop, in which are sold Wiggins Products, in knotty pine showcases and maple-finished firkins, underneath roughly hewn beam ceilings. Manufactured in Northampton, Mass., and coming from the Wiggins Candy Kitchen and Country Store there, some of the confections are sticks, jams, jellies, syrups, creams, kisses, balls, twists, gums, rosebuds and the like.

THE GIRL behind the counter.





INSIDE a Wiggins shop: popcorn machine at left; candy counter and soft drink dispensing machine ahead; ice cream freezer at right. This shop, at Little Falls, has two entrances

A COMPLETE establishment: one of the more elaborate Wiggins shops, at the Rialto, Glens Falls. Note maximum utilization of

SCHINE SHOWMANSHIP STRESSES THE PLUS SIDE

[*Picture Story by Floyd Stone*]

VARIETY is the keynote of the Schine Circuit's candy sales. Few stands are alike. It is a variety based upon a progressive and aggressive policy.

"We do not wait until the renovations or building are completed," Maurice Glockner, head of the B & B Confectionery Company, said in Gloversville, N. Y., the other day. "We know that space means income. We do not let the space remain vacant. We use a stand, wherever possible, of whatever type. We experiment while planning.

Many Products Served In Vast Enterprise

Mr. Glockner is chief of the Schine theatre confectionery sales operations. The B & B Company sells candy in New York. Other companies under his direction are Ohio Concessions at Marion, Ohio; Central Vending at Lexington, Ky., and the Diamond Globe Corp., Milford, Del. The manufacture of candy is through the Wiggins Products, of Northampton, Mass.

As Schine candy sales chief, Mr. Glockner has a vast enterprise, eminently successful. The success may be summed up again in the word variety. Variety not only of stands, but of products. New ones are tried continually. Mr. Glockner has some opinions about the function of stomach appeal in the theatre, strongly put.

"We are in the entertainment business. Up to now, we have been satisfying eye and ear. Now we are satisfying the stomach. That is a legitimate job. The patron will have more pleasure from the screen without a hungry feeling.

"The individual watching a picture may not realize he is consuming a considerable amount of energy by transferring his personality to the screen protagonists."

He therefore requires nourishment, Mr. Glockner continued. "Candy and popcorn give him that nourishment. They are food, good food. We feel our patrons emerge refreshed mentally—and physically."

Following through on this—and because it is good business—the circuit tests the candy it sells. This policy was especially important during the war. Several products, Mr. Glockner remarked, were removed from sale after being tested.

The company dates every piece of candy entering the theatre or a warehouse. It holds managers responsible for spoilage. It requires managers to enforce a turnover on each item of at least 20 times per year. A product that doesn't require replacement that often is removed because it isn't popular enough.

Flavor, Not Content, Is Considered Important

The "standards" policy extends to the aforementioned Wiggins Products, being sold by the Wiggins Stores adjacent to many Schine houses. Special flavors of ice cream are of exceptional quality, although, as Mr. Glockner remarked, the public is sold on flavor, not content, because, as he put it, ice cream is "taste entertainment."

Some policy observations by the Schine candy sales chief:

On the location of the stand: "We take care always to locate the stand nearest the line of traffic. When we are handicapped by the physical, we compromise when we cannot alter. But in most cases we alter. We've taken out rows of seats, cut holes into commercial areas, removed stairways, converted checkroom areas, and in some instances used whole commercial areas."

On lobby stand versus "sweet shop": "We will use a sweet shop when we ascertain there's a great deal of street traffic. Otherwise, the policy is uneconomic, representing a waste of personnel even more than space. An exhibitor's best operation, he should remember, is inside his doors.

On attraction of the public: "It's obvious

INSERTED into the rear auditorium wall, at the State, Tupper Lake, N. Y., four rear seats and a horizontal radiator made room for this stand. The lobby area is now heated or cooled by a blower mounted above the stand.

by now candy and popcorn are impulse items—see it, buy it—and so it's important to be attractive. However, we don't believe in bright stands—we believe in brightness of the candy items. In other words, we take care to obtain maximum illumination of candy items within the case. We don't go in for elaborate, flossy glass brick or similar cases.

Cleanliness Is Vital to Successful Operation

On cleanliness: "Even the poorest stand should be clean, in the counter, on the counter, and in personnel. We don't require uniforms because of the personnel turnover, but we have smocks available.

On products: "In addition to candy, we sell soft drinks, but only to be consumed at stands. We sell popcorn, cigarettes in a few places, and chewing gum."

On what to sell: "The exhibitor is in the entertainment business. He should stick to those items which help him entertain. He should by all means avoid going into general merchandise. How would he feel if merchants put on movie shows? Let me put it this way—we are out to give the public relief from everyday life, to energize them, not bilk them."

On trends in theatre sales: "I believe theatres should go for 10- and 25-cent items because it is no more effort, physically, to sell them. I feel the candy manufacturers should supply 25-cent packages as well as 10-cent packages, with small candy pieces."

Mr. Glockner observed that candy stands currently ordered for the Schine circuit have certain standards which have been found to aid greatly in selling.

Ready Visibility Tends To Increase Sales

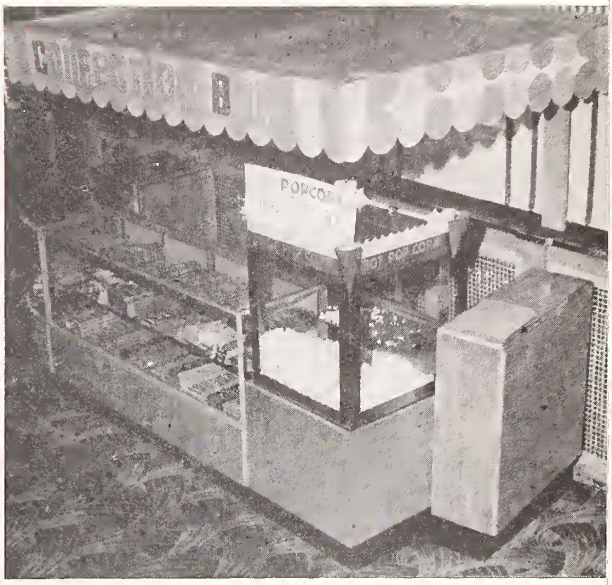
These standards, in cases built by various companies, are quick visibility to the public—that is, all bars are seen simultaneously; ease of service—achieved by shelves at the proper level, a 30-inch height from the floor is a good reach for the average girl, so she need not bend; and attractiveness—meaning mirrored backs, reflecting candy and enlarging the vision of the case and maximum illumination directed upon the candy bars.

Along with the stands, the circuit uses, wherever possible, popcorn machines. "That way, the public can *see* the operation, and that in itself is entertainment," Mr. Glockner commented. In many instances, the circuit uses a combination of popcorn machine and warmer, so that the theatre may be prepared for a rush period. In such cases, the theatre employs two girls, one at the warmer, another at the machine. Where expediency warrants it, only a warmer is used.

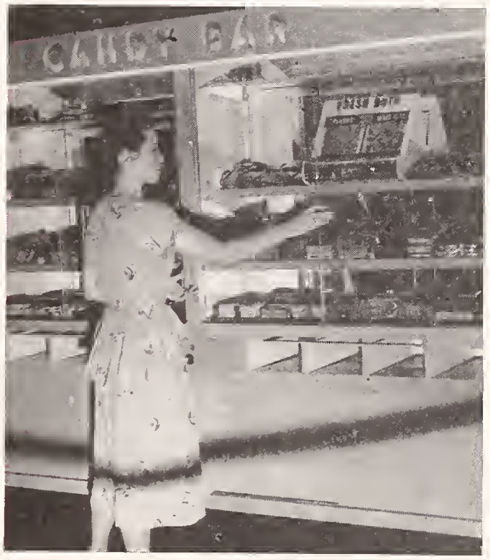
Mr. Glockner observed, "All our personnel and equipment are based upon peak business, so that we do not lose sales when that business occurs." Incentive to push theatre candy sales is provided by a bonus arrangement with the manager, based on percentages above quotas.

The girls who tend the stands have a thorough manual by which to operate. "Most importantly," Mr. Glockner said,

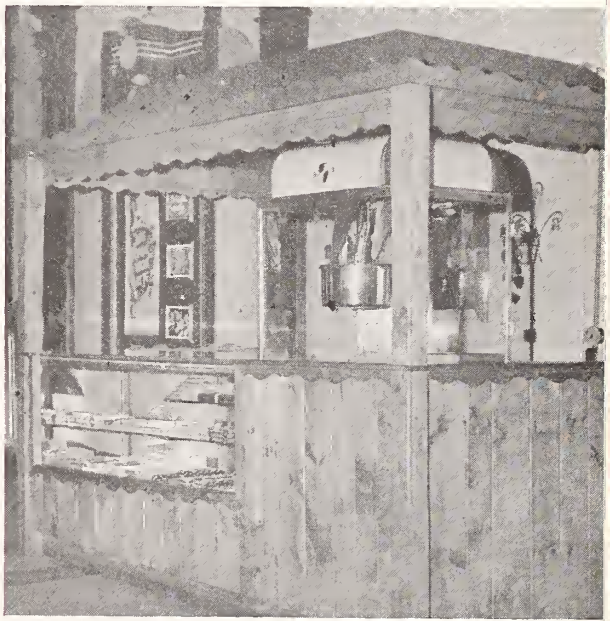
(Continued on page 54)



HOME TOWN *showcase, the Hippodrome, Gloversville, N. Y.*



CHECKING *the sidewall counter, at the Rialto, Glens Falls, N. Y. The girl serves the counter, using a cash box.*



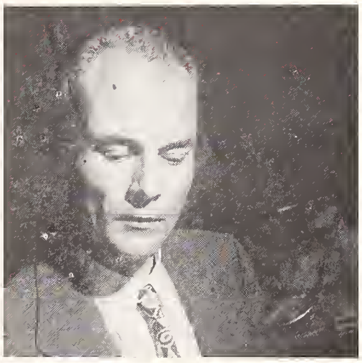
KNOTTY PINE *houses the counter at the Capitol, Ilion, N. Y. In the center of the outer lobby, it features a popcorn popper.*

The Men Behind the Girl Behind the Counter

MAURICE GLOCKNER, *chief of Schine theatres' confectionery sales.*

HENRY SCHULTHEIS, *who assists Mr. Glockner in the Gloversville office.*

ARNOLD VAN DENBURGH, *another assistant, on matters of popcorn and soft drinks.*



JERRY WEHMANN, *eastern New York, one of the division managers.*

DON'T YOU BE

Mr. Pessimist

Kimbell's
Coconut
Special Cocoa Flavored
COATING
NET WT. 1-1/2 OZ.

YOU CAN SELL CANDY IN THE SUMMER TIME!

You are losing sales if you are not selling Kimbell's Coconut Bar, with its new, rich, cool-eating, summer coating. This extra special coating combined with the creamy coconut center will mean enjoyable summer eating for your customers and good summer business for you. Don't delay—write today.

Our radio, newspaper and billboard advertising reaches 20,000,000 people daily.

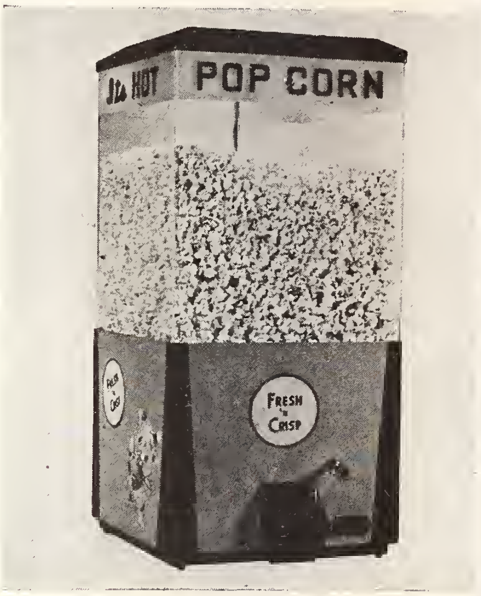
Kimbell CANDY COMPANY
Makers of SMACKS
6546 W. Belmont Ave., Chicago

FINE COCONUT CANDY SINCE 1895

Pronto's Junior Warmer Small And Practical

Pronto Pop Corn Sales, Inc., Boston, has announced its new Junior Model Pronto Pop Corn Warmer, pictured below, which utilizes Pronto's new Hot Blast forced air heating system.

The comparatively small size of the Pronto Junior—it measures 16 inches square by 35 inches high—makes it entirely suitable for installations where space is limited, for multiple installations, or for placing alongside your present popcorn setup. It holds, despite its size, over 210 10-cent servings of hot popcorn and is easily refilled.



The warmers are constructed of stainless steel and there is plastic on all parts of the warmer that come in contact with the corn. It incorporates a new type of agitator which assures a free flow of the corn.

Of heat-proof construction, it has two heat controls: low for normal, and high for peak-load operation.

Operation is easy. A finger-tip control knob is pulled and any size bag is filled.

As shown in the cut above, the Pronto Junior offers a tempting and appetizing view of the corn. It has been proved over and over again that if the corn can be seen and smelled sales of the confection increase measurably, the company points out.

Bottlers Ask Increase In Quota on Sugar

The American Bottlers of Carbonated Beverages and other bottlers which are large-scale users of sugar, filed July 9 with the Secretary of Agriculture a joint petition requesting that "immediate consideration be given to increasing the sugar quota substantially above 7,000,000 tons." The Department reduced the quota from 7,500,000 tons to 7,000,000 on May 26.

True Experience
Motion Picture
Modern Romances
Photoplay
True Romances
True Confessions
Screen Romances
Movie Story
Modern Screen
Good Housekeeping
LIFE
Radio Mirror
15 cents

ONLY *Manley* DELIVERS THE "COMPLETE PACKAGE"

1. THE FINEST POPCORN MACHINE
2. THE HIGHEST QUALITY SUPPLIES

Plus 3 *A NATIONAL ADVERTISING CAMPAIGN TO INCREASE POPCORN SALES IN YOUR THEATRE . . .*

Popcorn is a national habit and you can cash in on it, but... make sure you get Manley's "complete package." Manley Popcorn Machines are dependable, big capacity, and sturdily constructed—but, Manley adds another important feature... EYE APPEAL. Eye Appeal means "extra" profits for the operators of Manley Machines.

Combine a sparkling-bright Manley Popcorn Machine with choice Manley Supplies—the finest popcorn, bigger, fluffier, more delicious, plus Manley's rich, pure, popcorn seasoning, Manley's Popcorn Salt and famous candy striped Bags and Boxes and you'll make amazing profits per hundred pounds of corn popped. But, in addition to all this Manley is building tremendous consumer demand for Manley's Hi Pop Popcorn with 72,240,437 individual advertising messages in national magazines during 1948 and 1949. Mail the coupon below for our new booklet, "How to Make Big Profits From Popcorn."

100 LBS. NET
MANLEY'S
JUMBO
POP CORN
FINEST SELECTED
SEALED IN
MANLEY
KANSAS
Manley's Popcebetter
CAUTION
POPCORN SALT
Hi Pop
Popcorn
JUMBO

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MANLEY, INC., DEPT. MPH 8-14-48
1920 Wyandotte St.
Kansas City, Mo.

Without obligation please send me a copy of your booklet "How to Make Big Profits From Popcorn."

YOUR NAME..

BUSINESS NAME..

ADDRESS..

CITY .... ZONE ..... STATE .....

Manley, Inc. GENERAL OFFICES: 1920 Wyandotte Street, Kansas City 8, Missouri

BURCH MFG. CO.

"THE BIGGEST NAME IN POPCORN!"

SALES and SERVICE OFFICES

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Indianapolis, Ind.
Kansas City, Mo.
Los Angeles, Calif.
Memphis, Tenn.
Minneapolis, Minn.
New Orleans, La.
New York, N. Y.
Oklahoma City, Okla.
Omaha, Nebr.
Philadelphia, Pa.
Roanoke, Va.
St. Louis, Mo.
Seattle, Wash.
Toronto, Ontario
Vancouver, B. C.
Washington, D. C.

Seazo
POPCORN
SEASONING
CHOICE EDIBLE COCONUT OIL • ARTIFICIALLY

. . . has that rich golden color that makes 'em buy more popcorn than ever before. Get bigger profits the easy way with SEAZO!

- *For those states where colored oil is not sold —use* ***SIMKO*** *brand.*

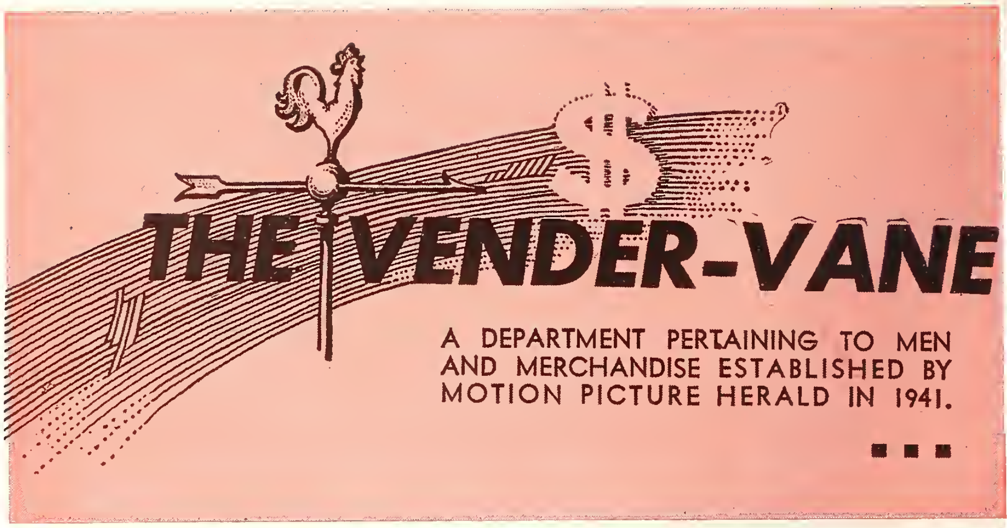
By the makers of **POPSIT PLUS!**

Seazo

COCONUT OIL
POPCORN
SEASONING

Simonin of Philadelphia

SEASONING SPECIALISTS TO THE NATION



THE VENDER-VANE

A DEPARTMENT PERTAINING TO MEN AND MERCHANDISE ESTABLISHED BY MOTION PICTURE HERALD IN 1941.

INTERMISSION FOR VISIT TO COUNTER

THE SENATE theatre, Detroit, is stimulating sales of soft drinks, candies and popcorn by providing its patrons with a three-minute intermission to visit the concession counter. A trailer, flashed on the screen between features, informs the patrons that they will have a chance to go out to the lobby and buy refreshments. Then a "three-minute intermission" sign is flashed on the screen for that period, the house lights are brought up a little, and music is played for the period.

* * *

ALERT THEATRE operators expect a complete turnover of candy supplies every 10 days to two weeks.

* * *

HOW ARE YOU DOING?

Exhibitors the country over are making extra money — and extra patron friends — through the sale of candy, popcorn, ice cream and soft drinks — in the lobby. The Theatre Sales Section of Motion Picture Herald is dedicated to the proposition that such selling is an important adjunct to the operation. Tell us — and with pictures — how you are making profits and friends with theatre sales. It is a What the Lobby Stand Did For Me sort of an idea. You tell it; we will spread it. Somebody's idea may suit your situation perfectly.

RICHARD B. KIMBELL, secretary of the Kimbell Candy Co., Chicago, predicts that there will "probably be as much candy sold in 1948 as there was sold last year." He cautions, however, that the days that brought the big profits are gone. But he concedes that those days were not normal and "all manufacturers knew they would not last forever." Today, he states, "and for the balance of 1948 candy profits will be much more realistic and down-to-earth."

BANG-O BRAND POPCORN

HYBRID SOUTH AMERICAN YELLOW
HYBRID WHITE HULLESS—BLACK BEAUTY

•

BULK AND CANNED POPCORN

•

Quality Guaranteed by 30 years experience in the Popcorn Processing business.

CENTRAL POPCORN COMPANY
SCHALLER, IOWA

* * *

THE AVERAGE theatre is now handling 18 different five-cent or 10-cent candy bars or packages. Total sales are unaffected by a variety of offerings. This is exactly opposed to experience in other candy outlets. The explanation for this is that the theatre patron will not shop for a favorite bar as long as other quality candy is available.

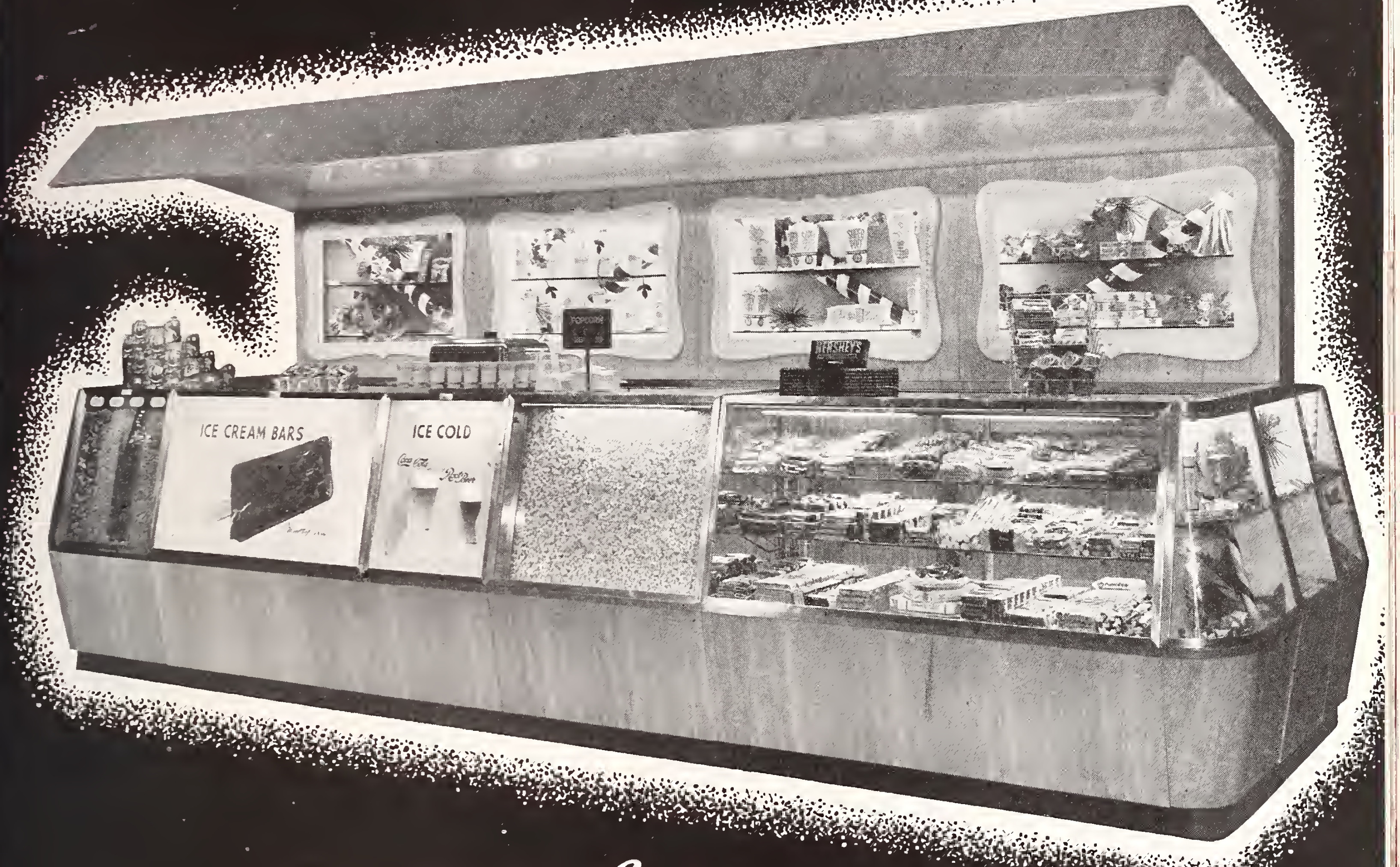
* * *

PENNSYLVANIA bottlers have organized to fight the state's year-old 20 per cent soft drinks tax. The state's tax, to remain operative for a period of two years, was enacted during the 1947 session of the state legislature.

* * *

COCA COLA CO., and consolidated subsidiaries report for the six months ended June 30, net profit of $15,285,788, equal to $3.72 per common share, against $11,306,083 for the corresponding period last year.

The EQUIPMENT of TOMORROW
Styled for
The SHOWMAN of TODAY


POPCORN
HERSHEY'S
ICE CREAM BARS
ICE COLD

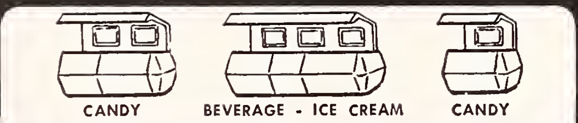
CHECK THESE *Exclusive* FEATURES!

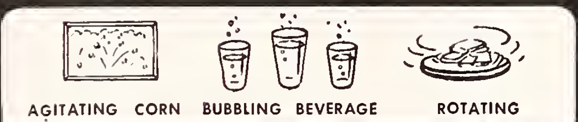
✓ **FLEXIBLE DESIGN**
Special sectional construction adjustable to fit the area requirements of ANY theatre.

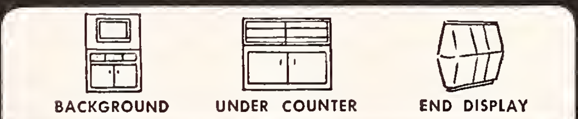
✓ **ANIMATED SELLING**
Unique attractors alive with the clever eye appeal that means sure-fire buy appeal!

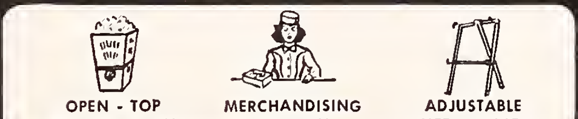
✓ **AMPLE SELF STORAGE**
Every inch of space utilized for adequate storage within your merchandising area.

✓ **SALES ACCESSORIES**
Smart new sales stimulators to glorify your merchandise and INCREASE YOUR SALES!


CANDY POPCORN
BEVERAGE - ICE CREAM POPCORN - CANDY
CANDY


AGITATING CORN DISPLAY
BUBBLING BEVERAGE DISPLAY
ROTATING CANDY DISPLAY


BACKGROUND STORAGE
UNDER COUNTER STORAGE
END DISPLAY UNITS


OPEN - TOP POPCORN BOX
MERCHANDISING UNIFORM
ADJUSTABLE METAL EASEL

✓ **UNIFIED STYLING**
Every piece harmonizes with all other units to enhance the beauty of your theatre.

✓ **THEATRE PLANNED**
Made especially for theatres . . . ending the era of ill-assorted machines and cases.

✓ **FUNCTIONAL EFFICIENCY**
Combines ultra-modern styling with practical utility for ease of service, cleaning, storage.

✓ **MECHANICAL PERFECTION**
Made of the newest materials insuring exceptional durability with minimum of maintenance.

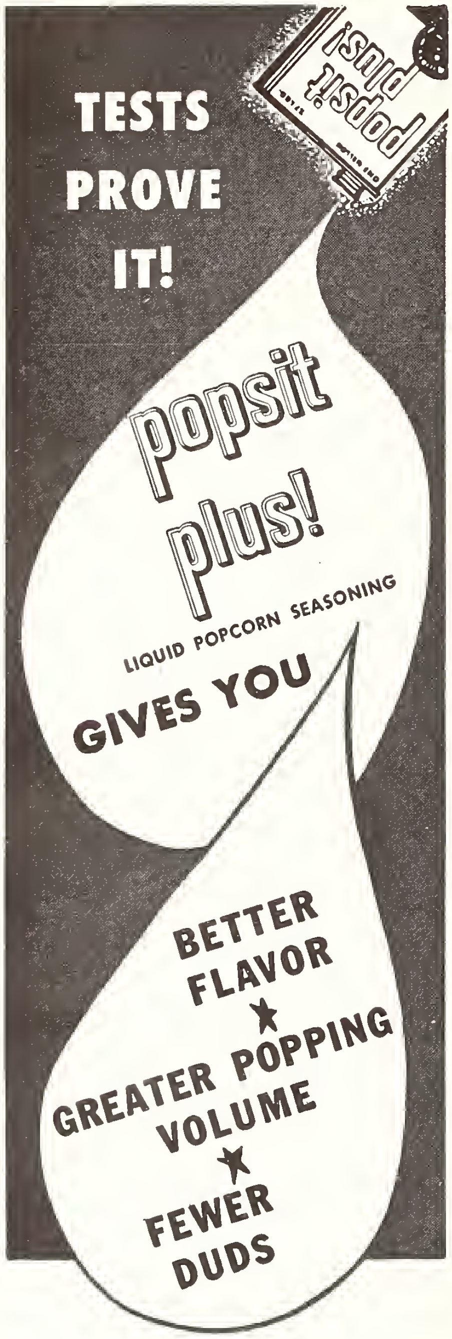
DEALERSHIP TERRITORIES NOW AVAILABLE

DIRECT ORDERS ACCEPTED

supurdisplay
INCORPORATED
236 NORTH WATER STREET
MILWAUKEE · WISCONSIN

CANDY, POPCORN and OTHER INDIVIDUAL UNITS MAY BE BOUGHT SEPARATELY

THE ONLY EQUIPMENT OF ITS KIND IN AMERICA!



TESTS PROVE IT!

popsit plus!

LIQUID POPCORN SEASONING

GIVES YOU

BETTER FLAVOR

★

GREATER POPPING VOLUME

★

FEWER DUDS

Here's positive proof that Popsit Plus costs less than substitutes—judged by final results. Tests by a leading agricultural college reveal that Popsit Plus liquid seasoning (1) pops more corn by volume, (2) leaves fewer duds, (3) gives corn the flavor your customers demand.

That's why Popsit Plus costs less. It gives you more for your money than so-called cheaper substitutes. Avoid substitutes and save money.

popsit plus!

means profit plus

Simonin of Philadelphia

SEASONING SPECIALISTS TO THE NATION

A theatre candyshop which catches the customer from the lobby as well as from the street. Pearl Noonan, Schine Mohawk Valley supervisor, is pictured at the lobby counter of the shop adjacent to the Richmond theatre, Herkimer, N. Y.

SHOWMANSHIP

(*Continued from page 49*)

"they stress that 'thank you'. They say it with full meaning. Unlike some other businesses, we also specifically ask our girls to converse with patrons. Most of our towns are small towns; our people know the patrons, and we believe friendliness means business."

Examination of the manual shows that in addition to the usual recommendations about neatness in dress, shoes and stockings and conservatism in cosmetics, it stresses not only cleanliness of the counter, but variety; it asks the girl to put into her case at least 25 different items of the 60 supplied by the circuit, and asks her to vary positions of individual items at least once a week.

"The place of drink dispensing machines has not been determined," Mr. Glockner said. The circuit has no policy, using machines for soft drinks on a lease arrangement. It does, however, have candy machines in all locations.

The Schine theatres entered their own candy operations in 1941.

Mr. Glockner, who joined the circuit in 1933, after a career as teacher and public accountant, took over candy operations from the start. He is assisted in B & B Confectionery by division managers Jerry Wehmann, eastern New York; Charles DePauw, western New York, and Pearl Noonan, Mohawk Valley. In the Gloversville home office he is aided by Henry Schultheis and Arnold Van Denburgh, by Katherine Kilmer, office manager, Manny Weinstein, in charge of Kentucky, and Francis DeZengremel, responsible for Maryland and Delaware.

NEW YORK CITY'S subway stations are experimenting with the cup vending of various drinks. Dispensers offering Coca-Cola and other soft drinks have been installed in the Times Square and the 34th Street stations, where two subway lines meet, and in the 50th Street station of the Independent line.

1948 Popcorn Acreage Half Again 1947

Washington Bureau

According to present indications the 1948 acreage of popcorn planted in the 12 commercial producing states will be about 51 per cent larger than the 1947 acreage, the United States Agriculture Department reported this week.

The increase follows two successive years of decrease, the Department points out. Weather since planting has been favorable for good growth and development, it is reported by the Department.

The estimated planting of 126,700 acres this year compares with 83,700 acres in 1947 and the 10-year 1937-46 average of 125,960 acres. More acres of popcorn were planted this year in all major producing states with the exception of Iowa.

POPCORN

HYBRID

SOUTH AMERICAN

Our corn is fully processed, in the finest popping condition, packed moisture proof bags.

Now accepting orders for prompt and future delivery.

Write for prices and samples.

ARMSTRONG POPCORN CO.

LAKE VIEW, IOWA

Processors of popcorn for over 20 years.

Ice Cream Bars Stand 'em Up in B & K Lobbies

Chicago Bureau

Chocolate-coated ice cream bars are in the process of being added to the confection counters of 24 outlying houses of the Balaban and Katz circuit in this area, augmenting the candy, popcorn and soft drinks already sold in the theatres' lobbies.

The bar contains three and one-quarter ounces of ice cream and sells—and sells well—for 10 cents.

Although the ice cream bars have been on sale in only six of the circuit's houses for the past month, first reports on the sales have proved the bars to be extremely popular, their sales highly successful.

Balaban and Katz' other 18 theatres are expected to begin ice cream sales over the counter next week.

The bars are manufactured and distributed in Chicago. They are kept in deep freeze cabinets at low temperatures. Various sized cabinets have been installed, depending on the space available in the lobbies. They are placed alongside other confection counters.

Leading ice cream manufacturers, such as Borden and National Dairy Products, customarily license the manufacture of brand bars in specific localities in various parts of the country.

According to present indications, the B&K executives wouldn't be at all surprised if the ice cream business continues on a year-'round basis. They point out that the bars have sold very well despite the fact that the theatres are air conditioned and cool. They reason that if patrons will buy ice cream in theatres kept cool by machinery, they will buy ice cream in theatres kept cool by the natural snow outside.

The novelty of the attraction, the always wide popularity of ice cream, and the attractiveness of the counter displays have aided the sale of the bars, it is said.

Ice cream is a permanent and profitable addition to the sale of popcorn and candies. It's a natural for the youngsters and a treat for their parents.

Five Theatres Install New Confection Units

As part of its remodeling project the Casino theatre in Halifax has installed complete soda fountain equipment. Four other theatres have installed candy and popcorn equipment. Warner Brothers' Warner theatre in Wilmington, Del., now has a candy stand and popcorn warmer, while Loew's Aldine in that city has installed three candy vending machines. A new candy stand has been erected at the Crest theatre at Woodcrest, Del., and Hildinger Enterprises' Mayfair theatre in Trenton, N. J., has installed a new candy counter.

Here is the SPACE-SAVING HOT POP CORN DISPENSER

It's HOT
POP CORN
FRESH 'N CRISP
FRESH 'N CRISP

Patent Pending

Check These Profit-Making Features

- HOT BLAST Forced Hot Air Heating System Assures *Every* Serving Is HOT, No Matter How Great the Rush.
- Holds over 120 10¢ servings of pop corn.
- Mechanically perfect, no service required.
- Two heats . . . low for normal, high for peak operation.
- Stainless steel or plastic on all parts in contact with corn.
- New type agitator assures positive delivery of corn at all times.
- Manual operation . . . fills any size box or bag with pull of knob.
- Convenient size, 16" square x 35" high.
- Positive 2-light socket for illumination.
- Low cost operation; small investment.
- Big Profit Maker.
- Easy to fill from top.
- Heat-proof construction.
- Small current consumption.

You Have Been Waiting For!

The Sensational NEW

PRONTO, Jr.
POP CORN
WARMER

THE sensational new *space-saving* Pronto Junior Pop Corn Warmer allows you to make installations that add up to worthwhile *extra* profit. Its convenient size makes the Pronto Junior ideal for use where space is limited . . . for extra business in the balcony . . . or alongside your present pop corn set-up.

This modern dispenser steps up sales by catching the customer's eye immediately. The Pronto Junior has striking clear plastic construction with gleaming red and yellow metal trim top and bottom. It follows in the steps of the popular Senior model, leader in the theater field. When you buy the Pronto you get the benefit of Pronto's know-how gained from years of successful experience.

The Pronto Junior Pop Corn Warmer offers the latest modern method for selling pop corn more profitably. Reheated pop corn served hot is most delicious and, regardless of the rush, there is always an ample supply ready in the Pronto, heated just right. There are no cooking problems . . . operating cost is cut to a minimum.

DEALERS: Inquiries from established rated dealers are invited.

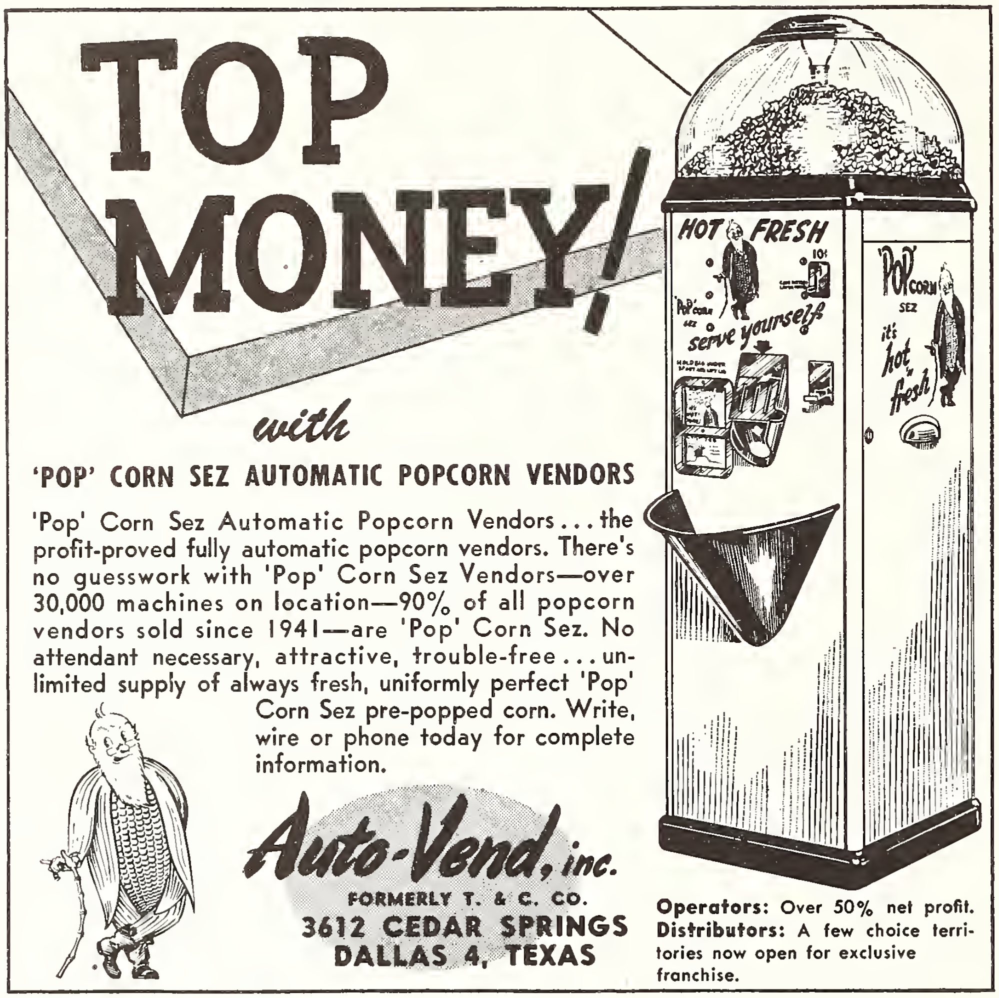
Write today for full information, without obligation.

PRONTO POP ORN SALES, Inc.

700 Beacon Street

PRONTO

Boston 15, Mass.



TOP MONEY!

with

'POP' CORN SEZ AUTOMATIC POPCORN VENDORS

'Pop' Corn Sez Automatic Popcorn Vendors . . . the profit-proved fully automatic popcorn vendors. There's no guesswork with 'Pop' Corn Sez Vendors—over 30,000 machines on location—90% of all popcorn vendors sold since 1941—are 'Pop' Corn Sez. No attendant necessary, attractive, trouble-free . . . unlimited supply of always fresh, uniformly perfect 'Pop' Corn Sez pre-popped corn. Write, wire or phone today for complete information.

Auto-Vend, inc.
FORMERLY T. & C. CO.
3612 CEDAR SPRINGS
DALLAS 4, TEXAS

Operators: Over 50% net profit. **Distributors:** A few choice territories now open for exclusive franchise.

READERS SERVICE from THEATRE SALES

The readers of this deparment have a special franchise right on special service and information on subjects pertaining to machines, methods and merchandise in this field. We seek to supply requests for facts about products, whether they are mentioned in these pages or not, and about sources from which they can be obtained. We cannot, obviously, go into questions of price, save in general terms, nor can we venture into the realm of legal issues. We endeavor, however, to render an adequate answer to every inquiry. Here is a form to make it handy.

THEATRE SALES DEPARTMENT
MOTION PICTURE HERALD
ROCKEFELLER CENTER, NEW YORK

I would appreciate full information about ....

....

....

....

(Name) ____________________

(Theatre) ____________________

(City) ____________________

THEATRE SALES ADVERTISERS

In the last few issues the following companies have availed themselves of the opportunity to reach the theatre market with their advertising messages through the pages of Theatre Sales:

ARMSTRONG POPCORN COMPANY, Lake View, Iowa. (Popcorn) April 3, May 22, Aug. 14, 1948.

AUTOMATIC SYRUP CORPORATION, 70 Pine Street, New York 5, New York. (Drink Dispensers) May 22, 1948.

AUTO-VEND, INC., Box 5998, Dallas, Texas. (Popcorn Machines) Feb. 28, April 3, April 24, May 22, June 12, July 17, Aug. 14, 1948.

BARTELDES SEED COMPANY, Lawrence, Kansas. (Popcorn) May 22, 1948.

CENTRAL POPCORN CO., Schaller, Ia. (Popcorn) July 17, Aug. 14, 1948.

THE COCA-COLA COMPANY, 515 Madison Avenue, New York City. (Soft Drinks) Feb. 28, April 3, 24, May 22, June 12, July 17, Aug. 14, 1948.

THE COLUMBUS SHOW CASE COMPANY, 868 West Fifth Avenue, Columbus 12, Ohio. (Counters and Show Cases) Feb. 28, 1948.

C. CRETORS & COMPANY, 606 W. Cermak Road, Chicago 16. (Popcorn Machines) April 24, July 17, 1948.

FERRARA CANDY COMPANY, 2200-10 W. Taylor Street, Chicago 12, Illinois. (Candy) Feb. 28, April 3, 1948.

HENRY HEIDE, INC., 313 Hudson Street, New York City. (Candy) Feb. 28, May 22, 1948.

KIMBELL CANDY COMPANY, 6546 West Belmont Avenue, Chicago. (Candy) May 22, June 12, July 17, Aug. 14, 1948.

MANLEY, INC., 1920 Wyandotte Street, Kansas City 8, Missouri. (Popcorn Machines) Feb. 28, April 3, April 24, May 22, June 12, July 17, Aug. 14, 1948.

PRONTO POPCORN SALES INC., 702 Beacon Street Boston. (Popcorn Warmers) April 3, Aug. 14, 1948.

A. G. SEVRING CORP., 2300 W. Armitage, Chicago. (Coin Changers) July 17, 1948.

C. F. SIMONIN'S SONS, INC., 2550 E. Tioga Street, Philadelphia, Pa. (Popcorn Seasoning) Feb. 28, April 3, 24, May 22, June 12, July 17, Aug. 14, 1948.

SPACARB, INC., 311-317 East 23rd Street, New York 10, New York. (Drink Dispensers) Feb. 28, 1948.

SUPERDISPLAY CORP., 236 N. Water St., Milwaukee. (Complete Vending Equipment, Popcorn Boxes) July 17, Aug. 14, 1948.

GEORGE ZIEGLER COMPANY, 301 West Florida, Milwaukee 4, Wisconsin. (Candy) Feb. 28, April 3, May 22, July 17, 1948.

Their Business Is Your Business

PICTURE GROSSES

A statistical compilation and comparison of Box Office Performance in first run theatres

Figures directly below picture title compare estimated dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending April 30, 1948.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

ALL MY SONS (Universal)

Final Report:

Total Gross Tabulated	$586,700
Comparative Average Gross	612,500
Over-all Performance	95.7%

ATLANTA—Loew's Grand	82.8%
BALTIMORE—Keith's, 1st week	111.6%
BALTIMORE—Keith's, 2nd week	75.8%
BUFFALO—Lafayette	99.3%
(DB) For You I Die (FC)	
CHICAGO—Palace, 1st week	109.1%
CHICAGO—Palace, 2nd week	69.8%
CINCINNATI—Keith's, 1st week	82.5%
CINCINNATI—Keith's, 2nd week	53.4%
CLEVELAND—Loew's State	74.2%
CLEVELAND—Loew's Ohio, MO 1st week	108.6%
DENVER—Denver	75.4%
(DB) Curley (UA)	
DENVER—Esquire	60.6%
(DB) Curley (UA)	
INDIANAPOLIS—Indiana	82.6%
(DB) King of the Gamblers (Rep.)	
KANSAS CITY—Tower	79.4%
KANSAS CITY—Uptown	83.0%
LOS ANGELES—Guild, 1st week	101.4%
(DB) Arthur Takes Over (20th-Fox)	
LOS ANGELES—Guild, 2nd week	78.6%
(DB) Arthur Takes Over (20th-Fox)	
LOS ANGELES—Iris, 1st week	108.6%
(DB) Arthur Takes Over (20th-Fox)	
LOS ANGELES—Iris, 2nd week	86.9%
(DB) Arthur Takes Over (20th-Fox)	
LOS ANGELES—Ritz, 1st week	117.3%
(DB) Arthur Takes Over (20th-Fox)	
LOS ANGELES—Ritz, 2nd week	96.9%
(DB) Arthur Takes Over (20th-Fox)	
LOS ANGELES—Studio, 1st week	115.9%
(DB) Arthur Takes Over (20th-Fox)	
LOS ANGELES—Studio, 2nd week	87.0%
(DB) Arthur Takes Over (20th-Fox)	
LOS ANGELES—United Artists, 1st week	136.7%
(DB) Arthur Takes Over (20th-Fox)	
LOS ANGELES—United Artists, 2nd week	87.1%
(DB) Arthur Takes Over (20th-Fox)	
MINNEAPOLIS—State	93.7%
NEW YORK—Criterion, 1st week	196.0%
NEW YORK—Criterion, 2nd week	124.5%
NEW YORK—Criterion, 3rd week	98.0%
NEW YORK—Criterion, 4th week	71.9%
NEW YORK—Criterion, 5th week	58.8%
PHILADELPHIA—Earle, 1st week	134.8%
PHILADELPHIA—Earle, 2nd week	104.9%
PHILADELPHIA—Earle, 3rd week	76.7%
PHILADELPHIA—Earle, 4th week	64.3%
PITTSBURGH—Fulton, 1st week	120.0%
PITTSBURGH—Fulton, 2nd week	65.0%
ST. LOUIS—Loew's State	82.1%
(DB) Are You With It? (U-I)	
ST. LOUIS—Loew's Orpheum, MO 1st week	74.7%
(DB) Are You With It? (U-I)	
TORONTO—Uptown, 1st week	103.4%
TORONTO—Uptown, 2nd week	95.6%

●

GIVE MY REGARDS TO BROADWAY (20th Century-Fox)

Final Report:

Total Gross Tabulated	$764,500
Comparative Average Gross	785,700
Over-all Performance	97.3%

ATLANTA—Fox	86.9%
BALTIMORE—New, 1st week	107.8%
BALTIMORE—New, 2nd week	82.6%
BOSTON—Memorial, 1st week	93.8%
(DB) Cobra Strikes (EL)	
BOSTON—Memorial, 2nd week	50.0%
(DB) Cobra Strikes (EL)	
BUFFALO—Buffalo	81.5%
(DB) Waterfront At Midnight (Para.)	
BUFFALO—Hippodrome, MO 1st week	82.4%
(DB) Waterfront At Midnight (Para.)	
CINCINNATI—RKO Albee	92.1%
CINCINNATI—RKO Shubert, MO 1st week	86.2%
CLEVELAND—Hippodrome	82.8%
CLEVELAND—Warner's Lake, MO 1st week	73.5%
DENVER—Denver	100.6%
(DB) Blonde Ice (FC)	
DENVER—Esquire	106.0%
(DB) Blonde Ice (FC)	
DENVER—Webber	64.5%
(DB) Blonde Ice (FC)	
INDIANAPOLIS—Indiana	102.3%
(DB) Counterfeiters (20th-Fox)	
KANSAS CITY—Tower	105.8%
KANSAS CITY—Uptown	110.7%
LOS ANGELES—Chinese, 1st week	109.6%
(DB) Winners Circle (20th-Fox)	
LOS ANGELES—Chinese, 2nd week	74.1%
(DB) Winners Circle (20th-Fox)	
LOS ANGELES—Loew's State, 1st week	107.1%
(DB) Winners Circle (20th-Fox)	
LOS ANGELES—Loew's State, 2nd week	55.8%
(DB) Winners Circle (20th-Fox)	
LOS ANGELES—Loyola, 1st week	112.1%
(DB) Winners Circle (20th-Fox)	
LOS ANGELES—Loyola, 2nd week	79.4%
(DB) Winners Circle (20th-Fox)	
LOS ANGELES—Uptown, 1st week	109.7%
(DB) Winners Circle (20th-Fox)	
LOS ANGELES—Uptown, 2nd week	60.9%
(DB) Winners Circle (20th-Fox)	
MINNEAPOLIS—Radio City	84.3%
NEW YORK—Roxy, 1st week	146.1%
(SA) Ice Revue	
NEW YORK—Roxy, 2nd week	108.2%
(SA) Ice Revue	
NEW YORK—Roxy, 3rd week	80.0%
(SA) Ice Revue	
OMAHA—Paramount	100.0%
OMAHA—Omaha, MO 1st week	86.0%
(DB) Blonde Savage (EL)	
PHILADELPHIA—Fox, 1st week	114.0%
PHILADELPHIA—Fox, 2nd week	70.1%
PITTSBURGH—Harris	101.5%
PITTSBURGH—Senator, MO 1st week	76.9%
SAN FRANCISCO—Warfield	106.3%
(DB) The Counterfeiters (20th-Fox)	
ST. LOUIS—Fox	108.2%
(DB) I Wouldn't Be In Your Shoes (Mono.)	
ST. LOUIS—Missouri, MO 1st week	102.8%
(DB) I Wouldn't Be In Your Shoes (Mono.)	
ST. LOUIS—Missouri, MO 2nd week	74.7%
(DB) I Wouldn't Be In Your Shoes (Mono.)	
TORONTO—Eglinton, 1st week	101.4%
TORONTO—Eglinton, 2nd week	86.7%

●

MAN-EATER OF KUMAON (Univ.)

First Report:

Total Gross Tabulated	$125,600
Comparative Average Gross	134,900
Over-all Performance	93.1%

BALTIMORE—Keith's	86.5%
KANSAS CITY—Esquire	108.7%
(DB) Jungle Terror (King)	
LOS ANGELES—Guild	79.7%
(DB) Guns of Hate (RKO)	
LOS ANGELES—Iris	86.9%
(DB) Guns of Hate (RKO)	
LOS ANGELES—Ritz	81.6%
(DB) Guns of Hate (RKO)	
LOS ANGELES—Studio	86.9%
(DB) Guns of Hate (RKO)	
LOS ANGELES—United Artists	106.8%
(DB) Guns of Hate (RKO)	
NEW YORK—Winter Garden, 1st week	167.5%
NEW YORK—Winter Garden, 2nd week	83.7%
NEW YORK—Winter Garden, 3rd week	52.3%
PHILADELPHIA—Stanton	67.8%
SAN FRANCISCO—Esquire	88.3%

S.E.C. Reports Monogram Stock Sale of Johnston

Washington Bureau

Stock transactions by officers and directors of motion picture companies were light during the month ending July 10, according to the Securities and Exchange Commission's monthly report.

Monogram's W. Ray Johnston sold 8,000 shares of common in five transactions, dropping his total holdings to 4,617 shares. He also holds options for 12,500 shares of common. William B. Hurlbut sold 1,000 shares of Monogram common, leaving 3,029.

At Paramount, the F. K. Griffis trust is listed for the sale of 2,500 shares of common, with 3,500 remaining. Stanton Griffis is listed with 9,000 shares of common, the Nixon Griffis Trust with 5,000, the W. E. Griffis Trust with 2,800, and the T. G. Latouche Trust with 4,500. Paramount's Henry Ginsberg bought 500 shares of common, bringing his holdings to 1,000. His sons hold 400 shares.

Howard Hughes, listed for the first time since he took over RKO, shows ownership of 929,020 shares of common as of May 18.

At Columbia, Abraham Schneider sold 25 shares, to leave a total of 10,028.

Albert W. Lind bought 100 shares of Associated Motion Picture Industries, Inc., capital stock, bringing his holdings to 500.

Albert Warner gave 400 shares of Warner Brothers common to philanthropies. He has 428,000 shares remaining. The Albert Warner Trust shows a total of 21,000 shares. Jack L. Warner gave 2,000 shares to the United Jewish Welfare Fund, leaving 418,000, and the Jack L. Warner Trust is listed with 21,500 shares.

Listed with Trans-Lux Corporation on becoming directors were: Herbert E. Herrman, 5,000 shares common; Joseph M. Viertel, 500 in a joint account, 250 for the Jacob Shapiro Estate; Ralph Weiner, 2,000; Milton C. Weisman, 1,000, wife, 11,500; and Philip G. Whitman, 2,000 shares.

Legion of Decency Reviews Five New Productions

The National Legion of Decency has reviewed five new productions, approving all but one. In Class A-I, unobjectionable for general patronage, were "The Shanghai Chest" and "Station West." In Class A-II, unobjectionable for adults, were "The Rope" and "Stage Struck." "The Saxon Charm" was placed in Class B, objectionable in part, because it "reflects the acceptability of divorce."

Schine Opens Station

Schine circuit officials, headed by Louis W. Schine, vice-president and general manager, were in Albany last Friday for the opening show of radio station WPTG, controlled by the Schine interests.

CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions, for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

USED EQUIPMENT

DEVRY XD PROJECTORS WITH MAZDA lamphouses. DeVry 25 watt amplifier, speaker, lenses, etc., complete and rebuilt, pair $745; RCA PS-24 Rotary Stabilizer soundheads, rebuilt, pair $395; Simplex rear shutter double bearing spiral gear mechanisms, like new, $275; Powers mechanisms, rebuilt, $114.50; Pair Strong 50 ampere lamphouses, excellent, $225; DeVry 25 watt theatre amplifiers, rebuilt, $95. STAR CINEMA SUPPLY, 459 W. 46th St., New York 19.

OUR OFFICE ISN'T IN OUR HAT—BUT IN A swell new building to serve you better—22 years of square dealing. Typical values complete 35mm. sound and picture equipment; Dual DeVry ESF 2,000' with amplifier, speaker, $595; Holmes, $695; DeVry XDC with low intensity lamps, $1,995; with 1 KW arcs, $2,495; closing out some good Simplex heads $69.50 up; arc lamps, rectifiers and generators at a sacrifice. Tell us what you want. New Address S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

VENTILATING EQUIPMENT

BLOWERS: BEST MATERIALS AND FINEST workmanship insure absolute quiet and years of carefree operation in this outstanding blower. 5,000 cfm, $76; 7,500 cfm, $90; 10,000 cfm, $140; 20,000 cfm, $175; 30,000 cfm, $265. Prices include belts and pulleys. ZIP-AIRE MFG. CO., 638 Sinclair Ave., Grand Rapids 5, Mich.

COOL 'EM WITH WATER! QUICK DELIVeries new Air Washers, 5,000 cfm—$138; 7,000 cfm, $168; 10,000 cfm—$204; 15,000 cfm—$240; 20,000 cfm—$276; New Blowers with motors and drives, 8,500 cfm—$172.50; 11,000 cfm—$229.90; 13,500 cfm—$276; 22,500 cfm—$348. Beat the heat—wire S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

BUSINESS BOOSTERS

GIVEAWAY TOYS, SCHOOL SUPPLIES FOR school opening at your Saturday children matinees. $30 per thousand (all 10c values). UNIVERSAL TOY CO., 40 E. 23rd St., N. Y.

COMIC BOOKS AGAIN AVAILABLE AS premiums, giveaways at your kiddy shows. Large variety, latest 48-page newsstand editions. COMICS PREMIUM CO., 412½ Greenwich St., N. Y. C.

BINGO DIE-CUT CARDS, 75 OR 100 NUMBER. $3.00 per M., Screen Dial $20.00. PREMIUM PRODUCTS, 354 W. 44th St., New York 18. N. Y.

BUSINESS OPPORTUNITIES

EXCELLENT INVESTMENT, $25,000 ADVANCE for 5 year concession rights new 500-car Drive-In Theatre southern town 300,000 population. BOX 2264, MOTION PICTURE HERALD.

POSITIONS WANTED

MANAGER-PROJECTIONIST WITH SMALL INdependent theatre experience. Licensed New York City motion picture operator (non-union). BOX 2257, MOTION PICTURE HERALD.

MANAGER 18 YEARS, WARNER AND INDEpendent circuits; experienced all phases of theatre operation, excellent references, single, can go anywhere, give me opportunity to show you. BOX 2262, MOTION PICTURE HERALD.

WANTED—ASSISTANT THEATRE MANAGERS job. Anywhere in New England. S. B. TROIANELLO, 191 Jackson St., Lawrence, Mass.

NEW EQUIPMENT

BLOWERS, 11,000 CFM, $122.50; WEAVER changeovers with footswitches, $42.50; Pair 65 ampere rectifiers with 8 new tubes $295; Reel end alarms $4.45; Bell & Howell 35mm splicers $4.35; Exciter lamps 39c. STAR CINEMA SUPPLY, 459 W. 46th St., New York 19.

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Warners Give $50,000 to Runyon Memorial Fund

Warner Brothers Tuesday turned over $50,000, the profit from its two-reel Technicolor subject, "Power Behind the Nation," to Walter Winchell, secretary-treasurer of the Damon Runyon Memorial Fund. The short, produced by Warners and distributed by the Motion Picture Association of America, played more than 10,000 theatres—a record number of bookings.

"Hamlet" Opens in October

Laurence Olivier's production of "Hamlet" will open in New York at the Park Avenue theatre about the first of October, Universal-International has announced.

PRODUCT DIGEST

SHOWMEN'S REVIEWS

ADVANCE SYNOPSES

THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Julia Misbehaves

MGM — Garson's New Look

Take a look at what MGM's done to Greer Garson. She's a changed woman. She has emerged as a lady acrobat, a shady little vixen not above swindling sugar daddies out of considerable sums of money. She sings a mean song, using a come hither voice way down in her throat, and thoroughly captivates everyone she meets—principally her audiences. There's going to be a lot of money paid for this 99-minute look-see at Miss Garson's New Look.

The show she's in is a dramatization of Margery Sharp's novel, "The Nutmeg Tree," a wicked and amusing light bit of fiction about a chorus girl who's not quite a lady, married to one of those stuffy, monied Englishmen—in this case played by Walter Pidgeon.

They were married only for 15 or 16 months, around World War I. Then he said, "I don't love you any more," separated from her, and took their daughter to live with him in southern France.

When the picture opens, that daughter, the remarkably beautiful Elizabeth Taylor, is going to be married. Unwanted by all except her daughter, Miss Garson arrived for the wedding. Once on the premises she astounds and confounds by her out of the ordinary behavior.

She falls in love with her husband all over again, of course, but the reunion unconventionally takes place in black face in the middle of a mud puddle. She persuades her daughter to ditch her fiancee and run away with Peter Lawford. She tells tales of trained seals and imitates them. But, worst of all, on her way to Paris she falls in with a troupe of acrobats and, principally because the boys have such big muscles, consents to appear with them in one performance. She substitutes for Mary Boland, mother of the acrobats, and too drunk at the time to even think about balancing on anybody's shoulders.

It's an intricately contrived zany story, with a lot of wit, a moment or two for Miss Garson to revert to type and get misty-eyed over her daughter, and with a lot of broad slapstick.

The star is in top form, romping through her role with a verve, an agility, and a glint in her eye that's fun to see. She gets some remarkably good support, too, from her supporting cast which includes, in addition to those named, Lucille Watson, as Walter's mother; Reginald Owen, Nigel Bruce and Henry Stephenson. A rather preposterous bit of casting is Cesar Romero, the acrobat, who can't quite manage his cockney accent.

Jack Conway's light directorial touch, and producer Everett Riskin have wrapped up as delightful a package of comedy as you'd want to see. "Julia," in short, is a bewitching charmer.

Seen at a sneak preview at Loew's 72nd Street, New York, where the audience howled itself into something approaching hysteria. Reviewer's Rating: Excellent.—Ray Lanning.

Release date, September. 1948. Running time, 99 minutes. PCA No. 13097. General audience classification.

Julia Packett	Greer Garson
William Sylvester Packett	Walter Pidgeon
Ritchie Lorgan	Peter Lawford
Susan Packett	Elizabeth Taylor

Cesar Romero, Lucille Watson, Nigel Bruce, Mary Boland, Reginald Owen, Henry Stephenson

The Checkered Coat

20th Century-Fox—Insane Murderer

A dramatic and intense thriller about an insane murderer, this film ought to keep the average audience on the edges of their seats most of the time. There is good acting in this, but some of the situations are too far-fetched.

Tom Conway has the lead part as the framed doctor, hunted by the police while engaging in his own detective activities. Hurd Hatfield does a convincing job as the insane killer with a flair for checkered coats. Sam Baerwitz produced and Edward L. Cahn directed from a screenplay by John C. Higgins.

The story has elements of suspense and gives plenty of opportunity to the sound department to simulate the screech of car tires and the barking of guns. Tom is a doctor, married to Noreen Nash. He has a mental patient, Hurd Hatfield. Hatfield robs a jewelry shop and makes it look as if Tom had done the job. Conway escapes Hurd and his own brother-in-law, Martin Lament.

The police think Tom is guilty and send an alarm out for him. Hurd, meanwhile, unable to find Conway, goes after Noreen and kidnaps her. When Hurd brings his stolen jewelry to a pawnshop, Tom arrives at the same time. He finds Lament shot down and dying. Lament tells him where to look for the killer. Hurd has an attack and is brought into the hospital. There is a mixup and Tom turns up just in time to save Hurd from being cut open for an autopsy. Then he goes to save his wife.

Seen at the New York theatre, New York. Reviewer's Rating: Good—Fred Hift.

Release date, July 27, 1948. Running time, 67 minutes. PCA No. 13091. General audience classification.

Dr. Michael Madden	Tom Conway
Betty Madden	Noreen Nash
Creepy	Hurd Hatfield

James Seay, Garry Owen, Marten Lament, Rory Mallinson, Leonard Mudie, Eddie Dunn, John R. Hamilton

Variety Time

RKO — Vaudeville Review

From a bunch of old clips and a few new sequences producer George Bilson here has fabricated a tuneful and in part highly amusing review of old-and new-time vaudeville, scored with the music of today and selected with an eye toward a very broad audience.

The younger set can thrill to the boogie-woogie rhythms of Frankie Carle and his orchestra and the tap-dance routine of Jesse and James. For the oldsters there is Pat Rooney in a soft-shoe dance number that was originally intended for the picture "Show Business" but never reached the screen, and a few one-reelers from the silent days.

To keep everyone happy and to give the show the necessary touch of slapstick, there's an Edgar Kennedy and a Leon Errol comedy as well as a comic routine by Hans Conreid and Jack Paar and an effective musical number, taken from an RKO picture of a few years back.

The whole show is set within the framework of a stage to give the impression of an old-time variety show, widened by the medium of the motion picture. Not all of these acts come off. Some are too long, others just get by. The majority, however, have fine entertainment value, embellished with a sentimental touch from the days of yesteryear.

Jack Paar of radio fame is master of ceremonies, but he actually has little to do other than to toss off a few jokes (mostly on the corny side) and to introduce the numbers. He does one very entertaining sequence with Hans Conreid which ought to bring down the house. He also provides the commentary for the silent reels, which are well chosen. There is a drama dating back to 1911; a Pathe News Paris fashion show of 1922, and "The Fugitive," a Western drama starring William S. Hart.

Seen at the RKO exchange screening room in New York. Reviewer's Rating: Good.—F. H.

Release date, not set. Running time, 59 minutes. PCA No. 13116. General audience classification. Edgar Kennedy, Leon Errol, Frankie Carle, Pat Rooney, Miguelito Valdes, Harold & Lola, Jesse & James, Royce & Vanya, Dorothy Granger and Jack Norton

Hollow Triumph

Eagle Lion — Crime Drama

With the names of Paul Henreid and Joan Bennett for the marquee, this well-acted and fast-paced drama of a criminal who takes another man's identity comes off satisfactorily and stands to please the majority of customers. It's no great drama, but tension is sustained and a sufficient amount of action makes the film an attractive crime thriller.

Except for a few minor sparks of originality, the plot faithfully churns along a well-worn path until Henreid as the criminal meets his

(Continued on following page)

(*Continued from preceding page*)

just desserts. There are a number of scenes of fine dramatic impact and its tempo seldom lags. The story, despite the good dialogue written by Daniel Fuchs, seems contrived to fill the need of the moment. Paul Henreid produced, Steve Sekely directed. The plot is based on a story by Murray Forbes.

There is some very good acting in this film. Veterans Henreid and Bennett, despite some of the improbable situations they get themselves into, give high-grade performances. Eduard Franz is convincing as Henreid's brother, and Herbert Rudley is good as the scared crook.

Henreid, just out of jail, rounds up his old mob and holds up a gambling place. Some of his men are caught. He knows that the other gang now is after him and from here on the picture depicts his mad flight from these men, even after, without his knowledge, the FBI has put them behind bars. Finally, he learns of a psychiatrist, who looks exactly like him, except that the doctor has a scar. He also meets and falls in love with Joan Bennett, the doctor's secretary. Henreid fabricates a scar, but puts it on the wrong cheek. He murders the doctor and takes over his practice and friends. Joan sees through the disguise and, just before they leave together, Henreid is shot.

Seen at a New York screening room. Reviewer's Rating: Good.—F. H.

Release date, August, 1948. Running time, 83 minutes. PCA No. 13058. General audience classification.
John Muller }
Dr. Bartok } ....Paul Henreid
Evelyn Hahn..............................Joan Bennett
Frederick Muller ....Eduard Franz
Leslie Brooks, John Qualen, Mabel Paige, Herbert Rudley, Charles Arnt, George Chandler, Sid Tomack, Alvin Hammer

Shed No Tears

Eagle-Lion—Routine Melodrama

Based on the novel by Don Martin and adapted to the screen by Brown Holmes and Virginia Cook, "Shed No Tears" is the story of a husband who defrauds an insurance company out of $50,000 so he and his unfaithful wife may live in luxury.

Starring Wallace Ford and June Vincent as the married couple the routine plot progresses smoothly if not swiftly. Opening with a hotel fire in which an unidentified body is found, the picture relates how the wife identifies the body as her husband, while he flees to another city under an assumed name. Waiting for her to join him with the insurance money he becomes suspicious and returns to murder her lover. Blackmail enters the picture as a private detective stumbles on the case. Eventually all suffer for their crimes.

In supporting roles are Robert Scott, the lover who is murdered by the jealous husband; Johnstone White, as the unethical detective; Dick Hogan as Wallace Ford's son, and Frank Albertson, the detective investigating the case.

Jean Yarbrough directed and Robert Frost produced for Equity Pictures Productions.

Reviewed in a New York projection room. Reviewer's Rating: Fair.—GEORGE H. SPIRES.

Release date, July 21, 1948. Running time, 70 minutes. PCA No. 13075. General audience classification.
Sam Grover ....Wallace Ford
Edna Grover ....June Vincent
Robert Scott, Johnstone White, Dick Hogan, Frank Albertson

Miraculous Journey

Film Classics — Lost in a Jungle

This first of the Film Classic's new releases stacks up as just what the doctor ordered if the patient has been suffering from a lack of straightforward, simply told adventure stories. A Sigmund Neufeld production, "Miraculous Journey" gathers a handful of stereotyped characters into an airplane and then forces that plane down into the heart of the Belgian Congo.

It's a situation easy for the showman to exploit.

There's romance: three girls in love with one man. There's action: a brace of savagely-done fist fights between the pilot of the plane and a gangster who killed the co-pilot and thus caused the predicament. There's wild life: a gorilla which kills the stewardess, a crocodile which eats the gangster, a dog, a monkey and a crow that are the particular friends of an old hermit who happens to be around to aid the crash victims. There's the sweet and tender: a blind girl, so good you can almost see the halo, in love with the pilot after he saves her from chin-deep quicksand.

Those are the ingredients. Director Peter Stewart and producer Neufeld have done a very creditable job, indeed, in mixing the familiar in such a razzle-dazzle fashion that none of the thrills are lost just because they're formula.

Rory Calhoun, as the pilot; Audrey Long, as the good girl; Virginia Grey, as a spoiled heiress, and George Cleveland, as the hermit, all turn in good performances.

The feature was shot in Cinecolor, greatly enhancing the production values.

Previewed at a New York screening room. Reviewer's Rating: Good.—R. L.

Release date, August, 1948. Running time, 83 minutes. PCA No. 13070. General audience classification.
Larry ....Rory Calhoun
Mary ....Audrey Long
Patricia ....Virginia Grey
Hermit ....George Cleveland
Jim Bannon, June Storey, Thurston Hall, Carole Donne, Tom Lane

Champagne Charlie

Bell Pictures — London Music Halls

With London of the 1860's as the locale, and the gas-lit music halls providing the background "Champagne Charlie" is primarily a musical into which has been woven the slightest touch of a plot concerning, first, a feud between competitive halls, and later their joint effort to keep from being closed by municipal authorities.

Made in England and appearing somewhat dated, the picture at best is only slightly entertaining for it has either Tommy Trinder or Stanley Holloway singing one song after another until midway in the picture, when the plot begins to appear. Some of their songs were popular in London during the period in which the story takes place, while others are fairly recent. They include such numbers as "Come on, Algernon," "Hit Him on the Boke," "Strolling in the Park," "The Man on the Flying Trapeze," "Hunting After Dark," and half a dozen on the effects of alcoholic beverages.

Supporting the two singers are Betty Warren, owner of one of the music halls; Jean Kent as her daughter, in love with a nobleman, and Harry Fowler as the backstage assistant.

Michael Balcon produced, and Cavalcanti directed. Austin Melford, John Dighton and Angus Macphail wrote the original screenplay.

Reviewed in a New York projection room. Reviewer's Rating: Fair.—G. H. S.

Release date, August 6, 1948. Running time, 72 minutes. General audience classification.
George Leybourne ....Tommy Trinder
The Great Vance ....Stanley Holloway
Bessie Bellwood ....Betty Warren
Dolly ....Jean Kent
Harry Flowler, Dursilla Wills, Joan Carol, Billy Shine, Guy Middleton, Frederick Piper, Andread Malandrinos, Paul Bonifas, Austin Trevor, Peter De Greeff, Eddie Phillips, Eric Boon

Triggerman

Monogram—Search for Gold

In this film, Johnny Mack Brown, as a Wells Fargo agent, is assigned to locate a chest of gold which was stolen from one of the stages. At first the pace is slow. However, when Johnny Mack Brown encounters a gang of racketeers, there is ample opportunity for him to demonstrate his skill with guns and his excellence in fisticuffs. There is enough adventure to entertain youthful audiences and Western enthusiasts.

A young girl, played by Virginia Carroll, owns the ranch where it is believed that the gold chest is hidden. Raymond Hatton is her foreman. They are trying to find the treasure because it contains a paper which will clear her father, who is suspected of being involved in the robbery. The gang has one-half of the map which indicates the location of the chest and, in their attempt to acquire the other half, they kidnap the girl. In the exciting finale Brown rescues the girl and is able to recover the gold for his company and to capture the gangsters.

Barney A. Sarecky produced, and Howard Bretherton directed. Ronald Davidson wrote the original screenplay.

Seen at the New York theatre. Reviewer's Rating: Fair.—M. R. Y.

Release date, June 20, 1948. Running time, 56 min. PCA No. 13168. General audience classification.
Johnny ....Johnny Mack Brown
Rusty ....Raymond Hatton
Lois ....Virginia Carroll
Bill Kennedy, Marshall Reed, Forrest Mathews, Bob Woodward, Dee Cooper

Phantom Valley

Columbia — The Durango Kid

There's a lot of riding and shootin' done in this picture and with all this action going on the fans ought to love it.

It's the usual story with a novel twist. The villain turns out to be a girl and the murder weapon is a gun concealed in a walking stick. Otherwise, the same old, successful formula is used. The homesteaders accuse the ranchers and the ranchers accuse the homesteaders. Charles Starrett turns up as both the sheriff and the Durango Kid to keep the peace and to track down the villains.

The secret of the identity of the gang's head is well kept and not revealed to the audience until the last reel. Colbert Clark produced, Ray Nazarro directed from a screenplay by J. Benton Cheney.

Cattle has been stampeded on the range and the homesteaders are accused by the leader of the ranchers. It all looks suspicious by Charles Starrett, the marshall. He investigates a number of suspects, including Hoel Friedkin, a lawyer, and Robert W. Filmer, the head of the ranchers. Everyone is under suspicion when a homesteader, carrying a great deal of money, is held up and disappears.

Similar outrages are continued and Starrett alternately chases and is chased by the outlaw gang. He is assisted in his efforts by Smiley Burnette, who likes to play amateur detective and who provides the film's comic touches. The shootings are finally traced down to a gun, concealed in a walking stick, and Virginia Hunter is exposed as the leader of the gang.

Seen at the New York theatre, New York. The audience was passive. Reviewer's Rating: Average.—F. H.

Release date, February 19, 1948. Running time, 53 minutes. PCA No. 12613. General audience classification.
Steve Collins, Durango Kid...........Charles Starrett
Smiley ....Virginia Hunter
Janice Littlejohn ....Virginia Hunter
Hoel Friedkin, Robert W. Filmer, Mike Conrad, Zon Murray, Sam Flint, Fred Sears

Miracle in Harlem

Screen Guild — Negro Murder Mystery

Comparing favorably with other feature-length Negro films from Herald Pictures, "Miracle in Harlem" can also boast some improved production techniques. First, it has been filmed in sepia. Then extensive use has been made of combination sets which moves the story from one scene to the next without halting the action. And, finally, there are several musical numbers which have been neatly worked into the story without interfering with the plot, which is concerned with treachery and murder.

Heading the cast are Sheila Guyse and Hilda Offley as the niece and aunt, respectively, operating a candy shop. A wealthy business man, Lawrence Criner, and his wayward son, Kenneth Freeman, swindle the women out of their store. Eventually, Criner is found murdered and there are numerous suspects. At the end, however, it is revealed that the murder was committed by Criner's secretary, who stands to inherit his business and fortune.

In supporting roles are Stepin Fetchit providing the comedy relief, Creighton Thompson as the minister, William Greaves as Miss Guyse's romantic counterpart, and Jack Carter as the blackmailing criminal.

Musical numbers include several Negro spirituals, and the songs "I Want to Be Loved," sung by Savannah Churchill; "Patience and Fortitude," and others. Jack Goldberg produced, Jack Kemp directed, and Vincent Valentini wrote the original story and screenplay.

Reviewed in a New York projection room. Reviewer's Rating: Good for Negro audiences. —G. H. S.

Release date, March 27, 1948. Running time, 71 minutes. General audience classification.

Julie Weston	Sheila Guyse
Swifty	Stepin Fetchit
Aunt Hatte	Hilda Offley

Creighton Thompson, Kenneth Freeman, William Greaves, Sybyl Lewis, Lawrence Criner, Jack Carter, Milton Williams, Monte Hawley, Ruble Blakey, Alfred Chester

Larceny

Universal-International—

Tip Top Melodrama

Showmen can invite not only their customers, but also their personal friends to this picture with complete confidence that everybody's time and money will be profitably spent. It's swift, suave, sure-fire melodrama, keyed to today's interests and unremittingly suspenseful and exciting without stretching plausibility or coincidence even momentarily. Striking performances by John Payne, Joan Caulfield, Dan Duryea and Shelley Winters (who makes all other *femme fatales* look like rank amateurs) spark a story more stimulating in its velvet polish than violence could have made it. It's strictly adult, but distinctly an ornament to that category.

Script by Herbert T. Margolis, Louis Norheim and William Bowers, from the novel "Velvet Fleece," by Lois Bey and John Fleming, sends Payne, as confidence man employed by racketeer Duryea, to a California town to masquerade as the buddy of a local hero killed in the war and persuade the latter's widow (Miss Caulfield) to obtain donations from townsfolk for the construction of a war memorial, in order that racketeers can decamp with the accumulated fund. Payne romances with widow and other women useful to his purpose, but Duryea's girl (Miss Winters) complicates the situation by arriving in passionate and secret pursuit of Payne, who unsuccessfully attempts to persuade her to hold off until the swindle is completed. Following the arrival of suspicious and vengeful Duryea, and henchmen, events take swift, unexpected turns, terminating in a thrilling surprise ending.

Production by Leonard Holdstein, with Aaron Rosenberg in association, and direction by George Sherman are tip top in every respect. Performances are brilliant and admirably balanced, with extraordinarily trim dialogue speeding the story along at a rapid pace.

Previewed at the Academy Awards theatre where an audience composed of press and profession applauded enthusiastically. Reviewer's Rating: Excellent.—William R. Weaver.

Release date, August, 1948. Running time, 89 minutes. PCA No. 13216. Adult audience classification.

Rick Maxon	John Payne
Deborah Owens Clark	Joan Caulfield
Silky Randall	Dan Duryea
Tory	Shelley Winters
Madeline	Dorothy Hart

Richard Rober, Dan O'Herlihy, Nicholas Joy, Percy Helton, Patricia Alphim, Harry Antrim

(*Review reprinted from last week's* Herald)

SHORT SUBJECT

HOLLYWOOD PARTY (Columbia)

Screen Snapshots (9859)

Hollywood stars past and present are glimpsed in this subject showing some of the most famous parties enjoyed by the film colony. Among the top personalities seen are Jimmy and Lucille Gleason, Marie Dressler, May Robson, Zasu Pitts, Lana Turner, Roy Rogers, Jimmy Stewart, Joan Bennett, Hedy Lamarr, Dane Clarke and many others.

Release date, June 10, 1948 9 *minutes*

ADVANCE SYNOPSES

ONE TOUCH OF VENUS
(Universal-International)

PRODUCER: Lester Cowan. ASSOCIATE PRODUCER: John Beck. DIRECTOR: William Seiter. PLAYERS: Robert Walker, Ava Gardner, Dick Haymes, Eve Arden, Olga San Juan, Hugh Herbert.

ROMANTIC PHANTASY: In the art department of a large department store, the statue of the famed Anatolian Venus (Ava Gardner) comes to life and falls in love with Eddie (Robert Walker), a window trimmer. Just before the unveiling of the prized statue, Eddie takes Venus to the model display house in the store where the boss finds her. He, too, falls in love with her and makes her Glamour Girl Number One. Eddie and Venus dance in Central Park but Eddie is arrested for stealing the statue. Venus goes back to her pedestal and Eddie is released. While Eddie is preparing for another unveiling, a new employee asks him a question. She bears a striking resemblance to the statue and when she tells him her name is Venus Jones, Eddie and the girl walk off arm-in-arm.

AN ACT OF MURDER
(Universal-International)

PRODUCER: Jerry Bresler. DIRECTOR: Michael Gordon. PLAYERS: Frederic March, Edmond O'Brien, Florence Eldridge, Geraldine Brooks, Stanley Ridges.

DRAMA: A rigidly honest judge carries out the letter of the law in a Pennsylvania county court. His daughter is in love with an attorney, whose views that motives and circumstances should be considered in handing down legal judgments, he unalterably opposes. When their family doctor informs him that his wife will die shortly and in great pain, he takes her on a second honeymoon. As they are speeding homeward, her pains become acute and the judge deliberately drives the car off the road, killing his wife. He confesses his guilt, but the attorney reveals at the trial that she was already dead when the crash occurred. The judge is freed and resolves henceforth to judge by motives as well as by the law.

THE SAXON CHARM
(Universal-International)

PRODUCER: Joseph Sistrom. DIRECTOR: Claude Binyon. PLAYERS: Robert Montgomery, John Payne, Susan Hayward, Audrey Totter, Sam Levene, Heather Angel.

DRAMA: A novelist, Eric Busch (John Payne), and his wife, Janet (Susan Hayward), go to New York where he arranges to have Matt Saxon (Robert Montgomery) produce his play. Saxon insists upon so many revisions and meetings that it causes a rift between Eric and Janet. Saxon goes to Hollywood to get a prominent actor for the leading role but the actor declines. Saxon then deliberately robs his own girl friend of her chances in Hollywood. When the actor arrives in New York and offers to be in it with another man producing, Eric breaks off with Saxon, and the novelist and his wife are reconciled.

THE UNTAMED BREED
(Columbia)

PRODUCER: Harry Joe Brown. DIRECTOR: Charles Lamont. PLAYERS: Sonny Tufts, Barbara Britton, George Gabby Hayes.

WESTERN DRAMA: Texas wrangler Tom Kilpatrick (Sonny Tufts) goes to the Pecos country and persuades the ranchers to buy a fine bull to use cooperatively and improve their cattle strain. The bull escapes due to a worker's negligence and the blame is placed on Tom. Everyone in the town turns against him. By secretly training a wild horse to assist him, Tom succeeds in capturing the bull and bringing him safely back.

THE WINNER'S CIRCLE
(20th Century - Fox)

PRODUCER: Richard K. Polimer. DIRECTOR: Felix E. Feist. PLAYERS: Jean Willes, Morgan Farley, Johnny Longden, Bob Howard, William Gould, John Berardino, Frank Dae.

SEMI-DOCUMENTARY. This is the life story of a thoroughbred race horse — told through the voice of a commentator—from its first wobbly-legged days, through the pacing and clocking period in trial runs, to the triumphant entry into the winner's circle. When the thoroughbred colt bolts at the starting bell, sending the jockey into a terrific spill, he is sold from one stable to another until he is bought back by his original owner, whose daughter (Jean Willes) has never lost faith in the colt. More rigorous training follows until on his third birthday, he gets another chance at Santa Anita. Failure and setbacks are all forgotten in the excitement of a famous colt coming into his stride, winning by four lengths and finally reaching the coveted circle.

BODYGUARD
(RKO Radio)

PRODUCER: Sid Rogell. DIRECTOR: Richard Fleischer. PLAYERS: Lawrence Tierney, Priscilla Lane, Elizabeth Risdon, Philip Reed, Steve Brodie, June Clayworth, Marcelle Corday.

MELODRAMA: Tierney, quitting the police force after a quarrel, hires out as bodyguard to an elderly lady who owns a meat plant, and shortly thereafter is waylaid, bludgeoned and placed alongside a murdered man in an automobile parked in the path of a train. He escapes death, but is forthwith sought as the dead man's murderer. Long and hair-raising investigation, punctuated by fights and escapes, leads him to discovery that the old lady's nephew is the murderer, and guilty of some other murders also, just in time for him to rescue his sweetheart from the meat plant where the killer is shooting wildly at her in darkened corridors. He captures the killer and turns him in.

JUNGLE GODDESS
(Screen Guild)

PRODUCER: William Stephens. DIRECTOR: Lewis D. Collins. PLAYERS: George Reeves, Wanda McKay, Armida, Ralph Byrd.

ADVENTURE: Reeves and Byrd, operating a passenger plane service in jungle country, give up their business to go in search of a white girl lost there six years previously. They discover that she has become the "white goddess" of a native tribe, and set about rigging her rescue, but get into trouble when, discovering that the place is rich in a rare metal with atomic usefulness, Byrd tries to doublecross Reeves and get away alone to reap the profits of his discovery. Fights with natives, with each other, and with the jungle, eventuate in ultimate escape of Reeves and the white girl to civilization.

FOR THE LOVE OF MARY
(Universal-International)

PRODUCER: Robert Arthur. DIRECTOR: Frederick de Cordova. PLAYERS: Deanna Durbin, Edmond O'Brien, Don Taylor, Jeffrey Lynn.

ROMANCE: Mary (Deanna Durbin), switchboard operator in the White House, is courted by three men: Philip (Jeffrey Lynn), a lawyer, Lt. Farrington (Edmond O'Brien), naval aide to the president, and David (Don Taylor), whose father owns an island in the Pacific. When the Navy negotiates for the purchase of the island, David agrees to sell on two conditions—that Philip be made a judge in a court at least 1500 miles away and that Lt. Farrington be given sea duty. With the competition eliminated, David wins Mary with the president's blessing.

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

For Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation, see Service Data page numbers in last column.

Short Subjects Chart with Synopsis Index can be found on pages 4250-4251, issue of July 24, 1948.

Feature product listed by Company on pages 4266-4267, issue of August 7, 1948. For complete listing of 1946-47 Features by Company, see Product Digest, pages 3808-3809, issue of August 30, 1947.

(T) before a date in the list below is the tradeshow date; release dates are given as soon as available.

(†) indicates a box office champion.

Title	*Company*	*Prod. Number*	*Stars*	*Tradeshow or Release Date*	**Running Time**	*— REVIEWED —*		*Advance Synopsis Page*	*Service Data Page*
						M. P. Herald Issue	*Product Digest Page*		
ABBOTT and Costello Meet Frankenstein	Univ.	664	Abbott and Costello	July,'48	83m	July 3,'48	4225	4219	....
Adventures in Silverado	Col.	902	William Bishop-Gloria Henry	Mar. 25,'48	75m	July 31,'48	4258	4086	....
Adventures of Casanova	EL	812	Arturo de Cordova-Lucille Bremer	Feb. 7,'48	83m	Feb. 28,'48	4079	4039	4175
Adventures of Gallant Bess (color)	EL	....	Fuzzy Knight-Audrey Long	Aug.,'48	73m	July 31,'48	4257	....	....
Albuquerque (color)	Para.	4709	Randolph Scott-Barbara Britton	Feb. 20,'48	90m	Jan. 24,'48	4030	3956	4190
Alias a Gentleman	MGM	818	Wallace Beery-Tom Drake	Mar.,'48	76m	Feb. 7,'48	4050	3717	....
All My Sons	Univ.	657	Edw. G. Robinson-Arlene Francis	May,'48	94m	Feb. 21,'48	4065	4010	....
Always Together	WB	713	Joyce Reynolds-Robt. Hutton	Jan. 10,'48	78m	Dec. 20,'47	3982	3956	4042
An Act of Murder	Univ.	....	Frederic March-Florence Eldridge	Sept.,'48	....	....	....	4275	....
Angels Alley	Mono.	4708	Leo Gorcey-Geneva Gray	Mar. 21,'48	67m	Jan. 24,'48	4030	....	....
An Innocent Affair	UA	....	Fred MacMurray-Madeleine Carroll	Sept. 17,'48	....	....	....	4226	....
Anna Karenina (Brit.)	20th-Fox	820	Vivien Leigh-Ralph Richardson	May,'48	111m	May 1,'48	4145	4127	4207
Another Part of the Forest	Univ.	660	Fredric March-Ann Blyth	June,'48	107m	Apr. 17,'48	4125	4038	4190
An Ideal Husband (color) (Brit.)	20th-Fox	809	Paulette Goddard-Michael Wilding	Mar.,'48	96m	Jan. 17,'48	4017	4000	4042
April Showers	WB	719	Jack Carson-Ann Sothern	Mar. 27,'48	94m	Mar. 13,'48	4094	4051	4175
Arch of Triumph (Special)	UA	....	Ingrid Bergman-Charles Boyer	Mar.,'48	120m	Feb. 21,'48	4065	3487	....
Are You With It?	Univ.	656	Donald O'Connor-Olga San Juan	May,'48	90m	Mar. 13,'48	4095	4039	4207
Argyle Secrets, The	FC	....	William Gargan-Marjorie Lord	May 7,'48	63m	Apr. 24,'48	4137	4069	4207
Arizona Ranger	RKO	814	Tim Holt-Nan Leslie	May,'48	63m	Apr. 3,'48	4110	4103	4207
Arkansas Swing, The	Col.	953	Hoosier Hot Shots-Gloria Henry	July 29,'48	....	....	....	4219	....
Arthur Takes Over	20th-Fox	817	Lois Collier-Jerome Cowan	May,'48	63m	Apr. 10,'48	4117	4111	....
Assigned to Danger	EL	821	Gene Raymond-Noreen Nash	May 19,'48	66m	May 1,'48	4145	4139	4207
BABE Ruth Story, The (AA)	Mono.	....	Wm. Bendix-Claire Trevor	Not Set	106m	July 24,'48	4249	....	....
Back Trail	Mono.	4757	Johnny Mack Brown-Mildred Coles	July 18,'48	....	....	....	4235	....
Bad Sister (Brit.)	Univ.	663	Margaret Lockwood-Ian Hunter	July,'48	90m	June 12,'48	4199	....	....
Bambi (Reissue) (color)	RKO	892	Disney Feature Cartoon	Feb. 2,'48	70m	Dec. 6,'47	3966	....	4042
Belle Starr (R.)	20th-Fox	830	Randolph Scott-Gene Tierney	June,'48	87m	June 26,'48	4214	....	....
Berlin Express	RKO	815	Robert Ryan-Merle Oberon	May,'48	86m	Apr. 10,'48	4118	....	....
Best Man Wins	Col.	901	Edgar Buchanan-Anna Lee	May 6,'48	75m	....	....	4146	....
† Best Years of Our Lives	RKO	751	Myrna Loy-Fredric March	July,'48	172m	Nov. 30,'48	3335	3312	3819
Betrayal, The	Astor	....	Martin Eden-Myra Stanton	June,'48	195m	July 10,'48	4233	....	....
Beyond Glory	Para.	4726	Alan Ladd-Donna Reed	Sept. 3,'48	82m	June 19,'48	4205	4039	....
B. F.'s Daughter	MGM	820	Barbara Stanwyck-Van Heflin	Apr.,'48	108m	Feb. 21,'48	4066	4059	4175
† Big Clock, The	Para.	4713	Ray Milland-Maureen O'Sullivan	Apr. 9,'48	95m	Feb. 21,'48	4065	4051	4207
Big City	MGM	827	Margaret O'Brien-Robert Preston	June 3,'48	103m	Apr. 3,'48	4111	4103	4207
Big Punch, The	WB	727	Wayne Morris-Lois Maxwell	June 26,'48	80m	May 29,'48	4182	4155	....
Big Town Scandal	Para.	4722	Philip Reed-Hillary Brooke	July 30,'48	62m	May 29,'48	4183	4146	....
Bill and Coo (color)	Rep.	728	Bird Picture	Mar. 28,'48	61m	Dec. 27,'47	4000	....	4207
† Bishop's Wife, The	RKO	852	Cary Grant-Loretta Young	(T) Feb. 16,'48	110m	Nov. 22,'47	3941	3702	4175
Black Arrow, The	Col.	....	Louis Hayward-Janet Blair	Aug.,'48	76m	July 3,'48	4225	4069	....
Black Bart (color)	Univ.	653	Yvonne de Carlo-Dan Duryea	Apr.,'48	80m	Feb. 7,'48	4051	4000	4190
Black Eagle	Col.	....	William Bishop-Virginia Patton	Sept. 16,'48	....	....	....	4243	....
Black Narcissus (Brit.) (color)	Univ.	629	Deborah Kerr-Sabu-David Farrar	Dec.,'47	90m	July 12,'47	3725	....	....
Blazing Across the Pecos	Col.	968	Charles Starrett-Smiley Burnette	July 1,'48	55m	....	....	4226	....
Blonde Ice	FC	....	Leslie Brooks-Robert Paige	May 20,'48	72m	May 22,'48	4174	4103	....
Blondie's Reward	Col.	912	Penny Singleton-Arthur Lake	June 3,'48	....	....	....	4165	....
Bodyguard	RKO	....	Lawrence Tierney-Priscilla Lane	(T) Aug. 31,'48	....	....	....	4275	....
Bold Frontiersman, The	Rep.	754	Allan "Rocky" Lane-Eddie Waller	Apr. 15,'48	60m	May 1,'48	4146	4069	....
Bride Goes Wild, The	MGM	819	Van Johnson-June Allyson	Mar.,'48	98m	Feb. 28,'48	4077	4021	4207
Bring 'Em Back Alive (R.)	RKO	819	Animal Picture	June,'48	70m	Apr. 17,'48	4126	....	....
Brothers, The (British)	Univ.	677	Patricia Roc-Will Fyffe	May 6,'48	90m	May 8,'48	4154	....	....
CAGED Fury	Para.	4711	Richard Denning-Sheila Ryan	Mar. 5,'48	60m	Feb. 14,'48	4057	....	...
California Firebrand (color)	Rep.	654	Monte Hale-Adrian Booth	Apr. 1,'48	63m	Apr. 24,'48	4137	4051	4207
† Call Northside 777	20th-Fox	805	James Stewart-Helen Walker	Feb.,'48	111m	Jan. 24,'48	4029	....	4207
Campus Honeymoon	Rep.	703	Lyn & Lee Wilde-Adele Mara	Feb 1,'48	61m	Jan. 31,'48	4037	4031	...
Campus Sleuth	Mono.	4713	Freddie Stewart-June Preisser	Apr. 18 '48	58m	May 15,'48	4162	4127	....
Canon City	EL	826	Scott Brady-Charles Russell	July 6,'48	82m	June 26,'48	4213	4165	....
Captain Boycott (Brit.)	Univ.	652	Stewart Granger-Kathleen Ryan	Jan. '48	92m	Nov. 29,'47	3953	....	4011
† Captain from Castile (color)	20th-Fox	801	Tyrone Power-Jean Peters	Jan.,'48	140m	Nov. 29,'47	3953	3562	4071

						— REVIEWED —			
Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page
Carson City Raiders	Rep.	....	"Rocky" Lane-Eddy Waller	May 13,'48	60m	May 29,'48	4183	4139	....
Casbah	Univ.	655	Yvonne de Carlo-Tony Martin	Apr.,'48	94m	Mar. 6,'48	4085	4010	....
† Cass Timberlane	MGM	813	Spencer Tracy-Lana Turner	Jan.,'48	120m	Nov. 15,'47	3930	3759	4175
Challenge, The	20th-Fox	807	Tom Conway-June Vincent	Mar.,'48	68m	Feb. 28,'48	4079	....	....
Champagne Charlie (Brit.)	Univ.	....	Tommy Trinder-Stanley Holloway	Aug. 6,'48	72m	Aug. 14,'48	4274	....	....
Checkered Coat, The	20th-Fox	825	Tom Conway-Noreen Nash	July,'48	67m	Aug. 14,'48	4273	....	....
Check Your Guns	EL	853	Eddie Dean-Roscoe Ates	Jan. 24,'48	55m	Nov. 15,'47	3930	....	....
Cheyenne Takes Over	EL	530	Al "Lash" LaRue-Al "Fuzzy" St. John	Dec. 13,'47	58m	Dec. 6,'47	3965	3876	4071
Chinese Ring, The	Mono.	626	Roland Winters-Louise Currie	Dec. 6,'47	68m	Dec. 20,'47	3982	3850	4011
Close-Up	EL	824	Alan Baxter-Virginia Gilmore	June 9,'48	76m	Apr. 17,'48	4125	....	....
Cobra Strikes, The	EL	820	Sheila Ryan-Leslie Brooks	Apr. 24,'48	62m	....	....	4086	....
Coroner Creek (color)	Col.	939	Randolph Scott-Marguerite Chapman	July,'48	90m	June 12,'48	4197	4190	....
Corvette K-225 (R.)	Realart	....	Randolph Scott-Ella Raines	June,'48	99m	June 19,'48	4206	....	....
Counterfeiters, The	20th-Fox	819	John Sutton-Doris Merrick	June,'48	73m	....	....	4127	....
Crossed Trails	Mono.	4755	Johnny Mack Brown-Lynne Carver	Apr. 11,'48	53m	May 1,'48	4145	4127	....
Crusades, The (R.)	Para.	7-3508	Loretta Young-Henry Wilcoxon	July 9,'48	125m	May 1,'48	4146	....	....
† DAISY Kenyon	20th-Fox	731	Joan Crawford-Dana Andrews	Dec.,'47	99m	Nov. 29,'47	3953	3876	4131
Dangerous Years (Wurtzel)	20th-Fox	804	William Halop-Ann E. Todd	Feb.,'48	62m	Dec. 20,'47	3981	....	4011
Daredevils of the Clouds	Rep.	716	Rob't Livingstone-Mae Clarke	Aug. 10,'48	60m	July 31,'48	4258	4175	....
Date With Judy, A (color)	MGM	818	Wallace Beery-Jane Powell	July 29,'48	113m	June 19,'48	4206	4139	....
Dead Don't Dream, The	UA	....	William Boyd-Andy Clyde	Apr. 30,'48	68m	....	....	4165	....
Dear Murderer (British)	Univ.	658	Eric Portman-Greta Gynt	May,'48	90m	May 15,'48	4161	4139	....
Deep Waters	20th-Fox	821	Dana Andrews-Jean Peters	July,'48	85m	July 3,'48	4225	4039	....
Design for Death	RKO	871	Documentary	Mar.,'48	48m	Feb. 28,'48	4077	....	....
Devil Ship	Col.	923	Richard Lane-Louise Campbell	Dec. 11,'47	62m	Jan. 17,'48	4019	3943	4042
Devil's Cargo	FC	....	John Calvert-Rochelle Hudson	Apr. 1,'48	61m	Mar. 20,'48	4101	4031	....
Docks of New Orleans	Mono.	4712	Roland Winters-Victor Sen Young	Apr. 4,'48	64m	Mar. 20,'48	4101	4086	....
† Double Life, A	Univ.	650	Ronald Colman-Signe Hasso	Mar.,'48	103m	Jan. 3,'48	4001	3956	4131
Dream Girl	Para.	4721	Betty Hutton-Macdonald Carey	July 23,'48	85m	May 15,'48	4163	4146	4207
Drums (Brit.) (R.) (color)	FC	....	Raymond Massey-Sabu	July,'48	96m	July 17,'48	4242	....	....
Dude Goes West, The (AA)	Mono.	AA8	Eddie Albert-Gale Storm	Aug. 30,'48	86m	May 1,'48	4145	4038	....
† Duel in the Sun (color)	Selznick	....	Jennifer Jones-Joseph Cotten	Apr.,'48	135m	Jan. 11,'47	3409	3363	3933
Duke of West Point (R.)	SG	....	Louis Hayward-Joan Fontaine	June 10,'48	108m	June 19,'48	4207	....	....
† EASTER Parade (color)	MGM	....	Fred Astaire-Judy Garland	July 8,'48	103m	May 29,'48	4181	4127	....
Embraceable You	WB	732	Dane Clark-Geraldine Brooks	Aug. 21,'48	80m	July 31,'48	4257	4175	....
† Emperor Waltz, The (color)	Para.	4720	Bing Crosby-Joan Fontaine	July 2,'48	106m	May 8,'48	4153	3611	4207
Enchanted Valley, The (color)	EL	817	Alan Curtis-Anne Gwynne	Mar. 27,'48	77m	Apr. 3,'48	4111	4086	....
End of the River, The (Brit.)	U-I	....	Sabu-Raymond Lovell	July,'48	80m	June 26,'48	4214	....	....
Escape (Brit.)	20th-Fox	822	Rex Harrison-Peggy Cummins	Sept.,'48	78m	May 29,'48	4183	....	....
Eyes of Texas (color)	Rep.	732	Roy Rogers-Lynne Roberts	July 15,'48	70m	July 24,'48	4249	4219	....
FEUDIN', Fussin' and A-Fightin'	Univ.	665	Donald O'Connor-Marjorie Main	July,'48	78m	June 12,'48	4199	....	....
Fighting Back	20th-Fox	828	Paul Langton-Jean Rogers	Aug.,'48	61m	July 17,'48	4242	4189	....
Fighting Father Dunne	RKO	816	Pat O'Brien-Myrna Dell	June,'48	93m	May 15,'48	4161	4139	4190
Fighting 69th, The (R.)	WB	723	James Cagney-Pat O'Brien	May 8,'48	79m	Apr. 17,'48	4126	....	....
Flirting with Fate (R.)	SG	....	Joe E. Brown-Beverly Roberts	May 28,'48	70m	May 22,'48	4174	....	....
Flowing Gold (R.)	WB	730	J. Garfield-Pat O'Brien-Frances Farmer	July 17,'48	82m	June 19,'48	4206	....	....
Foreign Affair, A	Para.	....	Jean Arthur-John Lund	Aug. 20,'48	116m	June 19,'48	4206	4139	....
† Forever Amber (color)	20th-Fox	838	Linda Darnell-Cornel Wilde	Sept. 15,'48	140m	Oct. 18,'47	3885	3475	3933
For You I Die	FC	....	Cathy Downs-Paul Langton-Mischa Auer	Jan.,'48	76m	Dec. 20,'47	3982	3972	....
† Fort Apache	RKO	870	H. Fonda-J. Wayne-Shirley Temple	Apr.,'48	127m	Mar. 13,'48	4094	....	4207
For the Love of Mary	Univ.	....	Deanna Durbin-Edmond O'Brien	Sept.,'48	....	....	....	4275	....
Four Faces West	UA	....	Joel McCrea-Frances Dee	July 9,'48	90m	May 15,'48	4162	....	....
Four Feathers (Brit.) (R.) (color)	FC	....	John Clements-June Duprez	Aug.,'48	115m	July 17,'48	4242	....	....
French Leave	Mono.	4714	Jackie Cooper-Jackie Coogan	Apr. 25,'48	63m	Apr. 24,'48	4138	4127	....
Frontier Marshal (R.)	20th-Fox	831	Randolph Scott-Nancy Kelly	June,'48	71m	June 26,'48	4214	....	....
Frontier Agent	Mono.	4756	Johnny Mack Brown-Raymond Hatton	May 16,'48	56m	....	....	4175	....
† Fuller Brush Man	Col.	928	Red Skelton-Janet Blair	June,'48	93m	May 8,'48	4154	4139	....
Fury at Furnace Creek	20th-Fox	815	Victor Mature-Colleen Gray	May,'48	88m	Apr. 10,'48	4117	4039	4190
GALLANT Legion, The	Rep.	715	Wm. Elliott-Jos. Schildkraut	July 25,'48	88m	May 29,'48	4182	....	....
Gay Intruders, The	20th-Fox	840	John Emery-Tamara Geva	Sept.,'48	68m	June 19,'48	4206	....	....
Gay Ranchero (color)	Rep.	644	Roy Rogers-Jane Frazee	Jan. 10,'48	72m	Jan. 17,'48	4018	3931	4042
† Gentleman's Agreement	20th-Fox	806	Gregory Peck-Dorothy McGuire	Mar.,'48	118m	Nov. 15,'47	3929	3818	4175
Girl from Manhattan, The	UA	....	D. Lamour-C. Laughton-G. Montgomery	Oct. 15,'48	....	....	....	4243	....
Give My Regards to Broadway (color)	20th-Fox	827	Dan Dailey-Nancy Guild	June,'48	92m	May 29,'48	4181	4165	....
Glamour Girl	Col.	907	Gene Krupa Orch.-J. Leonard	Jan. 16,'48	68m	....	....	3992	....
God's Country and the Woman (R.)	WB	729	George Brent-Beverly Roberts	July 17,'48	71m	June 19,'48	4206	....	....
Good News (color)	MGM	810	June Allyson-Peter Lawford	Dec.,'47	93m	Dec. 6,'47	3965	3850	4131
Good Sam	RKO	962	Gary Cooper-Ann Sheridan	Sept. 1,'48	114m	July 31,'48	4257	4146	....
† Green Grass of Wyoming (color)	20th-Fox	818	Peggy Cummins-Chas. Coburn	June,'48	89m	Apr. 24,'48	4137	4038	4207
Guns of Hate	RKO	....	Tim Holt-Nan Leslie	June 18,'48	62m	May 15,'48	4162	4155	....
Gun Talk	Mono.	674	Johnny Mack Brown-Raymond Hatton	Dec. 20,'47	58m	Jan. 17,'48	4019	3919	4071
HALF Past Midnight (Wurtzel)	20th-Fox	808	Kent Taylor-Peggy Knudsen	Mar.,'48	69m	Feb. 14,'48	4059	4039	....
Hamlet (Brit.)	U-I	Spcl.	Laurence Olivier-Jean Simmons	Not Set	153m	July 3,'48	....	....	....
Hatter's Castle (Brit.)	Para.	....	R. Newton-Jas. Mason-D. Kerr	June 18,'48	99m	Apr. 10,'48	4118	4111	....
Hawk of Powder River, The	EL	856	Eddie Dean-Jennifer Holt	Apr. 10,'48	54m	Mar. 6,'48	4086	....	....
Hazard	Para.	4716	Paulette Goddard-Macdonald Carey	May 28,'48	95m	Mar. 20,'48	4101	4069	4190
Heading for Heaven	EL	810	Stuart Erwin-Glenda Farrell	Jan. 17,'48	71m	Dec. 20,'47	3982	..	4042
Heart of Virginia	Rep.	707	Janet Martin-Robert Lowery	Apr. 25,'48	60m	May 8,'48	4154	4117	....

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Here Comes Trouble (color)	UA	....	Wm. Tracy-Beverly Lloyd	Apr.,'48	55m	Apr. 17,'48	4125	4039	....
High Wall	MGM	815	Robert Taylor-Audrey Totter	Feb.,'48	99m	Dec. 20,'47	3981	3972	4131
Hills of Home (color)	MGM	....	Edmund Gwenn-Janet Leigh	Sept.,'48	....	....	....	4235	....
Holiday Camp (Brit.)	Univ.	679	Jack Warner-Hazel Court-Flora Robson	Jan.,'48	97m	Jan. 31,'48	4037	....	4190
Hollow Triumph	EL	....	Paul Henreid-Joan Bennett	Aug.,'48	83m	Aug. 14,'48	4273	....	....
† Homecoming	MGM	....	Clark Gable-Lana Turner	May 27,'48	113m	Apr. 3,'48	4109	4079	4207
Hungry Hill (British)	Univ.	....	Margaret Lockwood-Dennis Prince	Not Set	92m	Oct. 18,'47	3885	....	....
Hunted, The (Allied Artists)	Mono.	AA5	Belita-Preston Foster	Apr. 7,'48	85m	Feb. 7,'48	4050	4039	4071
I BECAME a Criminal (Brit.)	WB	717	Sally Gray-Trevor Howard	Mar. 6,'48	78m	Feb. 14,'48	4057	4031	4131
I Love Trouble	Col.	934	Franchot Tone-Janet Blair	Jan.,'48	94m	Jan. 17,'48	4018	3980	4042
If You Knew Susie	RKO	811	Eddie Cantor-Joan Davis	Feb. 7,'48	90m	Feb. 7,'48	4049	3575	4131
If Winter Comes	MGM	814	Walter Pidgeon-Deborah Kerr	Jan.,'48	99m	Dec. 27,'47	3993	3972	4071
I, Jane Doe	Rep.	710	Ruth Hussey-John Carroll	May 25,'48	85m	May 22,'48	4173	4155	....
Inside Story, The	Rep.	705	Marsha Hunt-W. Lundigan-C. Winninger	Mar. 14,'48	87m	Apr. 3,'48	4110	4059	....
† I Remember Mama	RKO	868	Irene Dunne-Barbara Bel Geddes (T)	Mar. 17,'48	134m	Mar. 13,'48	4093	4079	4207
† Iron Curtain, The	20th-Fox	816	Dana Andrews-Gene Tierney	May,'48	87m	May 15,'48	4163	4127	4190
Isn't It Romantic	Para.	4802	Roland Culver-Veronica Lake	Oct. 8,'48	....	....	....	4243	....
It Had To Be You	Col.	931	Ginger Rogers-Cornel Wilde	Dec.,'47	98m	Oct. 25,'47	3893	....	4131
I Walk Alone	Para.	4708	Lizabeth Scott-Burt Lancaster	Jan. 16,'48	98m	Dec. 20,'47	3981	3919	4190
I Wouldn't Be in Your Shoes	Mono.	4716	Don Castle-Elyse Knox	May 23,'48	70m	May 8,'48	4154	4127	....
JASSY (Brit.) (color)	Univ.	654	Margaret Lockwood-Basil Sydney	Mar.,'48	96m	Feb. 14,'48	4059	....	....
Jiggs and Maggie in Society	Mono.	4704	Joe Yule-Renie Riano	Jan. 10,'48	66m	Feb. 21,'48	4066	3895	....
Jinx Money	Mono.	4717	Leo Gorcey-Huntz Hall	June 27,'48	68m	May 22,'48	4174	4155	....
Joe Palooka in Fighting Mad	Mono.	4709	Joe Kirkwood, Jr.-Elyse Knox	Feb. 7,'48	75m	Jan. 31,'48	4037	4001	....
Judge Steps Out, The (formerly Indian Summer)	RKO	....	Alexander Knox-Ann Southern	Not Set	....	....	....	3865	....
Julia Misbehaves	MGM	....	Greer Garson-Walter Pidgeon	Sept.,'48	99m	Aug. 14,'48	4273	4165	....
Jungle Goddess	SG	....	George Reeves-Wanda McKay	Aug. 13,'48	....	....	....	4275	....
KEY Largo	WB	731	H. Bogart-E. Robinson-Lauren Bacall	July 31,'48	101m	July 10,'48	4233	4226	....
† Killer McCoy	MGM	809	Mickey Rooney-Brian Donlevy	Dec.,'47	104m	Nov. 1,'47	3907	....	4190
King of the Gamblers	Rep.	709	Janet Martin-William Wright	May 10,'48	60m	May 29,'48	4183	4117	....
King of the Turf (R.)	SG	....	Adolphe Menjou-Dolores Costello	May 21,'48	88m	May 29,'48	4183	....	....
LADY at Midnight	EL	....	Richard Canning-Frances Rafferty	Aug. 15,'48	61m	July 24,'48	4249	....	....
Lady from Shanghai, The	Col.	938	Rita Hayworth-Orson Welles	May,'48	87m	Apr. 17,'48	4125	4069	4207
Larceny	Univ.	....	John Payne-Joan Caulfield	Aug.,'48	89m	Aug. 14,'48	4275	....	....
Law of the Pampas (R.)	SG	....	William Boyd-Russell Hayden	June 3,'48	79m	June 19,'48	4207	....	....
Let's Live Again	20th-Fox	813	John Emery-Hillary Brooke	Apr.,'48	67m	Mar. 6,'48	4086	....	4131
Letter from an Unknown Woman, A	Univ.	659	Joan Fontaine-Louis Jourdan	June,'48	90m	Apr. 10,'48	4117	3943	4190
† Life With Father (color)	WB	702	Irene Dunne-William Powell	Aug. 14,'48	118m	Aug. 16,'47	3781	3475	3909
Linda, Be Good	EL	808	Elyse Knox-Marie Wilson	Jan. 3,'48	66m	Nov. 1,'47	3906	3895	....
Lightnin' in the Forest	Rep.	706	Lynn Roberts-Warren Douglas	Mar. 25,'48	58m	Apr. 24,'48	4138	4069	4207
Lost Moment, The	Univ.	626	Robert Cummings-Susan Hayward	Dec.,'47	89m	Oct. 25,'47	3894	....	4071
Lost One, The (La Traviata)	Col.	....	Nelly Corradi-Cino Mattera	Not Set	84m	Apr. 17,'48	4125	....	....
Loves of Carmen, The	Col.	....	Rita Hayworth-Glenn Ford	Not Set	....	....	....	4243	....
Luck of the Irish, The	20th-Fox	837	Tyrone Power-Anne Baxter	Sept.,'48	....	....	....	4258	....
Lulu Belle	Col.	....	Dorothy Lamour-George Montgomery	Aug.,'48	87m	June 19,'48	4205	....	....
Luxury Liner (color)	MGM	....	George Brent-Jane Powell	Sept.,'48	....	....	....	....	....
MADONNA of the Desert	Rep.	704	Lynne Roberts-Donald Barry	Feb. 23,'48	60m	Mar. 13,'48	4095	4051	....
Main Street Kid, The	Rep.	701	Al Pearce-Arlene Harris	Jan. 1,'48	64m	Jan. 24,'48	4030	3972	4071
Man-Eater of Kumaon	Univ.	666	Sabu-Wendell Corey-Joanne Page	July,'48	79m	June 26,'48	4213	....	....
Man from Texas	EL	815	James Craig-Johnnie Johnston	Mar. 6,'48	71m	Apr. 3,'48	4109	3895	....
Man of Evil (Brit.)	UA	....	James Mason-Phyllis Calvert	Jan.,'48	90m	Feb. 7,'48	4050	3992	4131
Man Who Reclaimed His Head (R.)	FC	....	Claude Rains-Joan Bennett	July,'48	83m	July 17,'48	4242	....	....
Mary Lou	Col.	906	Frankie Carle Orch.-R. Lowery	Jan. 23,'48	66m	Mar. 13,'48	4095	3992	4131
Mating of Millie, The	Col.	940	Glenn Ford-Evelyn Keyes	Apr.,'48	87m	Mar. 13,'48	4094	4067	4131
Meet Me at Dawn (British)	20th-Fox	812	William Eythe-Stanley Holloway	Apr.,'48	89m	Mar. 20,'48	4101	....	4131
Melody Time (color)	RKO	893	Disney Feature	Aug.,'48	75m	May 22,'48	4173	4155	....
Michael O'Halloran	Mono.	....	Scotty Beckett-Allene Roberts	Not Set	76m	June 19,'48	4205	....	....
Mickey (color)	EL	825	Irene Hervey-Bill Goodwin	June 23,'48	87m	June 19,'48	4205	4155	....
Mine Own Executioner (Brit.)	20th-Fox	824	Burgess Meredith-Dulcie Gray	July 7,'48	105m	June 12,'48	4197	4190	....
Miracle in Harlem	SG	X-3	Stepin Fetchit	Mar. 27,'48	71m	Aug. 14,'48	4274	3919	....
Miracle of the Bells, The	RKO	869	Fred MacMurray-Valli-Frank Sinatra (T)	Mar. 1,'48	120m	Mar. 6,'48	4085	4079	4175
Miraculous Journey (color)	FC	....	Rory Calhoun-Audrey Long	Aug.,'48	83m	Aug. 14,'48	4274	4219	....
Miss Annie Rooney (R.)	SG	....	Shirley Temple-William Gargan	June 17,'48	88m	June 19,'48	4207	....	....
Money Madness	FC	....	Hugh Beaumont-Frances Rafferty	Apr. 15,'48	73m	Apr. 3,'48	4110	4069	....
Moonrise	Rep.	714	D. Clark-G. Russell-E. Barrymore	Oct. 1,'48	90m	....	....	4219	....
Mourning Becomes Electra	RKO	865	Rosalind Russell-Michael Redgrave (T)	Aug. 31,'48	170m	Nov. 22,'47	3941	3919	4131
Mr. Blandings Builds His Dream House	Selznick	206	Cary Grant-Myrna Loy	June,'48	94m	Apr. 3,'48	4110	4010	4175
Mr. Peabody and the Mermaid	U-I	....	William Powell-Ann Blyth	Aug.,'48	89m	July 10,'48	4233	....	....
Mr. Reckless	Para.	4712	William Eythe-Barbara Britton	Mar. 26,'48	66m	Feb. 21,'48	4067	4059	....
My Dog Rusty	Col.	914	T. Donaldson-Ann Doran-John Litel	Apr. 8,'48	67m	....	....	4095	....
My Girl Tisa	WB	715	Lilli Palmer-Sam Wanamaker	Feb. 7,'48	95m	Jan. 24,'48	4029	4010	4071
Mystery in Mexico	RKO	822	Wm. Lundigan-J. White-R. Cortez	July 1,'48	66m	June 26,'48	4214	....	....
Music Man	Mono.	....	Jimmy Dorsey-June Preisser	Not Set	66m	July 24,'48	4251	....	....
† NAKED City, The	Univ.	651	Barry Fitzgerald-Dorothy Hart	Mar.,'48	96m	Jan. 31,'48	4038	4010	4207
Night Has a Thousand Eyes	Para.	4803	Edw. G. Robinson-Gail Russell	Oct. 22,'48	81m	July 17,'48	4241	4226	....
Night Song (Block 2)	RKO	806	Dana Andrews-Merle Oberon	Jan. 17,'48	102m	Nov. 15,'47	3930	3717	4131

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Night Unto Night	WB	....	Viveca Lindfors-Ronald Reagan	Not Set	....	....	....	3735	....
Noose Hangs High, The	EL	819	Bud Abbott-Lou Costello	Apr. 17,'48	77m	Apr. 10,'48	4117	4079	4190
Northwest Stampede (color)	EL	....	Joan Leslie-James Craig •	July 28,'48	79m	July 3,'48	4225	4219	....
OCTOBER Man, The (Brit.)	EL	818	John Mills-Joan Greenwood	Mar. 20,'48	85m	Mar. 20,'48	4101	4086	....
Oklahoma Badlands	Rep.	753	Allan 'Rocky" Lane-Mildred Coles	Feb. 22,'48	59m	Mar. 6,'48	4086	4021	....
Oklahoma Blues	Mono.	4761	Jimmy Wakely-Virginia Belmont	Mar. 28,'48	56m	....	....	4095	....
Oliver Twist (Brit.)	EL	828	John H. Davies-Rob't Newton	July 14,'48	....	....	....	4219	....
Old Los Angeles	Rep.	708	Wm. Elliott-J. Carroll-C. McLeod	Apr. 25,'48	88m	July 10,'48	4233	4127	....
† On an Island With You (color)	MGM	828	Esther Williams-Peter Lawford	June 24,'48	107m	May 1,'48	4145	4139	4190
One Touch of Venus	Univ.	....	Robert Walker-Ava Gardner	Aug.,'48	....	....	....	4275	....
On Our Merry Way	UA	....	Paulette Goddard-J. Stewart-H. Fonda	June 15,'48	107m	Feb. 7,'48	4049	4038	4131
(formerly Miracle Can Happen)									
Open Secret	EL	813	John Ireland-Jane Randolph	May 5,'48	70m	Jan. 17,'48	4018	....	....
Out of the Storm	Rep.	717	Jas. Lydon-Lois Collier	Aug. 25,'48	61m	....	....	4258	....
Overland Trail	Mono.	4751	Johnny Mack Brown-Virginia Belmont	Jan. 31,'48	58m	Apr. 3,'48	4110	4001	....
PANHANDLE (AA)	Mono.	AA7	Rod Cameron-Cathy Downs	Feb. 22,'48	84m	Jan. 31,'48	4037	3943	....
† Paradine Case, The	Selznick	....	Gregory Peck-Ann Todd-Valli	Jan.,'48	115m	Jan. 3,'48	4001	3666	4042
Partners of the Sunset	Mono.	4765	Jimmy Wakely-Dub Taylor	May 6,'48	53m	July 10,'48	4235	4175	....
Pearl, The	RKO	867	Pedro Armendariz-Maria Marques	(T) Feb. 10,'48	77m	Feb. 14,'48	4057	....	4131
Perilous Waters	Mono.	4707	Don Castle-Audrey Long	Feb. 14,'48	66m	Nov. 1,'47	3906	....	....
(formerly In Self Defense)									
Phantom Valley	Col.	965	Charles Starrett-Virginia Hunter	Feb. 19,'48	53m	Aug. 14,'48	4274	4021	....
Piccadilly Incident (Brit.)	MGM	....	Anna Neagle-Michael Wilding	Not Set	88m	Feb. 7,'48	4050	....	....
Pirate, The (color)	MGM	....	Judy Garland-Gene Kelly	June 10,'48	102m	Apr. 3,'48	4110	3865	4190
Pirates of Monterey (color)	Univ.	632	Maria Montez-Rod Cameron	Dec.,'47	77m	Nov. 22,'47	3942	3127	4011
Pitfall, The	UA	....	Dick Powell-Lizabeth Scott	Aug. 19,'48	86m	Aug. 7,'48	4267	4226	....
Portrait of Jenny	Selznick	..	Jennifer Jones-Joseph Cotten	Not Set	....	....	....	4139	....
Port Said	Col.		Gloria Henry-William Bishop	Apr. 15,'48	69m	May 22,'48	4174	4127	....
Prairie, The	SG	4705	Alan Baxter-Lenore Aubert	Apr. 10,'48	80m	....	....	3919	....
Prairie Outlaws	EL		Eddie Dean-Roscoe Ates	May 12,'48	57m	....	....	4183	....
Prince of Thieves, The (color)	Col.	933	Jon Hall-Patricia Morison	Jan.,'48	72m	Nov. 1,'47	3906	3876	....
RACE Street	RKO	821	G. Raft-Wm. Bendix-M. Maxwell	(T) June 22,'48	79m	June 26,'48	4214	4207	....
Rachel and the Stranger	RKO	901	Loretta Young-Robt. Mitchum	Oct. 2,'48	93m	Aug. 7,'48	4265	4258	....
Range Renegades	Mono.	4766	Jimmy Wakely-Jennifer Holt	June 6,'48	54m	....	....	4146	....
(formerly Arizona Sunset)									
Range War (R.)	SG	....	William Boyd-Russell Hayden	May 7,'48	66m	May 29,'48	4183	....	....
Raw Deal	EL	822	Dennis O'Keefe-Claire Trevor	May 26,'48	78m	May 22,'48	4173	....	....
Red River	UA	....	John Wayne-Montgomery Clift	Aug. 27,'48	125m	July 17,'48	4241	3575	....
Relentless (color)	Col.	937	Robert Young-Marguerite Chapman	Feb. 20,'48	93m	Jan. 17,'48	4017	....	4175
Return of the Badmen	RKO	917	Randolph Scott-Anne Jeffreys	July 17,'48	90m	May 15,'48	4162	4146	4207
Return of the Whistler, The	Col.	920	Michael Duane-Lenore Aubert	Mar. 18,'48	63m	Mar. 6,'48	4086	4069	4131
Return of Wildfire	SG	4801	Richard Arlen-Mary Beth Hughes	Aug. 6,'48	....	....	....	4258	....
River Lady (color)	Univ.	661	Yvonne DeCarlo-Dan Duryea	June,'48	78m	May 8,'48	4153	4010	4190
Road to the Big House, The	SG	4706	John Shelton-Ann Doran	Dec. 27,'47	72m	Nov. 1,'47	3906	3876	....
† Road to Rio	Para.	4707	Bing Crosby-Bob Hope	Dec. 25,'47	100m	Nov. 15,'47	3929	3818	4175
Rocky	Mono.	4705	Roddy McDowall-Edgar Barrier	Mar. 7,'48	76m	June 5,'48	4189	3931	....
† Romance on the High Seas (color)	WB	728	Jack Carson-Doris Day-Don DeFore	July 3,'48	99m	June 12,'48	4197	4190	....
Rope	WB	....	James Stewart-John Dall-Joan Chandler	Not Set	....	....	....	4243	....
Rose of Santa Rosa	Col.	951	Eduardo Noriega-Patricia White	Dec. 25,'47	65m	....	....	3931	....
Rose of Washington Sq. (R.)	20th-Fox	832	Tyrone Power-Alice Faye	July,'48	86m	June 26,'48	4214	....	....
Ruthless	EL	816	Z. Scott-L. Hayward-Diana Lynn	Apr. 3,'48	102m	Apr. 3,'48	4111	4103	....
SAIGON	Para.	4710	Alan Ladd-Veronica Lake	Mar. 12,'48	94m	Feb. 7,'48	4049	3666	4175
'Sainted' Sisters, The	Para.	4714	Veronica Lake-Joan Caulfield	Apr. 30,'48	89m	Mar. 13,'48	4095	4069	4207
Saxon Charm, The	Univ.	....	R. Montgomery-J. Payne-S. Hayward	Sept.,'48	....	....	....	4275	....
Scudda Hoo, Scudda Hay (color)	20th-Fox	811	June Haver-Lon McCallister	Apr.,'48	95m	Mar. 6,'48	4085	4039	4190
Sealed Verdict	Para.	4804	Ray Milland-Florence Marly	Nov. 8,'48	....	....	....	4243	....
Search, The	MGM	....	M. Clift-A. MacMahon-Ivan Jandl	Aug.,'48	105m	Apr. 3,'48	4111	....	4131
Secret Beyond the Door, The	Univ.	627	Joan Bennett-Michael Redgrave	Feb.,'48	99m	Jan. 10,'48	4009	3956	4042
Secret Service Investigator	Rep.	711	Lloyd Bridges-Lynne Roberts	May 31,'48	60m	June 5,'48	4189	4155	....
† Senator Was Indiscreet, The	Univ.	633	William Powell-Ella Raines	Jan.,'48	81m	Dec. 13,'47	3973	3956	4131
Shaggy (color)	Para.	4717	Brenda Joyce-Robt. Shayne-Geo. Nokes	June 11,'48	72m	Apr. 17,'48	4126	4069	....
Shanghai Chest, The	Mono.	4718	Roland Winters-Mantan Moreland	July 11,'48	....	....	....	4226	....
Shed No Tears	EL	829	Wallace Ford-June Vincent	July 21,'48	70m	Aug. 14,'48	4274	4155	....
Sign of the Ram, The	Col.	936	Susan Peters-Alex. Knox	Mar.,'48	84m	Feb. 7,'48	4050	....	4175
† Silver River	WB	725	Errol Flynn-Ann Sheridan	May 29,'48	110m	May 8,'48	4153	4021	4190
Silent Conflict	UA	....	William Boyd-Andy Clyde	Apr.,'48	61m	Apr. 10,'48	4118	....	....
† Sitting Pretty	20th-Fox	810	R. Young-Maureen O'Hara-C. Webb	Apr.,'48	84m	Feb. 28,'48	4077	4039	4207
Six-Gun Law	Col.	962	Chas. Starrett-Smiley Burnett	Jan. 9,'48	54m	Feb. 28,'48	4077	4000	....
Sixteen Fathoms Deep (color)	Mono.	4801	Lon Chaney-Arthur Lake	July 25,'48	....	....	....	4155	....
Slave Ship (R.)	20th-Fox	833	Warner Baxter-Wallace Beery	July,'48	92m	June 26,'48	4214	....	....
Sleep, My Love	UA	....	Claudette Colbert-Robert Cummings	Jan.,'48	97m	Jan. 17,'48	4017	3992	4071
Slippy McGee	Rep.	702	Donald Barry-Dale Evans	Jan. 15,'48	65m	Jan. 31,'48	4038	3943	4071
Smart Politics	Mono.	627	June Preisser-Freddie Stewart	Jan. 3,'48	68m	....	....	3907	...
(formerly The Old Gray Mayor)									
Smart Woman (Allied Artists)	Mono.	AA6	Constance Bennett-Brian Aherne	Apr. 30,'48	90m	Mar. 13,'48	4094	4038	....
Smugglers, The (Brit.) (color)	EL	811	Michael Redgrave-Jean Kent	Jan. 31,'48	85m	Jan. 31,'48	4037	4010	4207
Snake Pit, The	20th-Fox	....	Olivia de Havilland-Leo Genn	Not Set	....	....	....	4039	....
So Evil My Love (Brit.)	Para.	4723	Ray Milland-Ann Todd	Aug. 6,'48	109m	May 29,'48	4182	4155	....
Sofia (color)	FC	....	Gene Raymond-Sigrid Gurie	July,'48	....	....	....	4183	....
Son of God's Country	Rep.	....	Monte Hale—Pamela Blake	Sept. 15,'48	....	....	....	4258	....
Song of Idaho	Col.	952	Kirby Grant-Ken Trietsch	Mar. 30,'48	66m	....	....	4059	....

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Song of the Drifter	Mono.	686	Jimmy Wakely-"Cannonball" Taylor	Jan. 17,'48	53m	Apr. 3,'48	4110	3972	....
Song of My Heart (AA)	Mono.	AA4	Frank Sundstrom-Audrey Long	Jan. 31,'48	85m	Nov. 8,'47	3917	3717	....
Sons of Adventure	Rep.	718	Russell Hayden-Lynne Roberts	Aug. 28,'48	....	....	....	4258	....
Sorry, Wrong Number	Para.	4801	Barbara Stanwyck-Burt Lancaster	Sept. 24,'48	90m	July 31,'48	4257	4243	....
So This Is New York	UA	....	Henry Morgan-Virginia Grey	June 25,'48	79m	May 15,'48	4161	4127	....
Southern Yankee, A	MGM	....	Red Skelton-Brian Donlevy	Sept.,'48	90m	Aug. 7,'48	4265	4139	....
So Well Remembered (British)	RKO	807	John Mills-Martha Scott	Jan. 10,'48	114m	Nov. 1,'47	3905	3631	....
Speed to Spare	Para.	4715	Richard Arlen-Jean Rogers	May 14,'48	57m	Feb. 21,'48	4066	4059	....
Spiritualist, The	EL	827	Turhan Bey-Lynn Bari	July 7,'48	79m	Aug. 7,'48	4267	4127	....
Stage Struck	Mono.	4715	K. Richmond-Audrey Long-Conrad Nagel	June 13,'48	71m	May 15,'48	4162	4155	....
Stage to Mesa City	EL	758	Al "Fuzzy" St. John-Jennifer Holt	Feb. 15,'48	52m	Jan. 24,'48	4030	....	4042
† State of the Union	MGM	824	Spencer Tracy-Katharine Hepburn	Apr. 29,'48	124m	Apr. 3,'48	4110	4039	4207
Station West	RKO	....	Dick Powell-Jane Greer	(T) Sept. 1,'48	92m	....	....	....	....
Strawberry Roan, The (color)	Col.	....	Gene Autry-Gloria Henry	Aug.,'48	79m	Apr. 24,'48	4137	4067	....
† Street With No Name, The	20th-Fox	823	Mark Stevens-Barbara Lawrence	July,'48	91m	June 26,'48	4213	4165	....
Summer Holiday (color)	MGM	821	Mickey Rooney-Gloria DeHaven	May 20,'48	92m	Mar. 13,'48	4093	3599	4207
Sword of the Avenger	EL	823	Ramon del Gado-Sigrid Gurie	June 2,'48	76m	May 15,'48	4163	....	....
Swordsman, The (color)	Col.	932	Larry Parks-Ellen Drew	Jan. 9,'48	81m	Oct. 25,'47	3894	3771	4175
TAKE My Life (Brit.)	EL	814	Greta Gynt-Hugh Williams	Feb. 28,'48	80m	Feb. 21,'48	4066	....	....
Tap Roots (color)	Univ.	....	Van Heflin-Susan Hayward	Aug.,'48	109m	July 3,'48	4226	4010	....
Tarzan and the Mermaids	RKO	....	Johnny Weissmuller-Brenda Joyce	June,'48	68m	Apr. 3,'48	4110	4103	4175
Tender Years, The	20th-Fox	803	Joe E. Brown-Noreen Nash	Jan.,'48	81m	Dec. 6,'47	3965	....	4011
Tenth Avenue Angel	MGM	816	Margaret O'Brien-George Murphy	Feb.,'48	74m	Jan. 17,'48	4017	3031	4042
Texas, Brooklyn and Heaven	UA	....	Guy Madison-Diana Lynn	July 16,'48	89m	July 17,'48	4242	4190	....
That Lady in Ermine (color)	20th-Fox	836	Betty Grable-Douglas Fairbanks, Jr.	Aug.,'48	89m	July 17,'48	4241	4226	....
13 Lead Soldiers	20th-Fox	814	Tom Conway-Maria Palmer	Apr.,'48	67m	May 29,'48	4182	4051	....
† Three Daring Daughters (color)	MGM	817	Jeanette MacDonald-Jose Iturbi	Mar.,'48	115m	Feb. 14,'48	4057	3599	4131
The Three Musketeers (color)	MGM	....	Lana Turner-Gene Kelly	Sept.,'48	....	....	....	4189	....
Thunderhoof	Col.	904	Preston Foster-Mary Stuart	July 8,'48	77m	....	....	4165	....
Timber Trail (color)	Rep.	656	Monte Hale-Lynne Roberts	June 15,'48	67m	July 3,'48	4226	4069	....
Time of Your Life, The	UA	....	Jas. Cagney-W. Morris-Jeanne Cagney	July 30,'48	109½m	May 29,'48	4182	4174	....
Tioga Kid, The	EL	858	Eddie Dean-Jennifer Holt	June 17,'48	54m	Mar. 13,'48	4095	....	....
T-Men	EL	809	Dennis O'Keefe-Mary Meade	Jan. 10,'48	91m	Dec. 20,'47	3981	....	4131
To the Ends of the Earth	Col.	935	Dick Powell-Signe Hasso	Feb. 27,'48	109m	Jan. 24,'48	4030	4010	4175
To the Victor	WB	720	Dennis Morgan-Viveca Lindfors	Apr. 10,'48	99m	Apr. 3,'48	4109	4021	....
Tornado Range	EL	854	Eddie Dean-Roscoe Ates	Feb. 21,'48	56m	Feb. 21,'48	4067	4031	....
Tower of London (R.)	FC	....	Basil Rathbone-Boris Karloff	July,'48	92m	July 17,'48	4242	....	....
Trail of the Mounties	SG	4708	Russell Hayden-Jennifer Holt	Feb. 21,'48	42m	....	....	3931	....
Trail to Laredo	Col.	967	Charles Starrett-Smiley Burnette	Aug. 12,'48	54m	....	....	4243	....
Train to Alcatraz	Rep.	712	W. Phipps-D. Barry-Janet Martin	June 28,'48	60m	July 17,'48	4242	4174	....
Trapped by Boston Blackie	Col.	921	Chester Morris-Richard Lane	May 13,'48	67m	May 1,'48	4146	4239	....
† Treasure of the Sierra Madre, The	WB	714	Humphrey Bogart-Walter Huston	Jan. 24,'48	126m	Jan. 10,'48	4009	4000	4131
Triggerman	Mono.	4752	Johnny Mack Brown-Virginia Carroll	June 20,'48	56m	Aug. 14,'48	4274	4219	....
Twisted Road, The	RKO	820	Cathy O'Donnell-Farley Granger	July,'48	95m	June 26,'48	4213	....	....
Two Guys from Texas (color)	WB	801	Dennis Morgan-Jack Carson	Sept. 4,'48	86m	Aug. 7,'48	4265	4258	....
† Tycoon (color)	RKO	866	John Wayne-Laraine Day	Dec. 27,'47	126m	Dec. 6,'47	3965	3956	4190
† UNCONQUERED (color)	Para.	4725	Gary Cooper-Paulette Goddard	Apr. 2,'48	146m	Sept. 27,'47	3849	3809	4175
Under California Stars (color)	Rep.	731	Roy Rogers-Jane Frazee	May 1,'48	70m	May 15,'48	4162	4139	....
Unknown Island (color)	FC	....	Virginia Grey-Barton MacLane	Sept.,'48	....	....	....	4235	....
Untamed Breed, The	Col.	....	Sonny Tufts-Barbara Britton	Sept.,'48	....	....	....	4275	....
Up in Central Park	Univ.	662	Deanna Durbin-Dick Haymes	June,'48	87m	May 29,'48	4181	4010	....
VALLEY of the Giants (col.) (R.)	WB	722	Wayne Morris-Claire Trevor	May 8,'48	78m	Apr. 17,'48	4126	....	....
Variety Time	RKO	902	Edgar Kennedy-Leon Errol	(T) Aug. 2,'48	59m	Aug. 14,'48	4273	....	....
Velvet Touch, The	RKO	872	Rosalind Russell-Leo Genn	Aug.,'48	97m	July 24,'48	4249	4139	....
Vicious Circle, The	UA	....	Conrad Nagel-F. Kortner-Lyle Talbot	July 30,'48	77m	June 5,'48	4189	....	....
† Voice of the Turtle, The	WB	716	Eleanor Parker-Ronald Reagan	Feb. 21,'48	103m	Dec. 27,'47	3993	3831	4175
WALLFLOWER	WB	726	Joyce Reynolds-Robert Hutton	June 12,'48	77m	May 22,'48	4173	3876	....
Walls of Jericho	20th-Fox	826	Linda Darnell-Cornel Wilde	Aug.,'48	106m	July 17,'48	4242	4165	....
Waterfront at Midnight	Para.	4719	Wm. Gargan-Mary Beth Hughes	June 25,'48	63m	May 15,'48	4161	4069	4207
West of Sonora	Col.	966	Chas. Starrett-Smiley Burnette	Mar. 25,'48	55m	....	....	4069	....
Western Heritage	RKO	812	Tim Holt-Nan Leslie	Jan. 24,'48	61m	Feb. 7,'48	4051	....	4071
Westward Trail, The	EL	855	Eddie Dean-Phyllis Planchard	Mar. 13,'48	58m	Feb. 28,'48	4077	....	....
Whiplash	WB	....	Dane Clark-Alexis Smith	Not Set	....	....	....	3717	....
Whirlwind Raiders	Col.	963	Charles Starrett-Smiley Burnette	May 13,'48	54m	May 15,'48	4163	4155	....
Who Killed Doc' Robbin?	UA	....	Virginia Grey-Don Castle	Apr. 9,'48	55m	May 8,'48	4154	....	....
Wild Horse Mesa (Block 2)	RKO	808	Tim Holt-Nan Leslie	Dec. 20,'47	60m	Nov. 22,'47	3942	3931	4071
Will It Happen Again	FC	....	Documentary	April,'48	61m	....	....	4226	....
Wings Over Honolulu (R.)	Realart	....	Ray Milland-Wendy Barrie	June,'48	78m	June 19,'48	4206	....	....
Winner Take All (formerly A Joe Named Palooka)	Mono.	4719	Joe Kirkwood-Elyse Knox	Sept. 12,'48	....	....	....	4174	....
Winner's Circle, The	20th-Fox	....	Jean Willes-J. Longden-M. Farley	Aug.,'48	....	....	....	4275	....
Winter Meeting	WB	721	Bette Davis-Jim Davis	Apr. 24,'48	104m	Apr. 10,'48	4118	4021	4190
Woman from Tangier, The	Col.	910	Adele Jergens-Stephen Dunne	Feb. 12,'48	66m	Feb. 7,'48	4051	4021	4071
Woman in White, The	WB	724	Alexis Smith-Sydney Greenstreet	May 15,'48	109m	Apr. 24,'48	4137	3575	4207
Woman's Vengeance, A	Univ.	634	Charles Boyer-Rachel Kempson	Feb.,'48	96m	Dec. 27,'47	3993	3972	4071
Women in the Night	FC	....	Tala Birell-William Henry	Jan. 23,'48	90m	Jan. 17,'48	4018	3992	....
Wreck of the Hesperus, The	Col.	802	Willard Parker-Patricia White	Feb. 5,'48	68m	June 12,'48	4199	4021	....
YOU Were Meant for Me	20th-Fox	802	Jeanne Crain-Dan Dailey	Feb.,'48	91m	Jan. 24,'48	4029	....	4190

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1948-49
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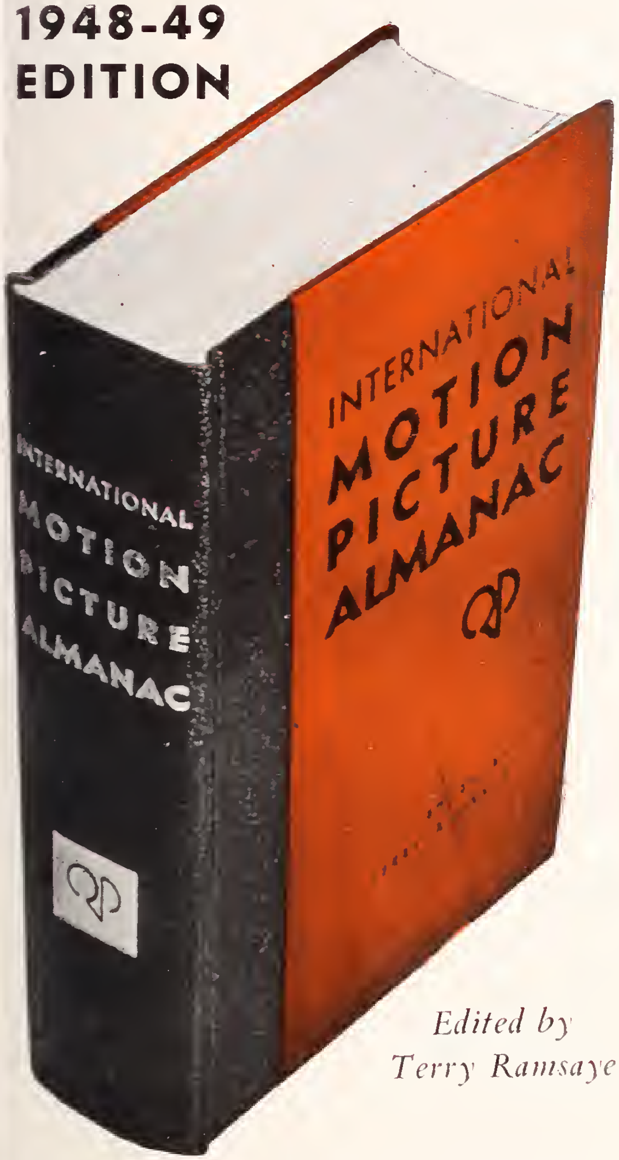

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REVIEWS

(In Product Digest)

Luxury Liner
The Loves of Carmen
The Dead Don't Dream
Urubu
Sofia
Isn't It Romantic

(In News Section)

One Touch of Venus

HOLLYWOOD TURNS TO LAUGHS AND MUSIC

Looking at the Autumn product

"INFORMATION" FILM PROGRAM UNDER GRIERSON EDGES BRITISH TOWARD NATIONALIZATION

STUDIO UNIONS LAUNCH "GO TO MOVIES" CAMPAIGN

VOL. 172, NO. 8; AUGUST 21, 1948

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CLARK GABLE
LANA TURNER
Anne Baxter, John Hodiak
in "HOMECOMING"
Ray Collins, Gladys Cooper,
Cameron Mitchell.

* * *

SPENCER TRACY
KATHARINE HEPBURN
VAN JOHNSON
Angela Lansbury
Adolphe Menjou, Lewis Stone
in FRANK CAPRA's
"STATE OF THE UNION."

* * *

"SUMMER HOLIDAY"
(*Technicolor*).
MICKEY ROONEY
GLORIA DeHAVEN
Walter Huston, Frank Morgan
Butch Jenkins, Marilyn Maxwell
Agnes Moorehead, Selena Royle.

* * *

"BIG CITY"
Starring Margaret O'Brien
Robert Preston, Danny Thomas
George Murphy, Karin Booth
Edward Arnold, Butch Jenkins
Betty Garrett, Lotte Lehmann.

* * *

JUDY GARLAND, GENE KELLY in
"THE PIRATE" (*Technicolor*).
Walter Slezak, Gladys Cooper
Reginald Owen.

* * *

ESTHER WILLIAMS, PETER LAWFORD
RICARDO MONTALBAN
JIMMY DURANTE, CYD CHARISSE
XAVIER CUGAT in "ON AN ISLAND
WITH YOU" (*Technicolor*).

* * *

"A DATE WITH JUDY"
(*Technicolor*)
Starring WALLACE BERRY
JANE POWELL, ELIZABETH TAYLOR
CARMEN MIRANDA, XAVIER CUGAT
ROBERT STACK.

* * *

GREER GARSON
WALTER PIDGEON in
"JULIA MISBEHAVES"
PETER LAWFORD, ELIZABETH TAYLOR
CESAR ROMERO, Lucile Watson
Nigel Bruce, Mary Boland
Reginald Owen.

* * *

MONTGOMERY CLIFT
ALINE MacMAHON
JARMILA NOVOTNA
in "THE SEARCH"

* * *

"LUXURY LINER"
(*Technicolor*). Starring
GEORGE BRENT, JANE POWELL
LAURITZ MELCHIOR, FRANCES GIFFORD
MARINA KOCHETZ, XAVIER CUGAT.

* * *

RED SKELTON, BRIAN DONLEVY
in "A SOUTHERN YANKEE"
Arlene Dahl, George Coulouris
Lloyd Gough, John Ireland
Minor Watson.

* * *

"NO MINOR VICES"
DANA ANDREWS, LILLI PALMER
LOUIS JOURDAN

* * *

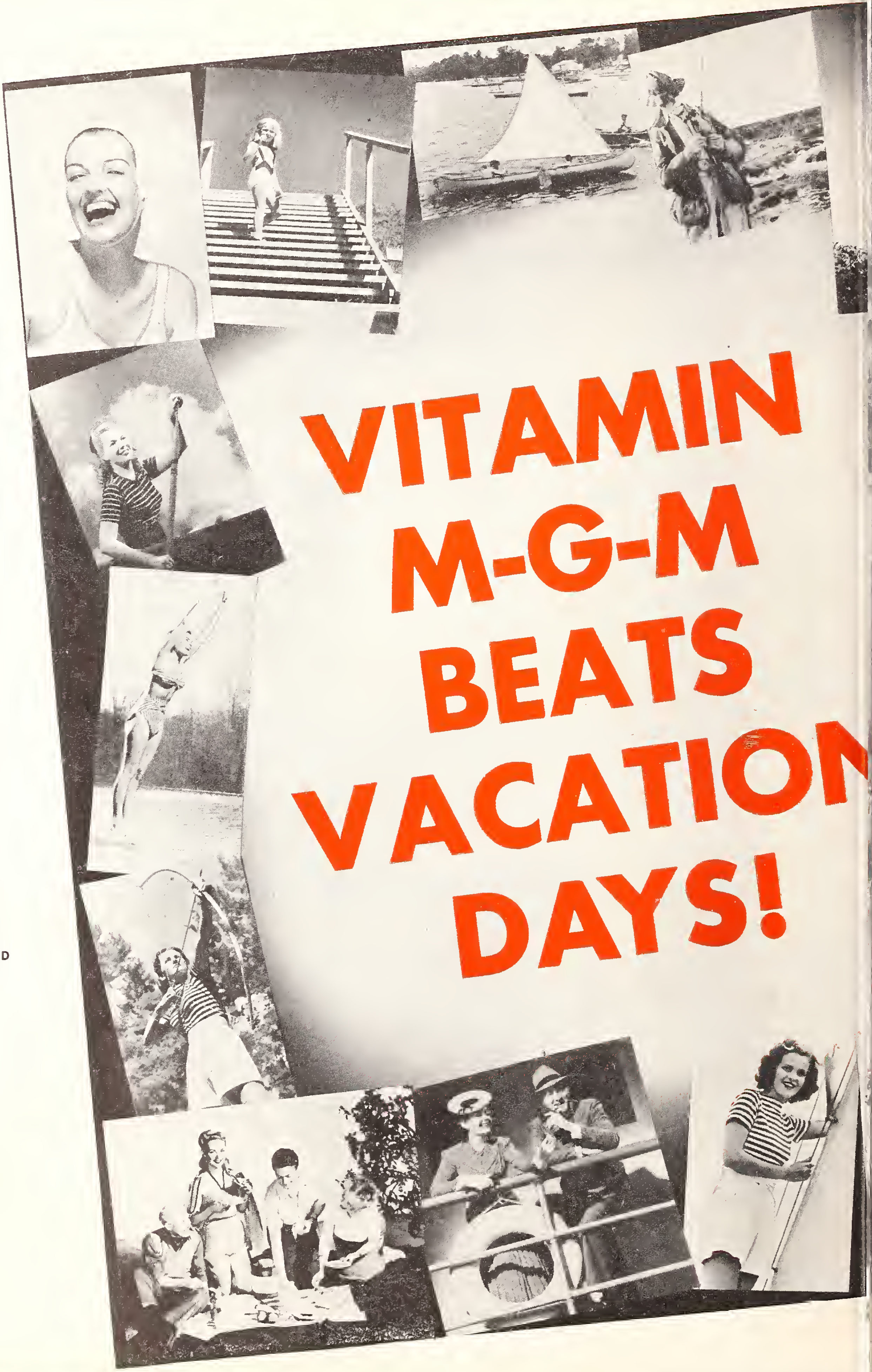
"THE THREE MUSKETEERS"
(*Technicolor*).
LANA TURNER, GENE KELLY
JUNE ALLYSON, VAN HEFLIN
ANGELA LANSBURY
Frank Morgan, Vincent Price
Keenan Wynn, John Sutton
Gig Young.

* * *

"HILLS OF HOME" (*Technicolor*)
-starring EDMUND GWENN
DONALD CRISP, TOM DRAKE
JANET LEIGH and LASSIE.

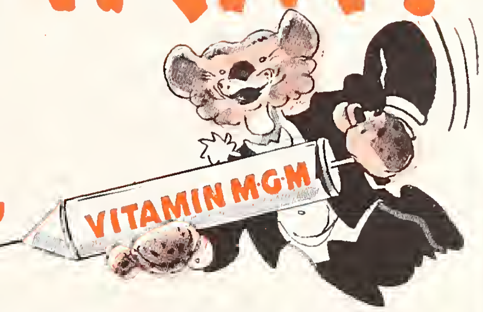
IRVING BERLIN's
"EASTER PARADE"
(*Technicolor*). Starring
JUDY GARLAND, FRED ASTAIRE
PETER LAWFORD, ANN MILLER.

HAVE A



VITAMIN M-G-M BEATS VACATION DAYS!

SHOT-IN-THE-ARM!



New Music Hall Record!

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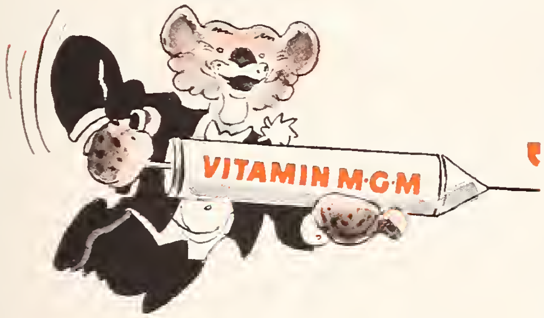
(Technicolor)

Biggest M-G-M first week in Radio City Music Hall history! Every new "play-date with Judy" terrific!



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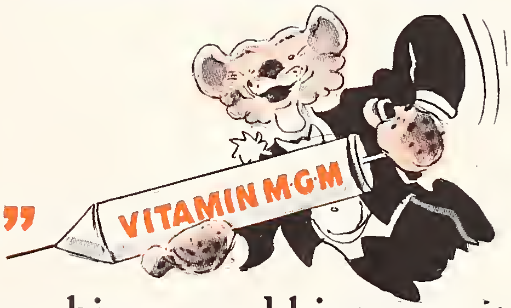
"ON AN ISLAND WITH YOU"

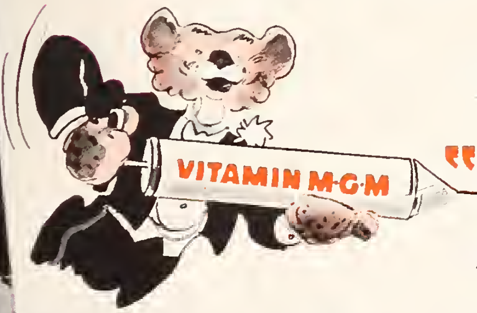
Just what the fans want in romance and music! Swell biz from Coast to Coast!



IRVING BERLIN's (Technicolor)

"EASTER PARADE"

Hold overs! Extended runs! It's getting bigger and bigger as its fame and its song hits sweep the nation!



Read the Reviews on

"A SOUTHERN YANKEE"

Here's a typical review from M. P. Daily:

"Red Skelton raises the roof. If you thought he was a boon to tired theatre-goers in 'Fuller Brush Man' you'll be as pleased as the preview crowd was, unanimously, to discover that you ain't seen nothin' yet. It's the fastest, funniest comedy of this or any recent year!"

Ain't it the dog-gone truth!

M-G-M GREAT IN '48!

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THE TRADE SHOW W

AUGUST 3

Warner Bros. Pr

JAMES STEV

IN

ALFRED HITCHCO

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WITH
JOHN DALL · FARLEY GRANGER SIR CEDRIC HARDWICKE · CO

SCREEN PLAY BY ARTHUR LAURENTS FROM THE PLAY BY PATRICK HAMILTON
DIRECTOR OF PHOTOGRAPHY JOSEPH VALENTINE, A.S.C

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CITY	PLACE OF SHOWING	ADDRESS	TIME
ALBANY	Warner Screening Room	79 N. Pearl St.	12:30 P.M.
ATLANTA	20th Century-Fox Sc. Rm.	197 Walton St. N.W.	2:30 P.M.
BOSTON	RKO Screening Room	122 Arlington St.	2:30 P.M.
BUFFALO	Paramount Sc. Room	464 Franklin Street	2:00 P.M.
CHARLOTTE	20th Century-Fox Sc. Rm.	308 S. Church St.	10:00 A.M.
CHICAGO	Warner Screening Room	1307 So. Wabash Ave.	1:30 P.M.
CINCINNATI	RKO Screening Room	Palace Th. Bldg. E. 6th	2:00 P.M.
CLEVELAND	Warner Screening Room	2300 Payne Ave.	2:00 P.M.

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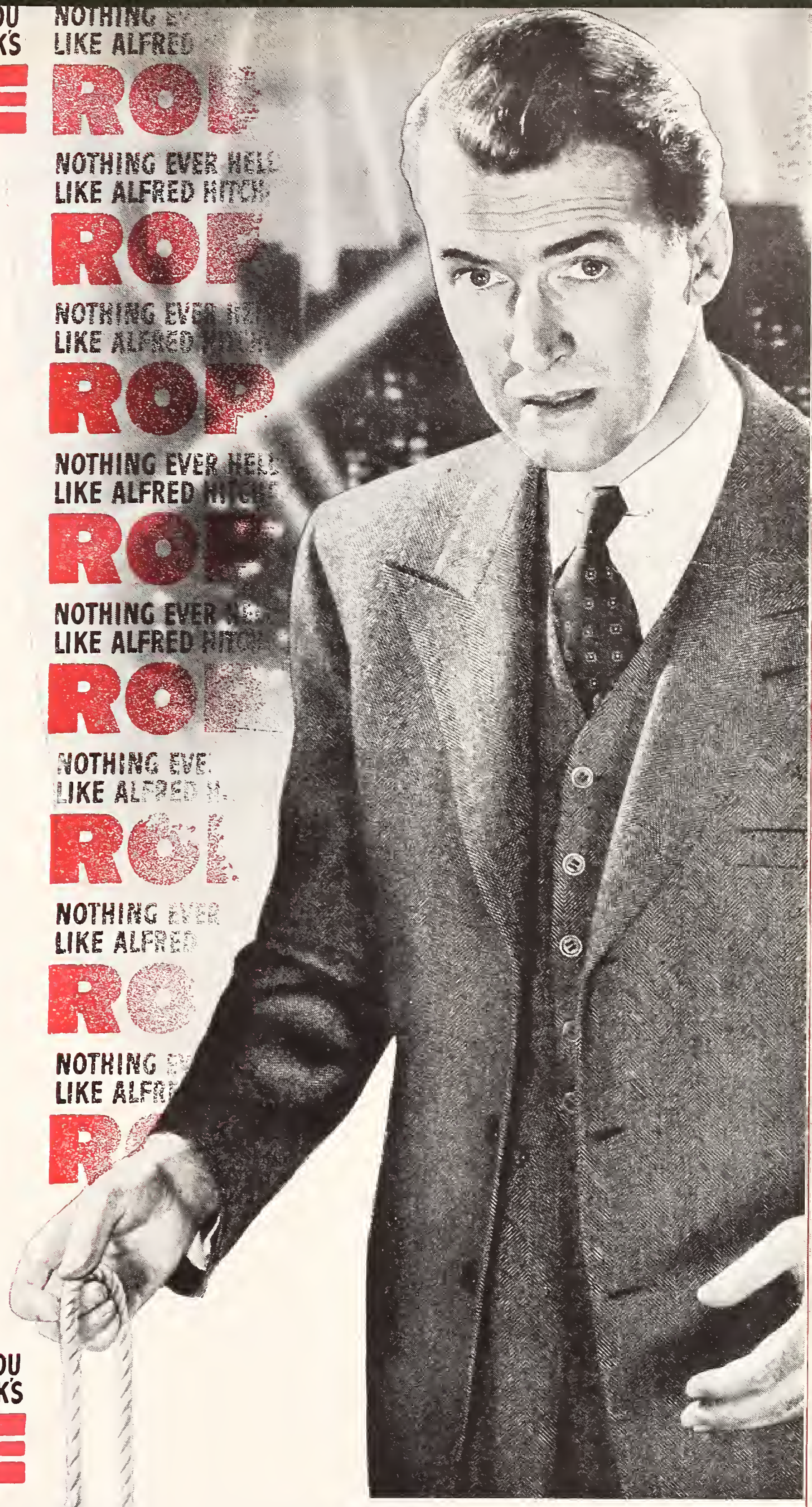

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LIKE ALFRED HITCHCOCK'S

ROPE TECHNICOLOR

CITY	PLACE OF SHOWING	ADDRESS	TIME
DENVER	Paramount Sc. Room	2100 Stout St.	2:00 P.M.
DES MOINES	20th Century-Fox Sc. Rm.	1300 High St.	12:45 P.M.
DETROIT	Film Exchange Bldg.	2310 Cass Ave.	2:00 P.M.
INDIANAPOLIS	Universal Sc. Room	517 No. Illinois St.	1:00 P.M.
KANSAS CITY	20th Century-Fox Sc. Rm.	1720 Wyandotte St.	1:30 P.M.
LOS ANGELES	Warner Screening Room	2025 S. Vermont Ave.	2:00 P.M.
MEMPHIS	20th Century-Fox Sc. Rm.	151 Vance Ave.	10:00 A.M.
MILWAUKEE	Warner Th. Sc. Rm.	212 W. Wisconsin Ave.	2:00 P.M.
MINNEAPOLIS	Warner Screening Room	1000 Currie Ave.	2:00 P.M.
NEW HAVEN	Warner Th. Proj. Rm.	70 College St.	2:00 P.M.

CITY	PLACE OF SHOWING	ADDRESS	TIME
NEW YORK	Home Office	321 W. 44th St.	2:30 P.M.
OKLAHOMA	20th Century-Fox Sc. Rm.	10 North Lee St.	1:30 P.M.
OMAHA	20th Century-Fox Sc. Rm.	1502 Davenport St.	1:00 P.M.
PHILADELPHIA	Warner Screening Room	230 No. 13th St.	2:30 P.M.
PITTSBURGH	20th Century-Fox Sc. Rm.	1715 Blvd. of Allies	1:30 P.M.
PORTLAND	Jewel Box Sc. Room	1947 N.W. Kearney St.	2:00 P.M.
SALT LAKE	20th Century-Fox Sc. Rm.	216 East 1st South	2:00 P.M.
SAN FRANCISCO	Paramount Sc. Room	205 Golden Gate Ave.	1:30 P.M.
SEATTLE	Jewel Box Sc. Room	2318 Second Ave.	10:30 A.M.
ST. LOUIS	S'renco Sc. Room	3143 Olive St.	1:00 P.M.

The Parade of Champions Continues At

20th*

CENTURY-FOX

Motion Picture Herald Boxoffice Champion for July!

THE STREET WITH NO NAME

Boxoffice Champions Coming Up!

THE WALLS OF JERICHO

Packing them in to the walls in key-city openings!

THAT LADY IN ERMINE

COLOR BY TECHNICOLOR

Ohhh!...What she's doing for showmen who dated her!

* *The company that leads the industry in Boxoffice Champions for '48!*

* *The ONLY company to make the list EVERY MONTH in '48!*

Remember...September is YOUTH MONTH — Saluting Young America!

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher *TERRY RAMSAYE, Editor*

Vol. 172, No. 8 August 21, 1948

THE PROFIT OSCAR

THE design of the Screen Directors Guild in Hollywood to set up a series of awards to honour the directors of American pictures whose work is considered by the members the most meritorious is in a constructive direction. This, the announcements point out, is entirely apart from the competitions for the "Oscars" of the Academy of Motion Picture Arts and Sciences. The judgments are to be rendered by the ballots of the membership, currently 287 directors.

The winning pictures will be, it is to be assumed, directors' pictures. The Academy award pictures are plainly enough producers' pictures.

Hollywood's awards to itself and its art have come to have a considerable public significance, largely because of the enthusiastic press accorded "Oscar". The lay press hungers exceedingly for any copy whatever of seeming news substance about movieland. Now "Academy Award" shines out on theatre marquees as a challenge to customer attention.

According to Mr. George Marshall, president of the Guild, one purpose is to get recognition for directors whose work in low-budget pictures is unlikely to get Academy attention. In theory, merit is merit, no matter how humble the frame — but you know Hollywood, capital of this bigger-and-therefore-better American idea.

So, we come again, to our frequent suggestion of an award to be made for the People's Picture, the production which delivers the highest *percentage* of profit per dollar invested. That is what the business is really all about. In such a competition the low budget picture would be in fair competition with the super-colossals. It would, however, call for some bookkeeping of the kind that is not kept — and for a publicity candour that will not appear until the millenial dawn.

■ ■ ■

THE AILING OPERA

THE press has come up all a-dither over the announcement by the Metropolitan Opera Association of New York of cancellation of the '48-'49 season. The stated reasons are financial, and attributed mainly to rising costs and union demands.

For more than a week it has been under pleading debate with the unions, with interest in payrolls and much proclaimed adoration of the art. The outcome appeared uncertain, unpromising.

There is much proclamation that the Metropolitan Opera has for fifty years "been at the heart of New York's cultural scene . . . an ornament of our community's life . . . will be felt throughout the country. . . . "

In its lament, *The New York Times* concludes: "In Italy, France and elsewhere, countries struggling to restore their economies, the opera houses have been kept going."

There is perhaps more significance than intended in the fact that in the Association's tables of figures and financial discussions there is no indication that the opera has enjoyed an appreciation in recognizable values commensurate with the costs. It would seem that, if the people who pay admissions wanted opera as earnestly as they want such a great cultural facility as the motor car, the box office could meet the problems of the day.

As for being "the heart of the cultural scene", that is sheer persiflage of prejudice. The effective cultural center of this nation today can be located somewhere at the point of equilibrium on a line running from Hollywood on the west to a terminus in the east taking in Radio City, television, pictures and the manifestations of Tin Pan Alley and Fifty-Second Street.

Opera, born and nurtured as part of the boastful splendors of courts and kings, has long since faded in significance along with its patrons and sponsors — even as in New York the Metropolitan's "Diamond Horseshoe" has lost its effulgence, as a generation of Fiskes and Goulds and Gateses has gone. The old "Met" stands in a fate akin to mouldering mansions up in Newport, abandoned by the heirs, who have neither the money nor taste for maintaining the old magnificences.

The society columns and the critics will be missing the "Met" for a spell. But the best works of Tiffany and Cartier will continue on display at the Copa, the Stork and Larue's, while the columnists will do the society reporting. Actually, the most effective press of the Metropolitan of recent years has been focused on an eccentric lawyer who did a headstand in the lobby, and on an aging female person of wealth who tossed a leg more gamey than graceful atop a cocktail table.

Also, we are not to be shamed because Italy, France et al have maintained their operas while seeking to "restore their economies". Who, may we gently ask, is right now engaged in putting up the money for that? Lands blessed with opera for the centuries do not seem to have thereby realized any remarkable cultural stability.

The living arts of the whole people — the motion picture for one — pay their way with an eager patronage. They do not especially care for relics.

■ ■ ■

BABE RUTH

THE passing of George Herman Ruth this week is a national event and removes from the scene one of the major figures of the entertainment industry of this era.

Mr. Ruth and his career, like most of his fellows in the public practice of showmanship, was the product of ability notably reinforced by the place and time. He came in when baseball was in large need of a spectacular figure and a candidate for the beckoning role of popular hero. His ability was wrapped up in his title "The Sultan of Swat," which is to say the capacity for smacking a baseball clear out of the adjacent jurisdiction. In that period it became a decidedly lively ball, responsive to swat. Also the stage managers of baseball did nothing to inhibit the act, and much to enhance his public relations stance.

The great batsman was seen by the hundreds of thousands and was read about and heard about by the millions. Actually few knew him, but his fame grew on itself and a remarkable figure was created out of the skills of sportswriters, who also had large use for a hero.

Mr. Ruth, like all the great stars, was made by the people, and they will be missing him. —*Terry Ramsaye*

THIS WEEK IN THE NEWS

Tourist Trade

Toronto Bureau

THE ATTENTION Hollywood producers have recently paid to scenic glories of Canada has contributed in large measure to the increase in American tourist trade here—in some areas up as much as 25 per cent. This agreement to give the Dominion considerable promotional attention came at a time when Canada thought it might have to put restrictions on Hollywood films in order to conserve American dollars. Instead, Hollywood offset these restrictions by publicizing Canada. Specifically cited here as aids-to-Canada are the increased footage on Canadian backgrounds in U. S. newsreels and backgrounds in several features. Success of the agreement, government officials say, "is beyond expectations."

Cover Girl

BETTY GRABLE, who makes a lot of money for Twentieth Century-Fox and who gets a lot of money from Twentieth Century-Fox, was *Time's* cover girl this week and the subject of a long profile piece in the magazine's cinema section. The cover was a photograph of the Grable-in-Ermine painting which is used prominently in Miss Betty's current Technicolor picture, "That Lady in Ermine." And that bit of publicity means that both the star and her studio are in clover as well as ermine.

Rushin' Russia

THREE HOURS and ten minutes after Mrs. Oskana Kosenkina jumped from the third floor of the Soviet consulate in New York last Thursday WPIX, the New York *News* station, had the event on the airways. The camera caught the Russian school teacher crumpled in the consulate court yard, showed the consulate staff rushing to pick her up, showed the police running to the scene and the removal of the woman, the central figure in the fantastic Red controversy that has all the earmarks of a spy picture.

For Posterity

TAKING A LOOK about him, producer-director Sam Wood is convinced that we should salvage what we can from these troubled times. Quoted in a recent wire-service, Mr. Wood is convinced that Hollywood should preserve a permanent record of our times by sinking a lead-lined, atomic bomb-proof vault containing representative films of the past three decades.

"We live in uncertain times and foreign aggressor nations are unquestionably devising war weapons of undreamed of terror and destructiveness," Mr. Wood is quoted as saying. "The atomic war may scorch the whole earth. We should keep not only the newsreels and similar documentary footage, but also the fiction screen which reflects our times."

That's all very well, of course, but who's going to be around to dig them up?

MOTION PICTURE HERALD

for August 21, 1948

MUSICALS and comedies lead Hollywood parade for Autumn — Pages 14-15

FRANCE to unfreeze $3,625,000 annually for U. S. majors — Page 18

BRITISH "information films" edge industry toward nationalization — Page 19

NEW ANTI-TRUST suit filed as one is settled — Page 22

STUDIO UNIONS open "go to the movies" campaign with letter — Page 23

UNIVERSAL announces 24 for season with six in Technicolor — Page 24

GREEN attacks Congress as IATSE meeting opens — Page 25

HOLLYWOOD executives meet Petrillo on new music pact — Page 25

MPAA files motion to dismiss suit by Writers' Guild — Page 35

DRIVE-IN theatre owners in south open drive to organize — Page 35

SERVICE DEPARTMENTS

Hollywood Scene — Page 23

In the Newsreels — Page 36

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What the Picture Did for Me — Page 37

IN PRODUCT DIGEST SECTION

Showmen's Reviews — Page 4281

Short Subjects — Page 4282

Advance Synopses — Page 4283

The Release Chart — Page 4284

Foreign By-product

"THE FOREIGN market for motion pictures should be and always should have been considered an order of by-product exploitation by the American industry," observed John R. Freuler of Milwaukee, a-visiting New York this week on errands concerning his exhibition operations in Wisconsin.

"A structure has been built up, especially with reference to costs in production, which is unsound because it reaches out beyond the sound basis of the great market of the United States. That is big enough to support the American industry in a state of health.

"There has been uncertainty and all kinds of problems in the foreign market ever since there has been a foreign market. Its profits are always speculative."

Mr. Freuler came into exhibition in 1905, and rose in production with the big serials "Million Dollar Mystery," "Diamond from the Sky," etc. He was a founder and a president of the Mutual Film Corporation, and various independent production enterprises.

He paid the first big star salary—$670,000 a year to Charles Chaplin.

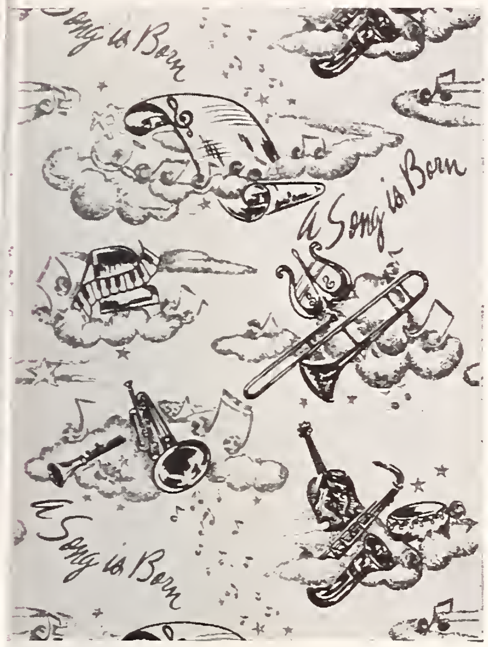
TV vs. Films

TELEVISION set owners have cut their theatre-going by 20 per cent. That's the finding made public last week by Hofstra College, L. I., N. Y., which has established a television research bureau for the continuing study of television's effects on family life. The survey totted up answers from 137 television set owners and 137 who don't own sets. Among the set owners, radio listening is off by 26 per cent in the daytime and 68 per cent in the evening; attendance at night clubs and other dine-and-dance places is off 42 per cent; attendance at sports events hasn't been affected. The television sets, according to the survey, are used an average of 24.38 hours a week and 3.56 persons look at an average single set.

News Tax

A ONE PER CENT tax on the gross receipts of newspapers and other periodicals was passed August 4 by the Miami, Fla., City Commission. Passage of the tax was on the first reading. The ordinance was to come up for final action this week and, if approved then, would go into operation within 30 days. The Miami *Herald* has charged that the tax is being imposed to punish the newspapers. The tax is expected to be fought to the Supreme Court, if necessary.

Paper



THE PANEL above is for the home owner enthusiastic about Sam Goldwyn's pictures. In other words, enthusiastic enough about Mr. Goldwyn's latest, "A Song Is Born" to have blithe reminder as he turns from wall to wall. It's wall paper, created—and made, moreover—by the Sigfried K. Lonegren company. It's available in six colors, and not only gives loud with the title, but on its borders gives printed credit to Samuel Goldwyn Productions.

It's an idea, anyway—to combat television in the home, and it's one of several merchandising ideas being arranged by Lynn Farnol, Goldwyn advertising and publicity director, for the picture.

Ring for Skouras

CHARLES P. SKOURAS, head of National Theatres, received a brass ring the other day from columnist Drew Pearson, a ring good for one free ride on the Washington Merry-Go-Round anytime he wants it.

Taking a look at Mr. Skouras' activities as head of the "Youth Month Drive" of Theatre Owners of America, Mr. Pearson reviewed Mr. Skouras' career from waiter in a Greek restaurant to theatre circuit president and found him an exceptionally able man, a man primarily interested in giving youth a real stake in American democracy. Said the columnist:

"I first got to know him when the Friendship Train was being organized. His theatre managers had been asked to tell the public about the idea behind the Friendship Train and to that end Skouras called them to Los Angeles for a conference.

"'But, boss,' they protested, 'We're just opening with 'Forever Amber'. How can we publicize that and the Friendship Train too?'

"'Which is more important,' grunted Skouras. 'Forever Amber' or your country? 'Forever Amber' can come later.'"

Mr. Pearson quotes Mr. Skouras as saying "We talk too much about juvenile delinquency and not enough about juvenile achievements. . . . When it comes to delinquency, it's the parents and our own communities which are the chief delinquents."

Mr. Pearson's long column on the Skourases, Charles, Spyros, and George, was concluded with a statement of the purposes and principles of "Youth Month."

Hughes Sues

HOWARD HUGHES, new man at RKO's helm, filed suit in Federal Court at Dallas last Friday trying to get an injunction against showing United Artists' "Red River" in theatres in the territory. Reason for this is that Mr. Hughes believes that the climactic scene of "River" is the climactic scene of his "The Outlaw." He's not asking for any damages, just the injunction. A hearing was to be held Friday.

Hopes Dimmed

Washington Bureau

ANY exhibitor hopes for an early reduction in the 20 per cent Federal admission tax were dimmed last week. Representative Harold Knutson, chairman of the tax-writing Ways and Means Committee, issued a statement on income and excise taxes in which he said that it is only through the income tax, coupled with "a broad excise tax base that we are able to carry on the cost of Government." The committee is studying the entire tax system and undoubtedly some of the war taxes will have to be repealed while others will have to be reduced during the next session of Congress "if the revenues of the Government will permit," he continued.

Translation

PICKETS are keeping up with the pictures at Scottsbluff, Nebr. There pickets were marching up and down in front of three Midwest Amusement Company theatres. One of those houses plays a Spanish picture one night a week. On those nights, the regular picket is replaced with a Mexican stand-in who carries a sign written in Spanish.

PEOPLE

GORDON MCFARLAND, with Army motion picture activities since 1940, resigned as New York representative of the Army and Air Force Motion Picture Service last Friday after two years in that post. JOHN J. NICHOLSON, chief of the overseas branch and at one time with Warner Theatres, has taken over Mr. McFarland's duties.

MAJOR LESLIE E. THOMPSON of RKO has been named chairman of the motion picture division in the 1948 fund drive for the Travelers Aid Society of New York.

MRS. ELEANORE C. WALTON, for 15 years Kansas City motion picture censor, has announced her retirement from that position effective February 1.

ROBERT WOLFF, managing director of RKO Radio in Great Britain, returned to London on the *Queen Mary* last Friday after a business trip to this country.

PAT PATTERSON, columnist and trade paper contact at Universal studio for the past six years, has resigned.

LEON BIRNBAUM has been promoted to head the Twentieth Century-Fox music cutting department at the studio, replacing CLIFF RANSOM, resigned.

HARRY SIMONS, assistant manager of the RKO Palace in Columbus, Ohio, has been promoted to manager of the RKO Grand, succeeding LARRY CAPLANE, who has been promoted to manager of the RKO Brandies in Omaha.

ANDREW FREEMAN, former manager of the Rockland theatre in Philadelphia, has been promoted to district manager for the A. M. Ellis circuit.

I. E. LOPERT, president of Lopert Films, foreign film distributor, and Mrs. Lopert sailed for Italy and France Tuesday from New York on the *S.S. America.*

C. E. WILLIAMS has been appointed comptroller and general office manager of the Film Laboratories of Canada, Ltd., at Ottawa.

INGVALD C. OES, who started in the industry in 1908 with Nordisk Film Company in Copenhagen and opened Paramount offices in the Scandinavian countries, is having his paintings exhibited at Georg Jensen's Fifth Avenue art gallery in New York.

NICKY GOLDHAMMER, formerly western sales manager for Eagle Lion and district manager for RKO, has been appointed western sales manager for Allied Artists-Monogram. He will make his headquarters in Chicago.

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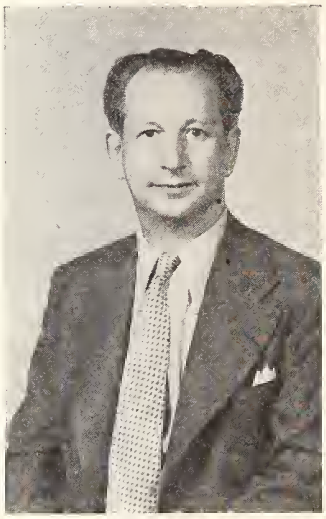
THIS WEEK the Camera reports:

MARK SILVER, in a general realignment of top United Artists sales executives last week, was appointed assistant Eastern general sales manager.

ROBERT MOCHRIE, RKO vice-president in charge of distribution, last week presided over another of a series of regional sales meetings, this time in New York. In the picture above, grouped around Mr. Mochrie, center, are Len Gruenberg, Harry J. Michaelson, Charles Boasberg, and Carl Peppercorn.

ON THE SET, right, of "Prejudice," at the Nassour studios: Paul F. Heard, executive director of the Protestant Film Commission, the film's sponsor; David Bruce, actor, and Edmund L. Dorfman, producer.



WOLFE COHEN over the weekend was appointed successor to the late Max Milder, as president of Warner Brothers International Corporation. Mr. Cohen had been vice-president. Mr. Milder died recently in London. In the industry since 1918, Mr. Cohen began with Warners in Canada, first being branch manager at St. John and then Winnipeg, and then a district manager.

WELCOME in Hollywood to actress Theodora Lynch, from Allied Artists president, Steve Broidy, at the right, and its vice-pres., George Burrows.

MUSHIR AHMAD, Indian government representative studying American film techniques, chats on the Enterprise set of "The Numbers Racket," with actor John Garfield, right. Mr. Ahmad is one of five students sent here by the Indian Office of Education.

WITH THE WOLFSONS in South America. The camera, following the progress of Mitchell Wolfson, Wometco Circuit head, and his family, in the Latin countries, finds them sampling Chinese food in Lima, Peru.

In left to right order, on the picture postcard which arrived at the M. P. HERALD office, are Ricardo Gutierrez; Miss Frankie Wolfson; Pablo Diaz, Universal's Peruvian chief booker; Louis Wolfson; Alex Undurraga, Universal manager; Eric Steinberg, RKO manager; Mr. Wolfson, and Mrs. Wolfson.

DICK POWELL, left, is greeted arriving in New York City for personal appearances, by Howard LeSieur, United Artists advertising-publicity director, and Lowell Calvert, representative of Samuel Bischoff, producer of Mr. Powell's starring vehicle, "Pitfall."

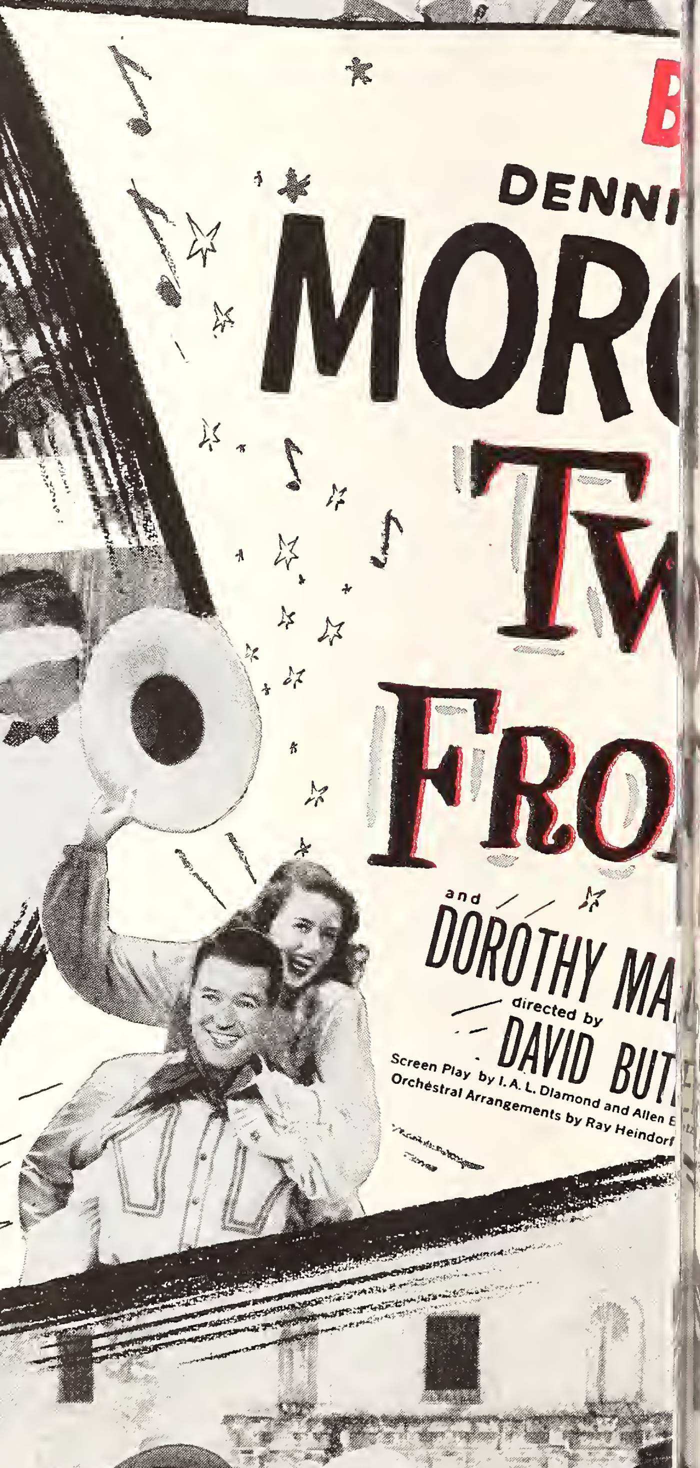
TWO RKO Latin-American managers reported to the trade press last week, on their arrival in New York RKO headquarters. They are Pedro Saenz, left, of Cuba; and Ned Seckler, of Brazil. Although grosses are lower this year, it will still be the second largest for American companies operating in Cuba, Mr. Saenz said. Brazil, as soon as it obtains enough dollars, will allow American companies to withdraw all their earnings, Mr. Seckler predicted.

IN CANADA, at the Montreal offices of Canadian International Screen Productions, Ltd., actor Paul Henreid, right, confers with Marina Than, talent department director; and Joseph Than, executive producer. Mr. Henreid will star in two features to be made at the Renaissance Studios.

The Eyes of Texas Are

WORLD PREMIERE BROADCAST 6:45 TONIGHT
Welcome
GOV. BEAUFORD JESTER
DENNIS MORGAN JACK CARSON
DOROTHY MALONE

ECORD TURNOUT GREETED DALLAS, AN ANTONIO, HOUSTON, OKLAHOMA ITY PREMIERES! Here's the San Antonio broadcast showing Governor Chester and stars.



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DENNI

MORG

TW

FRO

and

DOROTHY MA

directed by

DAVID BUT

Screen Play by I. A. L. Diamond and Allen E

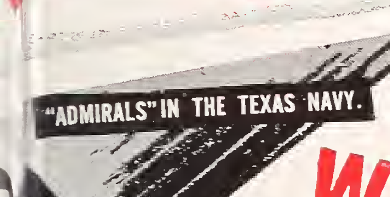
Orchestral Arrangements by Ray Heindorf

"BRANDING" CEREMONIES make "permanent Dallas citizens" of stars, with Major James Temple officiating, Interstate Circuit's Bob O'Donnell assisting.

RGAN JACK CAR
MALONE

THEY BECOME INDIAN CHIEFS in tribal festivities, with wide Oklahoma City broadcast.

on You... AND THE U.S. TOO!!!



"ADMIRALS" IN THE TEXAS NAVY.

WARNERS' WIDE-OPEN TEXAS PREMIERES EVERY RECORD WIDE!

TEXAS-STYLE RADIO GIVEAWAY. 15,060 acres of potential oil land given to Dallas-born Dorothy Malone for her rise to fame in "Two Guys from Texas."

STARS PASS IN 2-MILE-LONG REVIEW in San Antonio's largest and most colorful premiere.

AN ☆ JACK CARSON

GUYS

TEXAS

MA ☆

ENNY EDWARDS

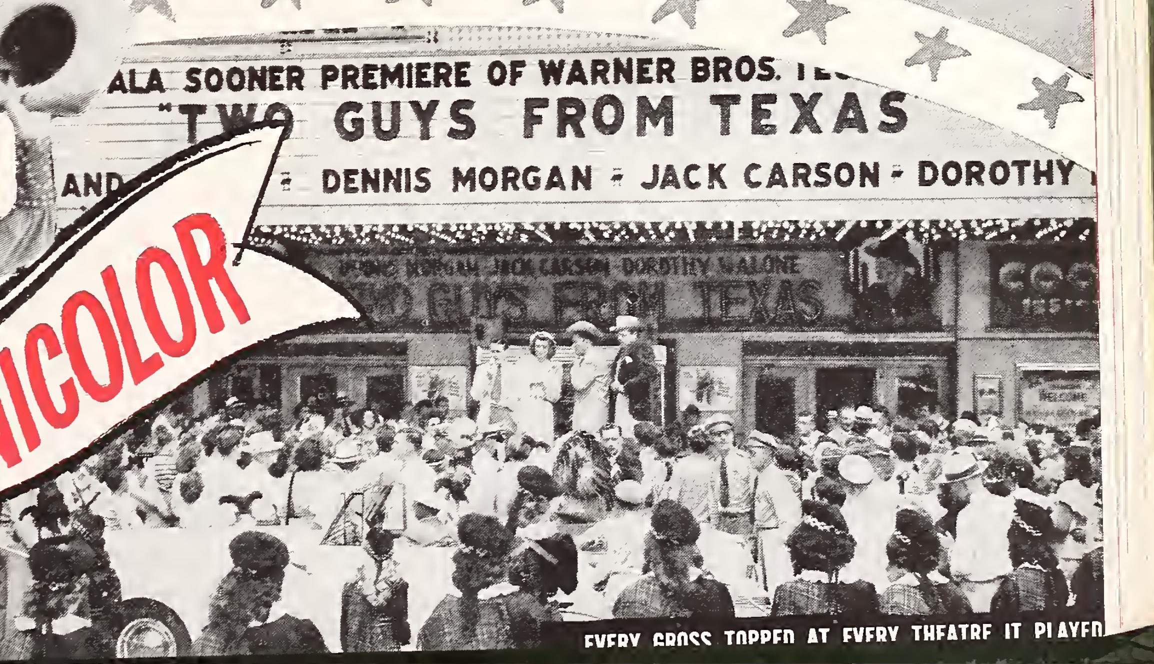
ced by

X GOTTLIEB

lay by Robert Sloane and Louis Pelletier

yne Lyrics by Sammy Cahn

IN COLOR BY TECHNICOLOR



ALA SOONER PREMIERE OF WARNER BROS. TE
"TWO GUYS FROM TEXAS
AND DENNIS MORGAN - JACK CARSON - DOROTHY

EVERY GROSS TOPPED AT EVERY THEATRE IT PLAYED

THE ALAMO. Presentation of riff badges prior to San An-

"WHEN MY BABY SMILES AT ME": 20th Fox

"EASTER PARADE": MGM

CAMERAS NOW FOCUSING ON THE BRIGHTER SIDE OF LIFE

29 Comedies, Nine Musicals Set for Fall Release By Eight Major Companies

Having completed cycles of war films and pyschological thrillers, Hollywood is returning in full force to the manufacture of basic, message-less entertainment—the comedy and the musical.

Faced with the imminent need of recovering picture costs from the domestic market alone, and knowing the sure-fire attraction of light material with a public turning increasingly to escapist films, the studios are giving strong attention to scripts with a belly-laugh and a song-and-dance. This is a part of their intense efforts to broaden the domestic audience.

Release schedules and production data bear out these facts.

At the close of the six-months period ending December 31, 1948, eight American companies will have released 29 comedies and nine musicals. Three of the comedies and six of the musicals are in color.

For the first six months of 1949, exhibitors also can expect a sizable volume of big properties in the light vein. During that period the same eight companies—MGM, Paramount, RKO, Twentieth Century-Fox, United Artists, Universal-International, Warner Brothers and Eagle Lion—plan to make and probably release 24 comedies and 15 musicals. Of the former, five should be in color and of the latter, 12.

For the statistically minded, this means that the eight companies will release approximately 53 comedies and 24 musicals during the coming season. This represents about 32 per cent of their total output.

MGM will release three comedies and two musicals before the end of December and plans to make and release four musicals next year. Of this total six will be in color. Paramount will release four comedies by December and has one comedy and one musical planned for next year. Two films will be in color.

RKO will release one comedy and two musicals before December and has one comedy and one musical planned. Two films will be shot in color. Twentieth-Fox has two comedies and three musicals on its release list for the rest of this year. There is a strong accent on comedies here for next year when the line-up includes eight comedies and two musicals. A total of six pictures will be in color. Six comedies will come from United Artists before the end of this year. For next year, UA has planned three comedies and two musicals. The color total is one picture.

See Comedy Tonic for Sliding Gross Receipts

Universal-International will release eight comedies and two musicals by December and has plans for six comedies and one musical next year. Two of the pictures will be made in Technicolor. Warner Brothers will distribute three comedies before 1949. Plans for next year call for two comedies and four musicals. Six pictures will be in color. Eagle Lion will release two comedies by December and has three comedies, one in color, planned for next year.

Company executives see the lighter film fare as a tonic for reduced business. "People are tired of the very heavy drama," one said this week. "They've had enough of the long cycle of psychological films. With the news as bad as it is, the public wants to go to a motion picture theatre and buy entertainment, not additional worries. The more laughs we can give them, the better they'll like it and the more we stand to profit."

His remarks were underlined by reports from the field, indicating that, even with the seasonal box office slump, pictures with the light touch were holding up well. As exhibitors in the St. Louis area sang the blues last week, with such veterans as Fred Wehrenberg and Edward Arthur describing the summer drop as "a slump and more than seasonal," MGM's "Easter Parade," a colorful musical starring Fred Astaire and Judy Garland, hung up record grosses.

Exhibitor reports on another MGM musical, "Three Daring Daughters," again showed the public preference for big-scale musicals designed to please the whole family. Said O. Fomby of the Paula theatre, Homer, Louisiana, in the *Herald's* "What the Picture Did For Me" department: "We did excellent business with 'Three Daring Daughters'. All favorable comments. A picture that will stand up with the best."

Of Paramount's "Road to Rio," a comedy-musical, Dale E. Juergens of the Molo theatre, Moulton, Iowa, said: "This is one of the few pictures out that makes you glad you are in the show business. This brought out people we have seen just once or twice

ACCENT ON ENTERTAINMENT

a year and they weren't disappointed in the show either."

And after he had heard his audience laugh at RKO's "The Bachelor and the Bobby Soxer," Harland Rankin, Beau theatre, Belle River, Ontario, wrote: "Here is what we want more of. Good cast and a lot of laughs."

A company by company listing shows the following release plans:

PARAMOUNT

For the last six months of 1948: comedies: "A Foreign Affair," Jean Arthur, John Lund, Marlene Dietrich, August 20: "Isn't It Romantic," Veronica Lake, Mary Hatcher, October 8: "The Tatlock Millions," John Lund, Wanda Hendrix, November 19; "The Paleface," Bob Hope, Jane Russell, in Technicolor, December 24.

To be released in 1949: musicals: "A Connecticut Yankee," Bing Crosby, Rhonda Fleming, in Technicolor. Comedies: "Sorrowful Jones," Bob Hope, Lucille Ball.

RKO

To be released in 1948: comedies: "Every Girl Should be Married." Cary Grant, Betsy Drake. Musicals: "Variety Time" and "A Song Is Born," Danny Kaye, in Technicolor.

For 1949: comedies: "Baltimore Escapade," Robert Young, Shirley Temple. Musicals: "So Dear to My Heart," Disney, in Technicolor; Bobby Driscoll, Burl Ives.

WARNER BROTHERS

To be released in 1948: comedies: "Life With Father," William Powell and Irene Dunne, in Technicolor, August 14; "Two Guys from Texas," Dennis Morgan and Jack Carson, in Technicolor, September 4, and "June Bride," Bette Davis, Robert Montgomery, November 13.

For 1949: comedies: "John Loves Mary," Ronald Reagan, Jack Carson; "The Girl from Jones Beach," Ronald Reagan, Virginia Mayo. Musicals: "One Sunday Afternoon," Dennis Morgan, Janis Paige, in Technicolor; "My Dream Is Yours," Jack Carson, Doris Day, in Technicolor; "Look for the Silver Lining," June Haver, Ray Bolger, in Technicolor, and "Happy Times," Danny Kaye, in Technicolor.

UNITED ARTISTS

To be released in 1948: comedies: "Texas, Brooklyn and Heaven," Diana Lynn, Guy Madison; "The Girl from Manhattan," Dorothy Lamour, George Montgomery; "An Innocent Affair," Fred MacMurray, Madeleine Carroll; "Just William's Luck," a British film; "My Dear Secretary," Larraine Day, Curt Douglas, and "The Lucky Stiff," Dorothy Lamour, Brian Donlevy.

For 1949: comedies: "Mad Wednesday," Harold Lloyd, Frances Ramsden; "Don't Bring 'Em Back Alive," Abbott and Costello, and "Tom Thumb," feature-length cartoon in Technicolor. Musicals: "Command Performance," all-star radio cavalcade, and "Music City," musical documentary.

MGM

To be released in 1948: comedies: "Julia Misbehaves," Greer Garson, Walter Pidgeon, September; "No Minor Vices," Enterprise, Dana Andrews, Lilli Palmer, October; "A Southern Yankee," Red Skelton, Brian Donlevy. Musicals: "Easter Parade," Judy Garland, Fred Astaire, in Technicolor, July; "Luxury Liner," Jane Powell, George Brent, in Technicolor, September.

For 1949: musicals: "The Kissing Bandit," Frank Sinatra, Kathryn Grayson, in Technicolor; "Words and Music," Mickey Rooney, Judy Garland, in Technicolor; "The Barkleys of Broadway," Fred Astaire and Ginger Rogers, in Technicolor, and "Take Me Out to the Ball Game," Esther Williams, Frank Sinatra and Gene Kelly, in Technicolor.

UNIVERSAL-INTERNATIONAL

To be released in 1948: musicals: "One Touch of Venus," Ava Gardner, Dick Haymes. Comedies: "Mr. Peabody and the Mermaid," William Powell, Ann Blyth, July; "Abbott and Costello Meet Frankenstein," Abbott and Costello; "Feudin', Fussin' and a-Fightin'," Donald O'Connor, Marjorie Main; "For the Love of Mary," Deanna Durbin, Edmund O'Brien; "Family Honeymoon," Claudette Colbert, Fred MacMurray; "You Gotta Stay Happy," Joan Fontain, James Stewart; "The O'Flynn," Douglas Fairbanks, Jr.; "The Countess of Monte Cristo," Sonja Henie, and "Mexican Hayride," Abbott and Costello.

For 1949: musicals: "Bloomer Girl," in Technicolor. Comedies: "Adventures of Sam Bass," in Technicolor; "Harvey," "Come Be My Love," "Life of Riley," "It Gives Me Great Pleasure," "Ma and Pa Kettle."

TWENTIETH CENTURY-FOX

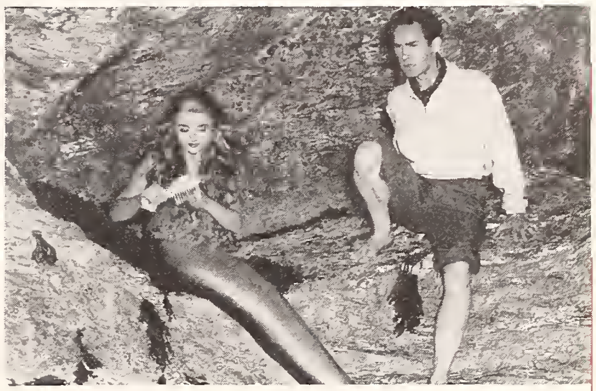
For 1948 release: comedies: "Unfaithfully Yours," Rex Harrison, Linda Darnell, December. Musicals: "Lady in Ermine," Betty Grable, Douglas Fairbanks, Jr., in Technicolor; "When My Baby Smiles at Me," Betty Grable, Dan Dailey, in Technicolor; "Give My Regards to Broadway," Dan Dailey, Charles Winninger, in Technicolor, July, and "Luck of the Irish," Tyrone Power, Anne Baxter, September.

For 1949: comedies: "That Wonderful Urge," Tyrone Power, Gene Tierney; "The Fan," Jeanne Crain, Madeleine Carroll; "Chicken Every Sunday," Dan Dailey, Celeste Holme; "Three Wives," Linda Darnell, Jeanne Crain, Ann Sothern; "Mr. Belvedere Goes to to Town," Clifton Webb; "Mother Is a Freshman," Betty Lynn, Barbara Lawrence, in Technicolor; "I Was a Male War Bride," and "The Beautiful Blonde from Bashful Bend," Betty Grable, in Technicolor. Musicals: "Call Me Mister" and "Sweet Sue," in Technicolor.

EAGLE LION

For release in 1948: comedies: "Hold That Ghost," Abbott and Costello, reissue; "Let's Live a Little," Robert Cummings, Hedy Lamarr.

For 1949: A sequel to "Mickey," Louis Butler, in color; "The World and Little Willie," Robert Young, June Lockhart, and "Miranda," British, Googie Withers, Griffith Jones.



"MIRANDA": Eagle Lion

"LIFE WITH FATHER": Warners

"CONNECTICUT YANKEE," above: Paramount

"FAMILY HONEYMOON," below: Universal-International

The picture that "Racked up
by far in one week sin
grosses!"* Is ready for Septe

REGULAR

FOREVER

Color by **TECHNICOLOR**

*** *Reprinted from Variety, October, 1947!***

"FOREVER AMBER" • Color by TECHNICOLOR • Starring LINDA DARNELL • CORNEL WILDE • RICHARD GREENE and GEORGE SANDERS with GLENN LANGAN, RICHARD HAYDN, JESSICA TANDY, ANNE REVERE, John Russell, Jane Ball, Robert Coote, Leo G. Carroll, Natalie Draper, Margaret Wycherly, Alma Kruger, Edmond Breon, Alan Napier • Directed by OTTO PREMINGER • Produced by WILLIAM PERLBERG • From the Novel by KATHLEEN WINSOR • Screen Play by Philip Dunne and Ring Lardner, Jr. • Adaptation by Jerome Cady e greatest amount of money

Variety began tabulating

eer first-run dates first-time at

PRICES

AMBER

September is LUCKY month from **20th CENTURY-FOX**

THE LUCK OF THE IRISH • **THAT LADY IN ERMINE** • **THE WALLS OF JERICHO**

TECHNICOLOR

FRENCH TO PAY $3,625,000 A YEAR

MPEA Board Approves New Plan, Johnston and Mulvey to England

Approval "with certain modifications" of a French Government proposal to revise the 1946 Blum-Byrnes accord, which regulated French-American film relations, and of an annual French dollar remittance of $3,625,000 for four years to liquidate the $9,000,000 in blocked funds in France and to cover part of current income, was given in New York Tuesday at a meeting of the Board of Directors of the Motion Picture Export Association.

The French situation held the spotlight at the conference which took place at the Twentieth Century-Fox offices, but a good deal of time also was devoted to the British 45 per cent quota and its effects on American business.

Johnston and Mulvey to Fly

Following the meeting it was announced that Eric Johnston, president of the MPEA, and James Mulvey, president of Samuel Goldwyn Productions and representative of the independents, would fly to London Friday to confer with London representatives of the American companies and to generally survey the situation as it presents itself under the new quota law.

Mr. Johnston will be accompanied by Joyce O'Hara, his executive assistant. The MPEA president later may extend his trip to cover other European countries. Mr. Mulvey, however, plans to return to New York immediately following the London conferences.

Although the MPEA in effect approved the French proposal for the unfreezing of the blocked American earnings, its announcement said the board "indicated it would approve the agreement with certain modifications which have been sent to the U.S. State Department for transmittal to the French Government." The final draft of the French proposal had been worked out in Paris by French Government and U.S. Embassy officials, acting with the advice of Gerald Mayer, head of the Motion Picture Association of America's international department.

Part Redeemed at Old Rate

It is understood that under the proposed agreement the American companies would be permitted to take out $3,625,000 for the next four years, starting July 1, 1948. However, $2,438,205 of this total is to be converted at the rate of 119.30 francs to the dollar while the rest would be at the current official exchange transfer. This arrangement was made presumably since the monies were accrued in France before July 1947. The $1,186,700 would be applied against earnings blocked since July of 1947.

The remianing funds still will be frozen, but the agreement provides for their specified use within the country. In the past frozen francs were used for co-production, the maintenance of offices, etc.

The draft of the agreement approved by the MPEA board provided for a number of changes in the Blum-Byrnes accord. French films will get five, instead of the former four, weeks of playing time out of every 13 weeks.

Imports May Be 121 Films

There was some discussion at the meeting as to the number of films to be permitted to enter France annually. Officially the figure has been set at 121, but it is understood that this total has not been finally approved by the board and may be changed. Of the 121 pictures, only 11 would come from the independents. In the past the French have complained that, while the majors had voluntarily limited themselves to 123 films a year, the independents had swamped the market.

It was learned that the French Government has proposed a limitation on the number of films that can be imported by the independents who are not members of MPAA-MPEA. This would affect companies like Eagle Lion. Should the number of films allotted the independents be unsatisfactory, however, it is likely that a number of them will release through British channels.

Another point brought up at the New York meeting concerned the number of situations in France where English versions are allowed to play. The French reportedly made a number of concessions on that score.

While the question of actual remittance from France was thus settled, the conference then turned to the question of allocation of the dollars among the companies and a spirited discussion arose over this problem, involving different views.

It was learned that Paramount and Warner Brothers held out for an allocation on the basis of remittables, while Twentieth Centur-Fox was in favor of allocation on the basis of gross-billings.

Payments to Be in Escrow

It finally was decided that all money should be paid at once to the MPEA to be held in escrow until a further meeting of the board of directors which is scheduled to take place within 15 days. At that time it is expected that a decision on the allocation problem will be made. The postponement was made necesary since, when the issue was put to a vote, it developed that the companies had split into a four to four tie.

Commenting on the acceptance of the French proposals by the MPEA, Mr. Johnston said: "We are mainly interested in remitting our past earnings and continuing the flow of our films into France in the future."

It is understood that the French-American agreement would become effective 30 days following ratification. Actual remittances, however, are not likely to start until much later. The French previously had agreed to unfreeze some of the blocked money. Payment, which was to have been on a quarterly basis, was stopped, however, following the first remittance.

LATE REVIEW

One Touch of Venus

Universal-International (Cowan)—
Comedy with Songs

Produced with distinction by Lester Cowan and directed for smiles rather than guffaws by William A. Seiter, this farce-fantasy profits by the transition from stage to screen. As performed by Ava Gardner in the title role, Dick Haymes, Robert Walker, Eve Arden, Olga San Juan and Tom Conway, it stacks up as extremely amusing light entertainment, admirably attuned to today's brisk market for comedy. The music score by Ann Ronell, incorporating and embellishing vocal numbers from the stage play, figures importantly in the total effectiveness of the production which promises snug grosses in all situations.

The script by Harry Kurnitz and Frank Tashlin opens with Miss Gardner as a priceless statue of Venus acquired by department store owner Conway. She comes to life when kissed by the slightly tipsy Walker, a store window trimmer, and makes life complicated by ecstatic but amorous attentions which result in breaking up his romance with Miss San Juan, who forges another with Dick Haymes, Miss Gardner gets Walker arrested on orders of the play-boy Conway, who thinks he covets her but discovers, with Venus' collaboration, he is really in love with his executive secreatry, Miss Arden.

Humour is principally mental, dipping only occasionally into the physical for rich returns, and laugh sequences are never persisted in beyond their value. Gardner's portrayal of Venus likely establishes her as top box office material.

Previewed at the Carthay Circle theatre, where a mixed audience manifested enthusiastic approval. Reviewer's Rating: Good—WILLIAM R. WEAVER.

Release date, unset. Running time, 82 minutes. PCA No. 13181. General audience classification.

Eddie Hatch........................Robert Walker
Venus..................................Ava Gardner
Joe Grant..............................Dick Haymes
Molly Stewart..........................Eve Arden
Olga San Juan, Tom Conway, James Slavin, Vera Allgood.

Warner, Jr., Investigating English Production Plan

London Bureau

Jack Warner, Jr., has arrived in London to investigate a plan for the Warner-financed production here of a program of six features a year at Warners' recently closed Teddington Studios. The production plan is an idea of Arthur S. Abeles, Jr., recently appointed Warners' London managing director. Mr. Warner is scheduled to act as liaison between the Warner studios in Hollywood and some as yet unselected British producer who would handle the production.

INFORMATION" FILMS EDGE BRITISH TO SOCIALIZATION

$4,000,000 Program Set for Grierson to Produce Features and Shorts

by PETER BURNUP
in London

Clear indication of the British Government's continuing encroachment upon the industry is the current drastic overhauling and extension of the activities of the Films Division of the Central Office of Information.

The COI plans an increased and more coordinated production schedule—including feature production. Upwards of £1,000,000 ($4,000,000) will be spent on the production of four series of documentaries and other films. The COI is being supplied with product by 20 commercially-owned firms and by a state-controlled studio. The Films Divisions' one-reelers are shown regularly, and for nothing, in upwards of 3,000 theatres and will continue to be shown in them, according to a pledge by the Cinematograph Exhibitors Association. The government, itself, operates 150 mobile theatres up and down the country.

John Grierson, regarded as the creator of this country's school of documentary production, has been brought in as coordinator-in-chief of COI production. Regarded by many as having leftish political tendencies, Mr. Grierson was engaged during the war on film making in Canada, serving as Film commissioner for the National Film Board.

The COI has an annual maintenance bill of around £3,500,000 ($14,000,000). It is the lineal descendant of Britain's wartime Ministry of Information. The latter's Films Division did an admittedly magnificent job as a morale sustainer at home during the war and as an instrument of Britain's propaganda overseas. The Socialist Administration ordained—there are few who would dispute the view—that the uneasy peace makes both functions more than ever desirable.

Now that consideration alone would not mean that the government is taking over. But it requires to be aligned with several other circumstances, as, for example:

The $20,000,000 Film Finance Corporation being pushed by Harold Wilson, president of the Board of Trade.

Mr. Wilson's committee currently enquiring into the desirability of a Government-owned studio.

Mr. Wilson's pending full-dress probe into distribution and exhibition.

The Governmentally-appointed standing committees controlling in varying degree every phase of the country's production.

FIRST REMITTANCE STILL TO COME

London Bureau

Remitting American balances under the recently concluded tax agreement is a slow business. John F. Warren, accountant appointed by the Films Agreement Control Committee to administer division of American remittable balances, had not at the first of the week made the first monthly allocations under the agreement. Compilation of the business figures had not been completed. The tax agreement went into effect June 14.

That, in the opinion of many, adds up to a formidable summary of evidence of the British Government's standing as, at the least, the senior partner in the country's film business.

There are plenty of showmen-witnesses prepared to offer their opinions that it is only a step from the status of senior partner to that of sole owner.

Unconnected with Mr. Wilson's studio enquiry, but under COI's aegis, is the state-controlled Beaconsfield plant, once run by the late Samuel Woolf Smith for his British Lion Company. It has now been taken over by the Crown Film Unit, an offshoot of COI.

Although it is not yet officially announced, Crown Film will shortly embark on an ambitious program of feature production. Donald Taylor, one of the more accomplished documentarians, is producer-in-chief. He aims at producing up to six features annually. Although his films will be conditioned by their projection of the British viewpoint in several fields, Mr. Taylor hopes that they will appeal to commercial distributors. The average cost of the features will be about $120,000.

Uses Production Units

Crown Film is, however, only one of the feeding subsidiaries of the COI, which employs 20 other commercially-owned production units.

After war's end, Government film production developed in sporadic, uncoordinated fashion. The paying cinema customers' reception of these offerings largely made a sorry tale. Hence, the reorganization. Government departments may still make suggestions for the making of this or that film, but COI—and this means Mr. Grierson—has the ultimate say-so on what will or will not go before the camera.

Voicing misgivings over Mr. Grierson's appointment, Boyd Carpenter, a Conservative MP, lately questioned its suitability in the House of Commons.

While he paid tribute to his "beautiful films," Mr. Carpenter said there was no doubt of Mr. Grierson's affiliations with the extreme left in the field of politics. He added, significantly:

"The propaganda of films is enormous and to appoint a man of such pronounced views is surely an extremely rash action. It is so easy to given an impalpable twist to a film which carries an incalculable effect on those who saw it."

Mr. Grierson, it is fair to say, deprecates what he calls "all this talk about nationalization," and plans a large volume of production.

Distributed 42 Last Year

In his own words, "COI is already the biggest producers in the world of short films. Last year we distributed 42 films. This year it will be even more."

While the bread-and-butter basis of COI's output will continue to be the monthly one-reelers to which the Government's propaganda advisers attach such great importance, Mr. Grierson plans an impressive group of "series" films. There will be at least four of these groups:

"World in Action," describing the international importance of various economic problems. Mr. Grierson used this title for one of his Canadian series.

"Wonderfact," concerning scientific progress in Britain.

"Venture," dealing with the achievements of individuals in shaping Britain's future.

"Britain '48" and, later, "Britain '49," which Mr. Grierson describes as "a sort of report on the 'March of Time' order."

COI plans on spending up to $4,000,000 on its present program.

Says "No Interference"

Mr. Grierson declares he will tolerate no interference from Governmental bureaucrats in his job. He aims, he says, at cooperating with the industry so that he may obtain a high degree of showmanship.

Exhibitors are afraid, too, that the Socialist Government might put its own party propaganda into officially-made pictures. They've continued their war-time service of giving screen time to governmentally-produced pictures and want to be reassured. Astute Mr. Herbert Morrison, deputy Prime Minister and the Socialist Party's manager, has assured an Exhibitors' Association delegation that nothing of the sort was contemplated or, indeed, would be tolerated by the present administration.

Following the Morrison promise, CEA officers have pledged their members to the showing of the monthly one-reelers at least until the end of 1949.

ADVENTURE FOR

Robert Louis Stevenson's
BELOVED
NOVEL
COMES
TO
THE
SCREEN!

THE MILLIONS!

COLUMBIA PICTURES
presents

Robert Louis Stevenson's

The BLACK ARROW

STARRING

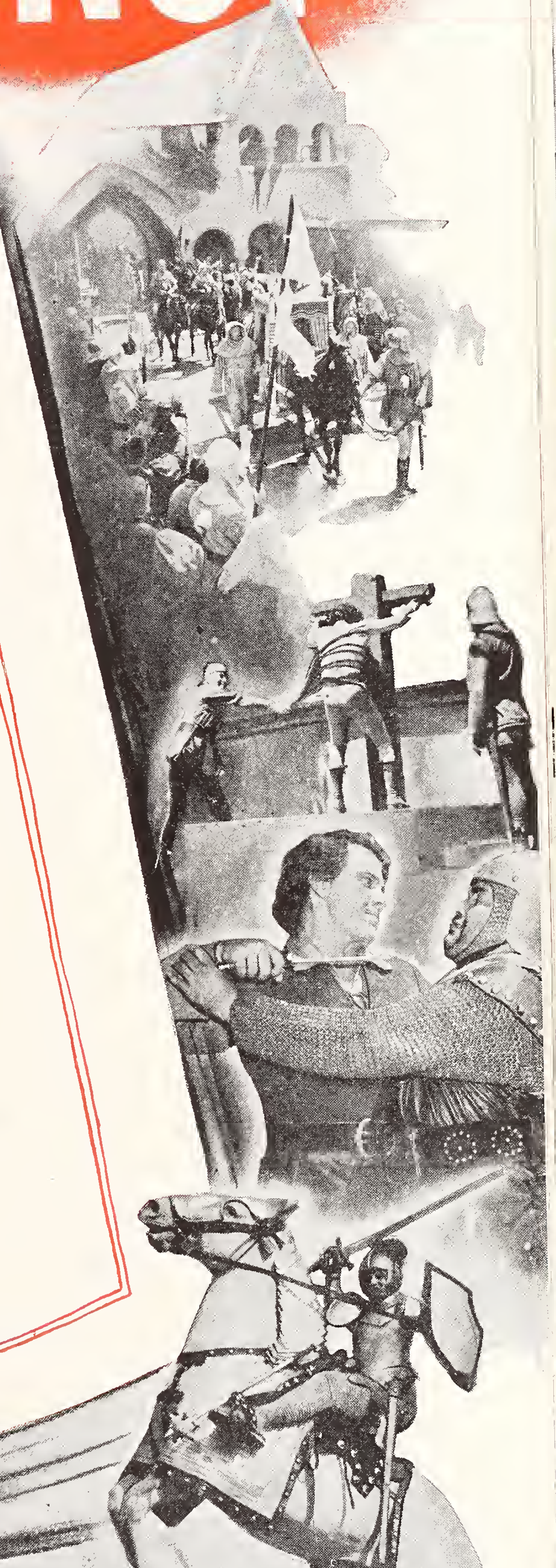
LOUIS HAYWARD · JANET BLAIR

and featuring

GEORGE MACREADY · EDGAR BUCHANAN

Screenplay by Richard Schayer, David P. Sheppard and Thomas Seller
Directed by GORDON DOUGLAS · Produced by GRANT WHYTOCK

AN EDWARD SMALL PRODUCTION



FILE NEW TRUST SUIT; SETTLE ONE

Connecticut Circuit Asks $1,620,000; Stipulations End Washington Suit

The ever present anti-trust suits drew the industry into the District Courts at New York and Washington this week. A new suit was filed, a settlement was reported, and defendants in a couple of suits were petitioning to have the charges against them dismissed.

Six distributors and New England Theatres, Inc., were named in a $1,620,000 anti-trust suit filed Friday in New York District Court.

Settlement with seven of the eight distributors in the two-year-old anti-trust suit filed in Washington by Harford Theatre Co., of Baltimore, was reported.

Two salesmen, who also operate theatres, appeared in the Washington court Monday to seek dismissal of the charges against them.

In Washington Monday the Stanley Co., Warner Brothers subsidiary, asked the District Court to dismiss a suit by K-B Amusement Co., seeking to force Stanley out of the jointly-owned MacArthur theatre, on the ground that there has been as yet no judgment in the Paramount, *et al,* anti-trust suit.

Prudential Files Suit

The New York suit against the distributors and New England Theatres was filed by Prudential Theatres Co., Inc., and Playhouse of New Canaan, Inc., owners and operators of theatres in New Canaan and Darien, Conn. They allege fixing of a uniform and unreasonable clearance system in restraint of trade, conspiracy among the defendants, and the granting of unlawful and unreasonable playing time.

The distributors named are Paramount, United Artists, Universal, Columbia, Monogram and Eagle Lion. Plaintiffs seek $1,170,000 in triple damages and $450,000 for "damage to properties."

The complaint states that New England Theatres operates theatres in which Paramount has a 50 per cent interest or more.

Prior to the filing of the suit, Warner Brothers, Loew's, RKO Radio, Twentieth Century-Fox, and Selznick Releasing Organization settled their clearance dispute with Prudential and Playhouse. Loew's, 20th-Fox and SRO agreed to eliminate South Norwalk and New Canaan clearances, and RKO and Warners agreed to end Stamford and New Canaan clearances.

Stipulations to dismiss the suit with respect to the seven distributors settling in the Harford suit were filed in the Washington District Court Monday. Only United Artists has not yet settled.

Under terms of the agreement, the Harford will have an availability of seven days from the opening date of the first neighborhood run in Baltimore. No damages were granted, although $90,000 in triple damages had been asked.

Seeking better playing time, the Harford filed its suit two years ago against the majors and the Durkee and Rome circuits in Baltimore. Charges against the circuits were dismissed in December, 1946.

Salesmen Ask Dismissal

Charles Wingfield, salesman for Columbia, and F. B. Klein, salesman for Twentieth Century-Fox, who own theatres in Church Hill and Chestertown, Md., Monday asked the Washington District Court to dismiss the $150,000 anti-trust suit filed against them by the Center theatre of Centreville, Md. They seek dismissal on the grounds that the complaint does not state a cause of action under the anti-trust laws. The Centre has insisted that the position of the two salesmen enabled them to get better pictures for their theatres. Other defendants in the suit are Paramount, 20th-Fox, RKO, and Columbia. The motion will probably be argued in the fall.

Arguments in the Stanley Co. vs. K-B Amusement suit revolve around the Supreme Court's review of the Paramount, *et al,* anti-trust suit.

K-B has claimed that Stanley should be forced out of its joint ownership of the MacArthur because the Supreme Court has said it was illegal for any of the five theatre-owning defendants to own a theatre jointly with an independent where the independent would otherwise be sole owner.

Stanley's motion, filed Monday, was based on the legal point that when a case is remanded for further proceedings—as was the Paramount case—there is no judgment until the lower court enters a judgment in conformity with the opinion of the reviewing court. The K-B suite is premature, Stanley said, and should be dismissed.

The Stanley brief pointed out that the Supreme Court had specifically said that some joint ownerships need not be dissolved.

RCA Victor Distributing Large-Screen Video Unit

RCA Victor this week announced that it has available commercial television equipment designed specifically for the presentation of television programs to large audiences. Thrown on a screen via a projector, images may be tailored to suit screen sizes from three by four feet to approximately seven by nine feet. Developed by the RCA Engineering Products Department, the project is now in quantity production.

CRESCENT SEEKING EXPANSION PERMIT

Crescent Amusement Co. has filed a petition in the Nashville, Tenn., Circuit Court asking for permission to expand its circuit into eight cities in Tennessee, Alabama and Kentucky. New houses are proposed at Cleveland, Greenville, Morristown, Union City, and Columbia, Tenn., and drive-ins are proposed near Clarksville, Tenn.; Hopkinsville, Ky., and Decatur, Ala. Some of the proposed construction, according to the petition, will replace Crescent theatres now in operation and will not represent additions to the firm's circuit.

Justice Department Seeks Delay in Griffith Suit

Judge Edgar S. Vaught of the U. S. District Court of Oklahoma City has set September 7 for the hearings on a Justice Department motion to postpone until November 1 the rehearing on the Griffith anti-trust suit ordered by the May 3 decision of the Supreme Court. Originally the date of rehearing was set for September 20.

George W. Wise, a member of the Justice Department's anti-trust division since 1938, has been assigned to handle and argue the Griffith case proceedings. Mr. Wise has been working on cases in the clothing, housing and building materials fields, and this is the first motion picture theatre case for him.

The question of monopoly and theatre divestiture are scheduled to be re-examined. Judge Vaught ruled the Griffith circuit not guilty on monopoly charges. The Supreme Court reversed that decision.

Atlas Holds 327,812 RKO Option Warrants

Despite the recent sale of 929,020 shares of common stock of Radio-Keith-Orpheum Corporation by Atlas Corporation to Howard Hughes, the corporation still retains an interest in RKO through its ownership of 327,812 option warrants, Floyd B. Odlum, president of Atlas, told stockholders in the investment company's semi-annual report last week.

Film company security holdings by Atlas and Ogden corporation are the lowest in years, listed at $2,642,052 as compared to many millions previously held, the report disclosed. Atlas, in addition to the sale of the RKO shares to Hughes, also reduced its Paramount holdings from 70,500 to 50,000 shares. The latter are valued at $1,150,000. In addition, Ogden holds 6,000 shares of Paramount common, listed at $138,000.

The RKO option warrants have no voting rights. Atlas also holds $234,460 shares of Disney bonds and 91,700 shares of Disney common. In Twentieth Century-Fox, Ogden, according to the report, holds 4,000 shares of common, valued at $84,000.

THE *HOLLYWOOD SCENE*

Studio Unions Launch 'Go to the Movies' Drive In 5,000 AFL Locals

by WILLIAM R. WEAVER

Hollywood Editor

Direct attack upon the problem of lifting the Hollywood production level, which had slipped from 34 to 30 at weekend, was launched Monday by the Hollywood AFL Film Council in a precedent-setting move designed to stimulate box office grosses nationally so that financial pressures responsible for the production and employment lag may be relieved. On that day the Council, composed of 22 unions and guilds, dispatched the following letter to the 5,000 AFL locals in the United States:

"We, the American Federation of Labor unions and guilds representing 26,000 Hollywood motion picture studio workers, want you to know that every picture made in Hollywood is produced under AFL union shop conditions and contracts, and when you have a few quarters to spend for entertainment we hope you will spend some of them where they will help to provide work for AFL craftsmen; that is, spend them to see fine American motion pictures made in Hollywood.

Cite Foreign Market Drop For Employment Decline

"A great decline in the income earned by American movies in foreign countries has caused a decrease in the production of American pictures. This has reduced drastically the employment of AFL workmen in the Hollywood studios.

"While there are a few motion pictures which may be below average, there are many excellent ones which are top entertainment for the whole family. We ask you to remember that every dime paid into the box office to see an American motion picture helps to employ a brother member of the AFL under union shop conditions in Hollywood. And, just as important, 65% of the money taken in by the movie box office in your town remains in your town and helps to employ other AFL craftsmen, for the movie theatres themselves employ AFL workmen under AFL union shop conditions."

Studio Labor's Appeal Is First Constructive Effort

This is the first time studio labor, which has been generally and sometimes correctly cast as the heavy in stories about production costs, has gone to the country with a constructive appeal, although striking locals have utilized the same machinery on some occasions with opposite purpose. The Hollywood AFL Film Council, formed last year for the declared purpose of eliminating unnecessary management-labor friction and with IATSE's Roy M. Brewer as president, has been the foremost supporter of the so-far unsuccessful attempt to establish a Motion Picture Council to administer the industry's public relations. The present letter appears to indicate a decision to proceed without waiting for the MPC to jell.

Six pictures were started during the week, ten others going to cutting rooms.

Of special interest, since it represents a new factor, is the Protestant Film Commission's film "Prejudice," representing David Bruce, Mary Marshall, Bruce Edwards and Barbara Billingsley, which Edward Cahn is directing for producer Edmund L. Dorfman and executive producer Paul F. Heard. This is the first of an estimated 24 features which the PFC intends to produce in Hollywood for theatrical exhibition and for release by a major distributor. Heretofore PFC pictures have been offered for religious and scholastic exhibition only.

Nat Holt Productions, Inc., releasing through 20th Century-Fox, started "Canadian Pacific," with Edwin L. Marin directing Randolph Scott, Jane Wyatt, J. Carrol Naish and Victor Jory. Undertaken with cooperation of the railroad named and the Canadian government, the film will be shot largely in Canada.

Columbia Pictures Starts Production on Two Films

Columbia started two pictures.

"Mr. Soft Touch" is being produced by Milton Holmes and directed by Gordon Douglas, and will present Glenn Ford, Evelyn Keyes and John Ireland.

"The Lone Wolf and His Lady" is being produced by Rudolph Flothow and directed by John Hoffman, and will present Ron Randall, June Vincent and Alan Mowbray.

Orbit Productions, releasing through Eagle Lion, launched "Parole," with Constantin J. David producing and Alfred Zeisler directing. Michael O'Shea, Turhan Bey and Evelyn Ankers head the cast.

Monogram went to work on "Call of the Cactus," a Jimmy Wakely Western, produced by Louis Gray and directed by Lambert Hillyer, with "Cannonball" Taylor again accompanying Wakely on his adventures.

Lamm and Holland Open Coast Office

Julius Lamm, for the past 17 years manager of Warners' Uptown theatre, and Sid Holland, manager of the Clinton at Port Clinton, have severed their affiliations and now are in Los Angeles to open a West Coast branch of Theatrical Enterprises, distributor of theatre promotions. Theatrical Enterprises already has offices in Cleveland, Pittsburgh and Cincinnati. William S. Shartin and Jack Gertz head the firm which will open branches in key centers.

STARTED

COLUMBIA
Mr. Soft Touch
The Lone Wolf and His Lady
EAGLE LION
Parole (Orbit)
MONOGRAM
Call of the Cactus
PROTESTANT FILM COMMISSION
Prejudice
20TH CENTURY-FOX
Canadian Pacific (Nat Molt)

COMPLETED

ALLIED ARTISTS
Strike it Rich (Wrather)
EAGLE LION
The Big Cat
ENTERPRISE
The Numbers Racket: the Story of Tucker's People.
FILM CLASSICS
A Date With Murder (Falcon)
REPUBLIC
Rose of the Yukon
RKO RADIO
Gun Runners
SCREEN GUILD
Frontier Phantom (Western Adventure)
20TH CENTURY-FOX
Three Wives
UNIVERSAL-INTERNATIONAL
Mexican Hayride
WARNER BROTHERS
South of St. Louis (U. S. Pictures)

SHOOTING

COLUMBIA
Knock on Any Door
Jungle Jim
EAGLE LION
Red Stallion in the Rockies
Tulsa (Wanger)
ENTERPRISE
The Best Things in Life Are Free
MGM
Little Women
The Bribe
Take Me Out to the Ball Game
The Barkleys of Broadway
MONOGRAM
Incident
PARAMOUNT
One Woman
The Heiress (Wyler)
Streets of Laredo
REPUBLIC
Wake of the Red Witch
Far Frontier
RKO RADIO
Interference
20TH CENTURY-FOX
The Fan
Chicken Every Sunday
Sand
UNITED ARTISTS
Blondes Up (Artists Alliance)
The Lucky Stiff (Amusement Enterprises)
WARNER BROTHERS
The House Across the Street
The Fountainhead
Somewhere in the City

UNIVERSAL PLANS 24 NEXT SEASON

Six to Be in Technicolor; List Includes "Harvey" and "Bloomer Girl"

Universal-International's production program for the coming season includes 24 top budget pictures, six of which will be in Technicolor, it was announced last week.

Details of these productions were outlined by Leo Spitz and William Goetz, U-I production heads, following a series of conferences on the coast. The announcement said the entire group of pictures, budgetwise and in every other way, "will be geared to the highest quality, with special attention given to subject matter slanted at box office values."

Films in Technicolor to be shot during the 1948-49 season include "Bloomer Girl," "Adventures of Sam Bass," "Bagdad," "Tomahawk," "Sierra" and "Streets of Cairo."

Other important productions on the U-I schedule are "Harvey," "Night Watch," "Amboy Dukes," "Come Be My Love," "Paradise Lost—1948," "Air Crash," "Life of Riley," "The Gay Goddess," "Illegal Entry," "The Fatal Step," "It Gives Me Great Pleasure," "Ma and Pa Kettle," "Arctic Manhunt," "The Western Story," "Shoplifter," "Salem Frigate" and "Homicide Squad."

A number of finished pictures were previewed by the U-I executives and release plans for them were formulated. They include "Rogues Regiment," starring Dick Powell, Marta Toren and Vincent Price; "Family Honeymoon," Claudette Colbert and Fred MacMurray; "Criss Cross," Burt Lancaster, Yvonne de Carlo and Dan Duryea; "The O'Flynn," Douglas Fairbanks, Jr.; "The Unafraid," Joan Fontaine, Burt Lancaster; "Black Velvet," in Technicolor, Ann Blyth, George Brent; "Mexican Hayride," Bud Abbott and Lou Costello; "Countess of Monte Cristo," Sonja Henie, and "You Gotta Stay Happy," Joan Fontaine and James Stewart.

J. Arthur Rank productions, scheduled for American release through U-I, also came in for discussion. They include "Hamlet," "The Blue Lagoon," "The Passionate Friends," "Christopher Columbus," in Technicolor, and others now nearing completion in England.

Named to Films Council

K. C. Wheare, a professor at All Souls College, Oxford, and John Brannigan, a Scottish trades-union executive, have been named to the Cinematograph Films Council by Harold Wilson, president of London's Board of Trade. These men, the "independent persons" not connected with the industry, complete the membership of the Films Council.

18 Films Set for Release for RKO

RKO Radio has 12 pictures for release between now and the end of the year and six more for release during the first part of 1949, according to a statement from Robert Mochrie, vice-president in charge of distribution, in New York.

Those for the remainder of the year include: "The Pearl," "Mystery in Mexico," "Variety Time," "The Velvet Touch," "Good Sam," "Race Street," "Rachel and the Stranger," "Mourning Becomes Electra," "Station West," "A Song Is Born," "The Twisted Road" and "The Boy With the Green Hair."

Those to be released early in 1949 are: Walter Wanger's "Joan of Arc," "Every Girl Should Be Married," "Baltimore Escape," "Interference," Walt Disney's "So Dear to My Heart," and Samuel Goldwyn's "Enchantment."

Distinguished Films To Release 12 Foreign Pictures

Distinguished Films, Inc., distributors of foreign films, will release 12 new foreign pictures in the United States during the coming year, it was announced this week. Of this total nine are French productions, one is Hungarian, one Italian and one British.

The French pictures include: "Dangerous," "An Only Love," "Wrath of God," "Hoboes in Paradise," "Vautrin," "The Wicked Duchess," "Savage Brigade," "You Don't Die That Way" and "Fury in the Desert."

Other pictures include the Italian "Four Steps in the Clouds"; the Hungarian "Passionate Spring," and the British "Quiet Weekend." Three films, already released in New York, now are being prepared for national distribution by Distinguished.

Reade Drive-In Opening

Walter Reade's Drive-in at Woodbridge, N. J., will open the night of August 28. The theatre has a capacity of 950 cars and provisions for enlargement to accommodate 100 more. It is the first of 27 drive-ins which the Reade circuit plans to have in operation within the next few years.

Starlight Drive-In Opens

The Starlight drive-in theatre on the Albany Post Road, Croton-on-Hudson, N. Y., was opened Tuesday. Mr. and Mrs. Jerome Britchey are the operators.

Eagle Lion Sets 14 to November

Eagle Lion will release 14 features between now and the first of November. These include "The Olympic Games of 1948" in Technicolor and two features in Cinecolor, according to an announcement by William J. Heineman, vice-president in charge of distribution.

The August releases include: "The Spiritualist," romantic drama starring Turhan Bey, Lynn Bari and Cathy O'Donnell; "Lady at Midnight," mystery, starring Richard Denning, Frances Rafferty and Lora Lee Michel; "Hold That Ghost," an Abbott and Costello picture with Evelyn Ankers and Joan Davis, and "Hired Wife," starring Rosalind Russell and Brian Aherne.

September: "Northwest Stampede," in Cinecolor, a comedy-drama starring Joan Leslie, James Craig and Jack Oakie; "The Olympic Games"; "My Son, My Son," starring Brian Aherne, Madeleine Carroll and Louis Hayward; "International Lady," starring George Brent, Ilona Massey and Basil Rathbone, and "In This Corner," dramatic romance, starring Scott Brady and Anabel Shaw.

October: "Hollow Triumph," dramatic romance starring Paul Henried and Joan Bennett; "Behind Locked Doors," with Richard Carlson and Lucille Bremer; "Adventures of Gallant Bess," Cinecolor romance, starring Cameron Mitchell and Audrey Long; "The Count of Monte Cristo," starring Robert Donat and Elissa Landi, and "The Son of Monte Cristo," starring Louis Hayward, Joan Bennett and George Sanders.

Fox West Coast Takes Video Station Site

Fox West Coast theatres has acquired a one and a half acre site for a television station on top of Mount Tamalpais, California, and an "on principle" approval has been obtained by the circuit for the Marin Municipal water district, it was learned last week. The lease runs for 30 years. The circuit will pay $150 monthly until its application is approved by the Federal Communications Commission. If the permit is granted, Fox West Coast will pay $150 a month for the first five years with $50 increases every five years thereafter until the rental reaches $400. If the permit is denied, the circuit still will have to pay an additional $900. The Fox application now is before the FCC.

Golf Tournament Set

The Philadelphia Variety Club will hold its annual golf tournament and dinner dance Friday, September 24, at the Whitemarsh Valley Country Club, Michael Felt, chief barker, has announced. Max Leven is chairman of the golf committee, with Benjamin Fertel and David Milgram, co-chairmen.

Green Attack on Congress Opens IATSE Meeting

Cleveland Bureau

Keynoting the 29th biennial convention of the International Association of Theatrical Stage Employes, William Green, president of the American Federation of Labor, on Monday attacked the 80th Congress for its failure to raise the 40 cents hour wage minimum law, to meet the problems of high prices, housing, health insurance and for its unwillingness to protect civil rights.

Speaking before more than 1,100 IATSE delegates at the Cleveland Public Auditorium, Mr. Green lashed out against the Taft-Hartley Act and appealed to the union representatives to vote in the fall elections against any Congressman who voted in favor of the law.

Other speakers on that first convention day included Mayor Thomas Burke; William J. Rogers, state industrial director, who substituted for Governor Thomas Herbert of Ohio; Michael Lynden, president of the Ohio Federation of Labor; State Congressman Michael Feighan, and John F. Burns, president of the Cleveland federation. Richard F. Walsh, IATSE president, announced the appointment of committees.

Eric Johnston, president of the Motion Picture Association of America, who had been one of the scheduled speakers, sent his regrets, saying he was unable to attend because of pressing Association business.

On Tuesday Mr. Walsh delivered his progress report. He said that IATSE would "fight to the finish" for jurisdiction over television in theatres and for jurisdiction of "everything within four theatre walls." He advised locals to admit 16mm operators on separate wage scales so as to compete with non-union operators. Exhibitor resistance to unionism was due to the drop at the boxoffice, he said. He also asked for a reduction of the retirement age to 60 and for a study of a pension plan.

Tom O'Brien, member of the British Parliament and general secretary of the National Association of Theatrical and Kine Employes, was to have addressed the convention Thursday. On his arrival in New York last week, Mr. O'Brien called for the formation of a joint Anglo-American film council to deal with mutual problems.

"Unless this is done," he said, "the British government, and sooner or later the U. S. government, will show an increasing interest and control over affairs within the industry."

Library for Foreign Veterans

A film rental library has been established for the Veterans of Foreign Wars Film Distribution Service by the Sherman Plan, Inc., film consultants, and the Film Center of Washington, D. C.

NLRB Election August 27 For UA Office Workers

The National Labor Relations Board has set August 27 for shop elections among United Artists home office white collar workers to determine their future collective bargaining agent, it was announced this week.

The election will be the climax of a three-months struggle between AFL and CIO units to represent the UA workers. The company refused to discuss a new contract with the Screen Office and Professional Employes Guild on the grounds that SOPEG had not complied with the provisions of the Taft-Hartley Law.

SOPEG refused to submit to the NLRB affidavits attesting that none of its officers are Communists. As a result, the union disqualified itself under NLRB rules and its name will not appear on the ballot at election time. UA employes merely will be asked whether they want to be represented by Local No. H-63, Motion Picture Home Office Employes, IATSE, or whether they want no union representation at all.

Plan Drive-In For Chicago

Chicago Bureau

Plans for a $3,500,000 amusement and recreational center, covering an 80-acre tract of land, and as its principal feature an $850,000 drive-in with a capacity of 1,400 cars, are under way. The drive-in, to be called the Starlite, will be operated by a group including Edward Silverman, president of Essaness Theatres, Frank W. Schaffer, who will operate the concession, Arthur Rubloff, realtor and Edward A. Cooper, attorney, who is president of the Starlite Drive-In, Inc.

The theatre, said by B. Leo Steiff, architect, to be the largest of its kind in the United States, is scheduled for opening the day after Labor Day. It will have a parking area capable of facilitating 1,400 cars waiting for the next show.

Other features of the amusement center will include a dance pavilion with an area of 30,000 square feet, a roller skating rink, a terraced restaurant, and an area devoted to winter sports.

Six Percentage Suits Filed

Six distributors filed separate percentage suits last Friday in the U. S. District Court in Baltimore. Named in one or another of the suits are the Windsor Theatre Co., Monroe Theatre Corp., Victory Theatre Corp., the Fremont Amusement Corp., Morton H. Rosen and Morris R. Oletsky. Theatres named are the Windsor, Monroe, Fremont and Victory in Baltimore. Those filing the complaints were Universal, Twentieth Century-Fox, RKO, Columbia, Warners, and United Artists.

Studio Leaders Meet Petrillo On Music Pact

Representatives of the Association of Motion Picture Producers and the American Federation of Musicians met at AFM headquarters in New York Wednesday to negotiate new contracts for studio instrumentalists. Tuesday, the day prior to the joint meeting, producers' representatives met separately to discuss strategy to be followed, while at the same time the AFM's negotiating group discussed the new demands they would make on the studios.

Under terms of the prevailing agreement between the producers and the AFM, which was entered into two years ago and which is due to expire the end of this month, no major studio is permitted to carry fewer than 36 musicians on its staff and some are required to keep as many as 50. These men receive an annual minimum wage of approximately $7,000 each a year.

The terms of the current contract call for a minimum of a ten-hour work-week at $13 an hour and double time for two weeks' vacation.

During the meetings with the AFM the producers are expected to ask a reduction in the number of musicians employed since they feel that the studios are overstaffed with instrumentalists.

Air Force to Honor Stars Who Entertained Overseas

The United States Air Force will award scrolls of appreciation to screen, stage and radio stars who entertained air force personel overseas during the war, it was announced last week. The presentation will be made at an air force reunion at Madison Square Garden, New York, September 25. Hal Roach, producer, has been asked to serve as chairman of the committee to nominate the entertainers to receive the scrolls. Other members of the group include Jack L. Warner, James Stewart, Clark Gable, Merion Cooper and Tex McCreary. All are members of the Air Force Association.

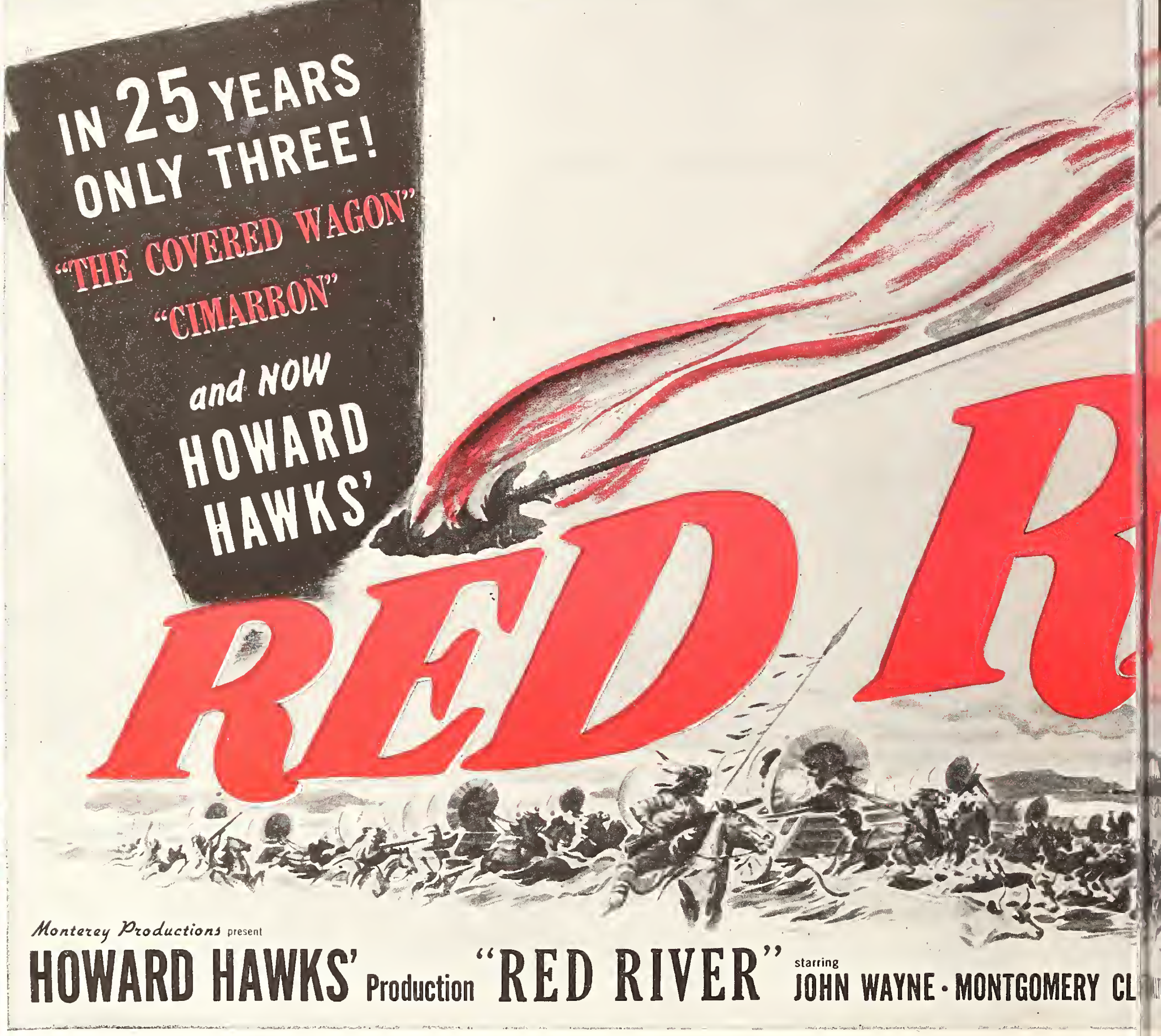
Form Gramercy Films

Joseph Green, Michael Hyams and Alexander Parkson have announced the formation of Gramercy Films, Inc., New York. The new distribution company will release "Marriage in the Shadows," recently completed in Berlin. The picture stars Paul Klinger and Ilse Steppat, and will open at the Little Met, New York, in September.

Yiddish Film for Release

An early September Broadway premiere is being scheduled for "We Live Again," first release of Jewish Films Distributors, and first Yiddish-language feature to be released in the U. S. since 1940. The feature, produced principally in France, stars non-professionals.

THE SOUTHWEST'S MIGHTIEST EVENT



IN 25 YEARS
ONLY THREE!
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"CIMARRON"
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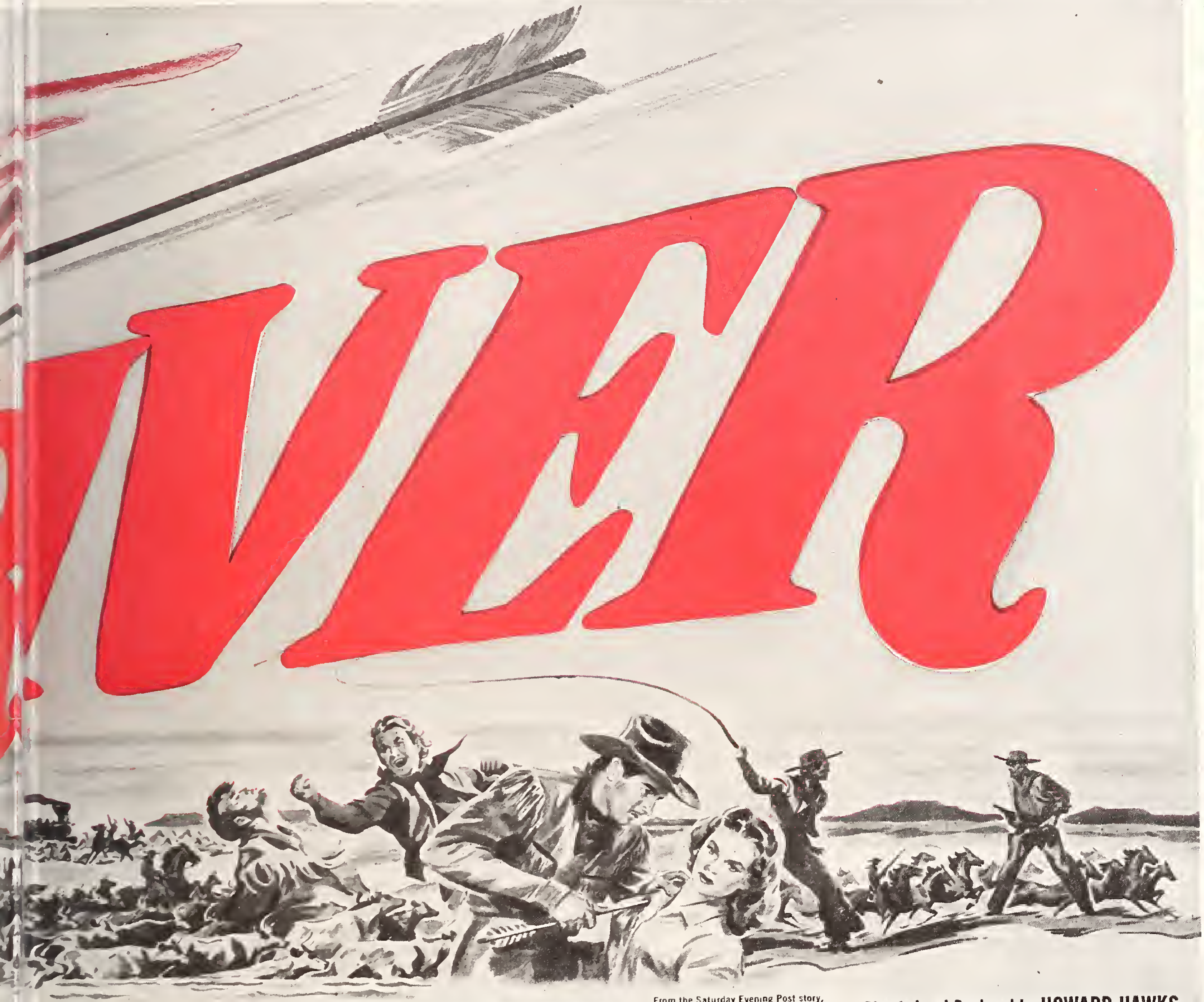

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NOAH BEERY, Jr. • HARRY CAREY, Jr. • PAUL FIX

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"The Chisholm Trail", by Borden Chase
Screenplay by Borden Chase and Charles Schnee
Executive Producer, Charles K. Feldman

• Directed and Produced by HOWARD HAWKS
Released thru UNITED ARTISTS

engagements!

now thru UA

E. H. AMET DIES; PIONEER OF 1890'S

Early Claims to Invention Of Picture Projection Never Substantiated

Edwin Hill Amet, aged 87, died at his home in Redondo Beach, California, Monday. He was of the first flight of motion picture pioneers, dating into the middle 1890's.

* * * *

by TERRY RAMSAYE

Edwin H. Amet was in a somewhat curious fashion a significant contributor to the founding of the motion picture industry in its first formative years.

Mr. Amet laid claim, in a fashion which could not be substantiated by the research of this writer, to have somewhat independently conceived and invented the motion picture. His dates for his prior achievement of the motion picture and its projection on the screen were set forth from memory, long after, and no search of contemporary publication could find verification. And yet he spoke with vast sincerity.

His most important influence was in the fact that in early efforts at projection he did enlist the interest of the better known George K. Spoor of Chicago, who became the founder of the once famous Essanay Company, of which he was the "S" along with the Mr. "A," who was Gilbert M. Anderson, then known as "Broncho Billy."

Anderson in "Train Robbery"

Mr. Anderson, incidentally, under his proper name was G. M. Aaronson, son of a St. Louis jeweler, who, eschewing that trade, came to New York as a vaudeville actor. He met his first horse, a livery stable nag, to appear in the ancient classic "The Great Train Robbery." This was the first story picture, a western, made in Essex Park, New Jersey, by Edwin S. Porter of the Edison company. The horse tossed the actor, who walked home and subsequently learned to ride. Because of that and other reasons, Spoor & Anderson, as Essanay, became important figures in the Motion Picture Patents Company group and thereby considerable subsequent history developed.

Mr. Amet's story, recited to this writer, and recorded in letters, concerns early projection efforts at Waukegan, Illinois, where the contact seems to have been made with Mr. Spoor, who was at the time an enterprising newsstand agent at Union Station in Chicago and an incidental showman.

There was that about it which did not conduce to a long association and Mr. Spoor went on into exhibition, while Mr. Amet enjoyed himself over his workbench, making machines. He has explained that he did not achieve priority because of his failure to seek patents in time. The fact, the while, remains that his pictures, proclaimed and described, seemed to have followed closely upon the pattern of the Edison releases of the period and that the dimensions of his pictures and details of mechanism appear to have had a remarkable similarity to the other devices in circulation.

Did Not Affect Patents Fight

It is also germane that in the period when all and sundry were out to defeat the Edison claims, with all manner of precedent, here and abroad, the Amet priorities did not appear. Had they enjoyed legal status at the time, the Chicago group of Spoor, George Kleine and the late William H. Selig would have been glad to lay hands upon them for purposes in court. In fact the Amet Magniscope, a projector, was offered for sale by George Kleine and immediately got into a patent interference case with Thomas Armat's Votascope, where it was abandoned, apparently for lack of the proof of a claim to priority.

That never changed the story out West. Mr. Amet went on working on motion picture mechanisms, repairing projectors, cameras and the like, and growing in faith that he was the father of the screen. That tends now to get embalmed in the tradition.

Waukegan Seeks Memorial

Currently, there is a movement in the city of Waukegan, Ill., to establish a great civic art center about the idea that the town is the true birthplace of the motion picture.

One of Mr. Amet's achievements was the making of a cardboard version of the Battle of Santiago in the days of the Spanish-American War. After that he sold all his motion picture gadgets and films to the famous optical and slide firm of William Brown and Earle in Philadelphia and took himself off into electrical work. He later dabbled with talking pictures and occasionally wrote nostaligic letters to his friends—including this one. He never got bitter, and probably knew more than a little about the attenuated nature of his motion picture fame.

Enterprise Not Renewing California Studio Lease

Hollywood Bureau

Enterprise will not renew its lease on the California Studio which expires February 14, 1949, according to a statement from an Enterprise spokesman here Monday. No announcement was made of any production plans. When the studio was leased for a period of three years from Harry Sherman, with an option for an additional two years, the name of the studio was changed to Enterprise. Enterprise is headed by Charles Einfeld and David L. Loew.

Variety Leaders Honor Skouras For 'Great Heart'

Charles P. Skouras, president of National Theatres, exemplifies "our great American system," Robert J. O'Donnell, chief barker of Variety Clubs International, said Monday night in Los Angeles in presenting Mr. Skouras with the "Great Heart Award" from the Variety Club of Southern California. The National Theatres president was selected for the award for his "unselfish contribution to community betterment, leadership, in public welfare projects and patriotic activities."

Speaking before 900 civic, business and industry leaders at banquet ceremonies at the Cocoanut Grove of the Ambassador Hotel, Mr. O'Donnell declared that Mr. Skouras' "rise from humble, immigrant Greek youth to become one of the country's most successful business leaders and outstanding citizens is a story in the best American tradition. Presentation of the Great Heart Award to him is further proof that he has not forgotten his early beginnings and has continued, to this day, to lend his active support to the betterment of mankind."

Joseph M. Schenck, Twentieth Century-Fox executive, said: "I wish first of all to compliment Variety Clubs of America for selecting Charles Skouras as its first recipient in Los Angeles of the Great Heart Award.

"Charles Skouras," Mr. Schenck continued, "has devoted himself wholeheartedly to humanitarian work which the Variety Clubs stand for. He has given generously of his time and leadership in work of charity. No one is more deserving of this honor."

Other speakers introduced by toast-master George Jessel included Mayor Fletcher Bowron, Louis B. Mayer, Ted Gamble and William Keith.

Small Ends Contract With Export Group

Edward Small, independent producer, has refused to renew his contract with the Motion Picture Export Association and already has assigned some of his pictures to an independent distributor for release and sale in MPEA territory, it was learned this week. The producer's contract with MPEA expired August 2. It is the first known instance of a producer breaking away from MPEA. It is understood that he made the move in view of the fact that independent operation in countries like Czechoslovakia and Austria produces dollars while distribution through MPEA brings forth none, or at least very few for the small producers. Within the last week, an independent distributor sold 27 pictures to Czechoslovakia and 14 films to Austria with dollar payment made in New York.

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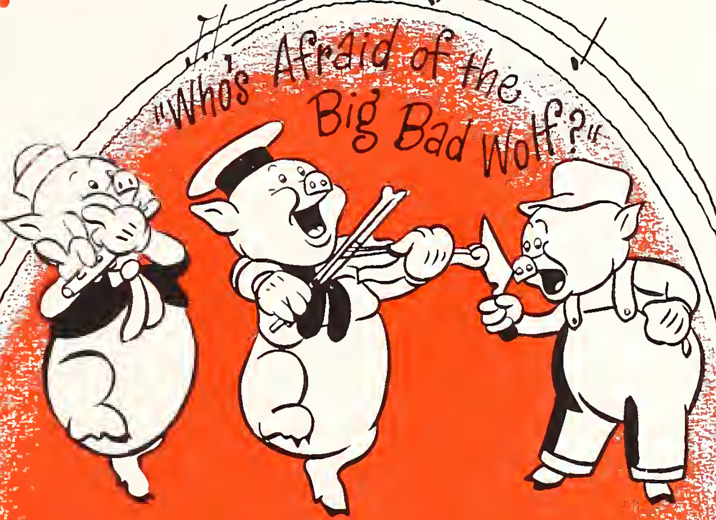
and already set for 200 other major first runs in its first release week!... Bigger boxoffice today than ever--- with new and old audiences to attract!... Sell it like a top feature attraction and CASH IN!


"Who's Afraid of the Big Bad Wolf?"

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PLAY ALL SIX!
They're The Academy Award-Winning, all-time cream of the Disney crop!

Walt Disney's
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- LITTLE HIAWATHA
- WOODLAND CAFE
- ALPINE CLIMBERS
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Re-Released by RKO RADIO PICTURES, Inc.

THE NATIONAL SPOTLIGHT

ALBANY

The Palace presented two RKO pictures: "Melody Time" and "Return of the Bad Men." The Strand brought back "Life With Father" at regular prices, after playing it to fine business at roadshow scale last season. The picture also had a two weeks' run at the Ritz. The Ritz played "Man Eater of Kumaon" and "Bad Sister." The Grand had Eagle Lion's "The Noose Hangs High." The Mohawk drive-in had "Unconquered." . . . Warners' is employing a new assistant booker, Robert Halliday, who had worked with the company for a year in New York, St. Louis and Dallas. He is a former Navy flier. . . . Harry Aranove, who held the post of Raymond Powers' assistant for sometime, is now selling. . . . Irving Singer has been transferred by the Schine Circuit from short subjects booker in Buffalo to the same assignment in the Albany district, which is handled from the home offices in Gloversville. He pairs with Chris Pope, feature booker, who visited Film Row recently. Dick Moran was sent to Buffalo, from the house manager's slot at the Glove, Gloversville, to succeed Singer. Murray Baker, Pope's former aide, was moved to Cincinnati. . . . J. Myer Schine arrived in New York Tuesday from a six-weeks' European tour. . . . Phil Baroudi has resumed operation of the Lake, Indian Lake, which Charles Wilson held on lease. Baroudi also runs theatres in North Creek and Warrensburgh.

ATLANTA

The Rialto held over "The Fuller Brush Man," playing to good business. . . . Mel Brown, after spending a few weeks in New York booking for his Peachtree Art theatre, is back at his post. Harvey Smith, co-owner of the Tower, has also returned from New York. . . . Film Row visitors: Alpha Fowler, Jr., Douglasville; W. Welch, Dallas; W. W. Mobray, Blue Ridge; Mrs. Wallace Smith, Barnesville; Nat Williams, Thomasville; Mr. and Mrs. Cleo Shingler, Buena Vista, and P. J. Gaston, Griffin. . . . Martin and Thompson's new theatre in Hawkinsville, Ga., was opened to the public August 9. It seats 1,000. . . . S. C. King and C. K. Merrill, owners of the Houston theatre at Dothan, Ala., have announced they will build a new theatre in Red Level, Ala. . . . Visiting in the city were: Frank Merritt, president, and Harry Curl, general manager, Acme theatres, Birmingham; D. R. Kessler, Lakeland, Fla.; C. P. Cohen, circuit owner in Florida, and P. L. Taylor, Columbus, Ga. . . . The Zephyem at Zephyehill, Fla., has closed.

BALTIMORE

Week beginning August 12 very promising with cool nights and moderate and clear days. Five new pictures at six first runs. "The Pirate," very good at the Century. "Lulu Belle," plus vaudeville, fine at the Hippodrome. "The Walls of Jericho" very good at the New theatre. "The Gallant Legion" good at the Mayfair. "Lightnin' in the Front," plus "The House on 92nd Street," good at the Times and Roslyn. Second week holdovers included "Abbott and Costello Meet Frankenstein," at Keith's; "Key Largo," at the Stanley, hitting high; "Fanny," at the Little and "The Babe Ruth Story," in its third week at the Town. . . . Samuel Isaacson and Carroll Bayne were delegates from the Operators' Union, Local 181, Baltimore, AFL, to the Cleveland Convention, August 16, of the I. A. . . . Baltimore Variety Club, Tent No. 19, held annual outing at Camp Ritchie, where they conduct a summer camp for boys. . . . I. M. Rappaport had a special midnight horrow stage and screen show Friday August 13. . . . Edward Wyatt, Capitol manager, escaped injury when the machine which he was driving and a truck collided and his car was damaged. . . . Aurora, managed by Vernon Currier, now has a new marquee.

CHARLOTTE

Theatres in Asheville, N. C., were closed last week until the polio situation clears up.

The ban on assembling of children under 16 years of age has cut deeply into theatre attendance over North Carolina. In Charlotte and some other larger cities, the attendance has been cut as much as 50 per cent. . . . Tom Bailey, U-I salesman, has resigned to accept a position with MGM as salesman.

WHEN AND WHERE

September 14–15: Independent Theatre Owners of Ohio convention at the Deshler-Wallick Hotel, Columbus, Ohio.

September 14–16: Pacific Coast Conference of Independent Theatre Owners annual trustee meeting at the Ambassador Hotel, Hollywood.

September 16–18: International Variety Clubs mid-year convention at the Statler Hotel, Washington, D. C.

September 24–25: Theatre Owners of America convention at the Drake Hotel, Chicago, Ill.

September 28–29: Kansas-Missouri Theatre Association annual convention in Kansas City, Mo.

September 28–30: Theatre Equipment and Supply Manufacturers Association national trade show and convention at the Jefferson Hotel, St. Louis, Mo.

October 14–15: Independent Theatre Owners of Wisconsin and Upper Michigan annual convention at the Schroeder Hotel, Milwaukee, Wis.

October 28–29: Kentucky Association of Theatre Owners convention at the Seelbach Hotel, Louisville.

CHICAGO

New opening day records were set by "Easter Parade" and "Abbott and Costello Meet Frankenstein" at the Palace and Woods, respectively. Former grossed $6,400, with latter taking $7,150. Grosses in the Loop are generally excellent, with peak August business living up to expectations. New films are "Give My Regards to Broadway," " Summer Holiday" and "Life With Father," back at popular prices. . . . "Lulu Belle" is the only misfire downtown, hitting a new low at the Apollo. . . . The Variety Club, Tent 26, here will take over the entire Erlanger theatre September 10 for the play "Mr. Roberts," proceeds to the ticket sales going to the LaRabida Sanitarium. . . . Wayne Brown, formerly a salesman with U-I here, has moved over in that capacity with Warners in the country division. . . . E. G. Fitzgibbons, local Paramount press agent, has added the Louisville-Indianapolis territory to his beat.

CINCINNATI

The traditional "dog days," normally the bugaboo of many exhibitors, are not materially affecting box office receipts this year. On the contrary, some of the new releases have in the past few weeks piled up the best figures in many months, headed by "Easter Parade" at the RKO Capitol, which still is going strong in its holdover weeks. . . . Donald Galvin, booker at the local Warner exchange, has resigned to engage in distribution of 16mm film. Morris Perlman, erstwhile Kentucky salesman for United Artists, has been made city salesman for Columbia, succeeding Peter Niland, who has resigned because of ill health. Samuel Weiss is taking over the Kentucky area.

CLEVELAND

IATSE executive board members, meeting the week before the opening of the International Convention, were entertained at a corn roast by the Akron locals, at dinner by the Cleveland locals, and at dinner by the New York locals. . . . George Olmstead, 86, currently employed at Sid Grauman's El Capitan in Hollywood, is the oldest IATSE member present. . . . "Key Largo" was held a third week at the Strand, Akron. . . . Phil Chakeres, of Springfield, O., holds his annual industry picnic August 28 at his farm. . . . Lou Marks, MGM salesman, has been invited to attend the company's executive training school. . . . Madrid theatre, Port Clinton, leased to Jack O'Connell of Toledo, will be called the Port theatre when current extensive remodeling is completed. . . . Essick and Reif's $500,000 Mayland theatre at Mayfield and Lander Roads, has an August 26 opening date. . . . John Newkirk will manage the house. . . . M. M. Jacobs sold the Ridge theatre, which he acquired last year, to Matt Feichtmeier. . . . Essick and Reif Circuit has started construction of a new 1,500-seat Madison thea-

(*Continued on opposite page*)

(*Continued from opposite page*)

tre, located across the street from their present Madison theatre. New house to be in the $300,000 class.

COLUMBUS

Loew's Ohio clocked its biggest juvenile business in many seasons with the opening of "Abbott and Costello Meet Frankenstein." The kids poured into the theatre with many of the youngsters bringing their elders along to give the Ohio one of its standout box office weeks of the summer. The Palace did well with "Mr. Blandings Builds His Dream House." The Broad had "Hazard" and the Grand continued "Key Largo," both to fair business. "Anna Karenina" attracted enough business to the World to warrant a second week. . . . P. J. Wood, secretary of the Independent Theatre Owners of Ohio, announced that two daily business sessions will be held September 14-15 at the ITO convention here at the Deshler-Wallick. Banquet will be staged Tuesday. . . . Workmen have installed the new RKO Palace upright sign which replaces the sign torn down several months ago. . . . Robert F. Alexander is the new manager of the National Auto theatre. . . . Earl J. Graham, former manager of the Walnut Hills, Cincinnati, O., has been appointed manager of the Majestic. . . . Both the Oak and Alhambra neighborhood houses are for sale. . . . Dr. Donald H. Tippett, one of the original chaplains of the Columbus Variety Club, has been named a Bishop of the Methodist Church in Los Angeles.

DENVER

Frank Childs has resigned the management of Selected Pictures and will take a vacation prior to announcing plans. He is succeeded by H. D. George. . . . J. H. Roberts is building a 300-car drive-in at Fort Morgan, Colo. He owns the two theatres there. . . . Hugh Rennie, Monogram salesman, is recovering nicely from an operation. . . . Bernard Newman, owner, Gem, Walsh, Colo., named president of the Walsh Chamber of Commerce. . . . C. E. Johnson is opening a 600-car drive-in theatre at Scottsbluff, Neb. . . . High spot of the two-week Air Corp training of Claude Newell, MGM booker, was a 14-hour non-stop plane ride from Salina, Kansas, to N. Y. and return. . . . Robert Brown, new to the industry, is the assistant booker at Universal. . . . Resort theatre, Reserve, N. M., owned by Glen McCarty, was damaged by fire. He will use high school auditorium temporarily. . . . J. H. Morrison, retired 20th-Fox exchange manager, has been given a life membership in the Rocky Mountain Screen Club.

HARTFORD

A 1,400-seat theatre is being constructed in downtown Norwich, Conn., for Loew's Poli-New England Theatres, Inc. Harry F. Shaw is division manager. . . . John Petrowski has been named assistant manager at Warner Garde, New London, Conn. . . . Dennis Rich, manager of the Warner Cameo, Bristol, Conn., was a patient in Bristol Hospital. . . . John D'Amato, manager of the Palace, New Britain, Conn., has been released from New Britain General Hospital, following an operation. . . . James Van Horne, salesman for 20th-Fox, New Haven, has resigned. . . . Al Monty, former Connecticut theatre manager, is being featured in an amateur night series at Loew's Poli Palace, Meriden, Conn. . . . Warner Club held its annual New England zone party at Cornfield Point August 12. . . . Visitors: Lew Lehr; Tommy Maller; Harry Shaw and Lou Brown, Poli Theatres; Vince O'Brien, Strand Theatre, Boston.

INDIANAPOLIS

Irving Tamler is building a 300-car drive-in at the junction of highways 9 and 52, near Fountaintown. Another drive-in is being put up at Corydon by Owen Yetter. . . . Bob Myers, formerly with Universal and Affiliated Theatres, has become head booker at 20th-Fox. . . . Sol Iozzo has been made head booker at Eagle Lion here. Jerry Weiss, formerly in the Northern Indiana territory, is now city salesman. . . . The Variety Club will sponsor the "Chiquita Banana" shorts in this territory, in place of the football reels it handled last fall. . . . Visitors on Film Row this week included Mrs. Vern Gorrell, Winamac; Al Borkenstein, Johnny Micu and C. W. Becker, Fort Wayne; Doyle Carter, Bloomington; Earl Payne, Louisville; Kenneth Ball, Brownstown, and Johnny Doerr, Herb Sullivan and Pete Panagos of the Gregory Circuit, Chicago. . . . "The Fuller Brush Man" took $14,000 in it ssecond week at Loew's and is being held an extra four days. "Key Largo" earned a holdover with a big $17,000 first week at the Indiana. But "Up in Central Park" was just average with $10,000 at the Circle.

KANSAS CITY

Commonwealth Theatres will hold its "King of the Sun" campaign meeting of managers September 14-15 at the Hotel President. . . . The Kansas City Theatre Committee is appointing a committee of theatre operators to promote "Youth Month" activities. . . . Mrs. Eleanore Walton, film censor for 15 years, will retire February 1, 1949. . . . The Roxy held over "Ruthless." "Tobacco Road" and "Grapes of Wrath," held over at one theatre on a subsequent run, is now again held over on a later run by the Baltis. . . . John Egli, 81, veteran St. Joseph, Mo., exhibitor, died recently. . . . J. V. Pizinger has purchased the Mac theatre at McPherson, Kans., including the five-story brick building in which it is housed. . . . Film Row visitors: J. Ward Speilman, Baldwin; R. C. Davison, Pattonsburg; Paul D. Neal, Polo, and Mrs. S. C. Andrews, Olathe.

LOS ANGELES

Sol Lesser and Sherrill Corwin have taken over the management of the Music Hall theatres from Joe Blumenfeld of San Francisco. . . . Ben. H. Thomas has been appointed manager of the Huntington theatre in Huntington Park. . . . Gertrude Coleman is the new assistant bookkeeper to Isabel Dugan, of the Vinnicof circuit. . . . Frederick Mercy, theatre operator in Yakima, Wash., was on the Row. . . . Fred Hirshon, owner of the Garden theatre, has appointed Joe Buse as manager. . . . Milt Hossfeld and associates, new owners of the Park and Huntington theatres in Huntington Park, are remodeling and installing new sound equipment. . . . Ed Lebby has been appointed salesman in the Denver territory for Warner Brothers. . . . Arthur Sachs is the new assistant booker at the SRO office.

LOUISVILLE

According to an announcement by Mayor Arthur C. Jones of Frankfort, Ky., "there's going to be some padlocking" if theatres do not strictly enforce the ban against children attending theatres during the polio epidemic. . . . William D. Hudson, 45, projectionist at the Scoop theatre, was killed last week when thrown from his motorcycle. . . . Hahn and Burnette's new drive-in near Bardstown, Ky., is under construction. . . . The Mid-America Broadcasting Corporation has filed application for a new commercial television station here. Another new Louisville radio station, WLOU, is expected to be in operation September 30. . . . J. B. Johnson, Lexington, has announced plans for the construction of a 500-car capacity drive-in on the Lexington-Nicholasville Road. . . . Film Row visitors: Bob Marshall, Columbia; C. K. Arnold, Bardstown; E. L. Ornstein, Marengo; Homer Wirth, Crane; Lewis Baker, West Point; Louis Chowning, New Washington; C. O. Humston, Lawrenceburg; Luther Knifley, Knifley; Victor Weisenberger, Tell City; L. R. Smith, Pekin, and Gene Lutes, Frankfort. . . . "Key Largo" held for a third week at the Mary Anderson. "Dream Girl," coupled with "Waterfront at Midnight," was moved to the Brown, following a week at the Rialto. The Strand played "Bambi" and "Guns of Hate." Loew's showed "Mr. Blandings Builds His Dream House" coupled with "My Dog Rusty." The Rialto double-featured "The Walls of Jericho" and "The Checkered Coat." The National had "Another Part of the Forest" and "The Upturned Glass" and the Scoop brought in "Jenny Lamour."

MEMPHIS

A lull in theatre attendance, which started last week after a good summer, continued into its second week. First run theatres reported attendance about the same as a week ago when it was only fair. . . . Loew's Palace showed "The Walls of Jericho." Loew's State opened "Melody Time." Malco showed "Lula Belle." Warner showed "Life With Father." Strand and Ritz had double features. . . . David Flexer, Flexer Theatres, Inc., has sold the Tower theatre, Sardis, Miss., to a fellow Memphian, Dave Lebovitz, who operates two houses in Memphis. . . . H. H. Roth, Memphis business man, won his fight before the City Board of Adjustment to build a new drive-in at Park and Pendleton in Memphis. . . . Mid-south exhibitors visiting on Film Row included Nathan Flexer, Waverly; A. N. Rossie, Clarksdale; C. A. McGowan, Moorehead; W. E. Malin, Augusta; J. J. Sharum, Walnut Ridge; W. L. Moxley, Blytheville; Gordon Hutchins, Corning.

MIAMI

The Harlem was robbed of $600 in a stickup last week. . . . Labe Mell, of Wometco, is doubling as relief manager of the

(*Continued on following page*)

(*Continued from preceding page*)

State, Town and Capital theatres. Dick Treccase, assistant at the Tower theatre, is substituting for Dana Bradford, manager of the Grove, while Bradford is hospitalized. . . . Claughton theatres will open their new house, the Trail, in two weeks. It seats 1,000. . . . Chambers of Commerce around here are in an uproar about the "bad publicity" given Key Largo by "Key Largo." . . . Claughton will build a theatre, the Circle, in a Miami Springs suburb. It will seat about 1,000. . . . "Fuller Brush Man" was held over at the Mayfair. "Betrayed" opened at the State. "On Our Merry Way" came into the Town at midnight and "Fighting Father Dunne" was the Paramount's midnighter. "Jezebel" made a reappearance at the Embassy.

NEW ORLEANS

A marked increase was shown in last week's daytime theatre business. "Dream Girl" was at the Saenger. "Abbott and Costello Meet Frankenstein" was the Loew's State attraction. Held for a second week at the Joy was "Letter From an Unknown Woman." "The Black Arrow" was showing at the Orpheum. "Mr. Blandings Builds His Dream House" was moved from the Orpheum to the Liberty for a second week's run. "The Pirate" was at the Center. "The Emperor Waltz" was the Tudor attraction. The Globe played "Sainted Sisters." . . . Barbara Dupuis is an addition to the Dixie Films stenographic force. . . . The Union is a new theatre at Farmersville, La., operated by E. J. Green. . . . A. J. Rayford has opened a new theatre at Turkey Creek, La. . . . Lee Boullion, well-known local caterer, has purchased the Film Row Grill from Mike Pisciatto. . . . Salvador Lasovia has purchased the Joy theatre, Simmesport, La., formerly owned by Joy Houck.

NEW YORK

Columbia's "Pitfall," starring Dick Powell and Lizabeth Scott at the Capitol was the only Hollywood-produced film to open on Broadway this week. Three foreign pictures, one each from Germany, England and Argentina, completed the new openings. . . . Eastern regional directors of National Allied met in New York last Wednesday at what was termed a "routine meeting." Meyer Leventhal of Baltimore, eastern regional vice-president, presided. . . . Officers of the recently-formed National Television Film Council were to be nominated Thursday at a meeting at Sardi's, with elections scheduled for September 19. . . . A committee representing Allied of New Jersey was scheduled to call on A. W. Smith, Jr., Twentieth Century-Fox distribution chief, for conferences on a conciliation plan similar to that in operation in the North Central Allied area. . . . Louis W. Schine, Schine Circuit vice-president, was a visitor on Film Row from his headquarters at Gloversville, N. Y.

OKLAHOMA CITY

A new drive-in theatre, built expressly for Tinker field employees and residents of Midwest City, was opened August 10. R. L. Barton is the owner. . . . Wetumka, Okla., opened its new Redskin theatre August 10. The theatre is owned and operated by Cecil Duncan. . . . Lewis Long, of Guymon, Okla., will build a drive-in theatre here with a 500-car capacity. The new theatre will be the first drive-in in the Panhandle of Oklahoma.

THE
NATIONAL
SPOTLIGHT

OMAHA

George Cappers has sold the State, Hurley, S. D., to Vincent Van Eren. . . . Slaughter-Butcher are opening the Movieland drive-in at Yankton, S. D. . . . Arden G. Davidson will name the new theatre he is building at Bridgewater, S. D., the Virginia, replacing the burned-out Nancy. . . . E. W. Kugel will open the new State theatre, in a quonset building, at Holstein, Ia., September 2. . . . Murry Greenbaum of Omaha is the new Eagle Lion salesman.

PHILADELPHIA

Business at the center-city and neighborhood houses continue at low levels and the past week saw seven downtown houses featuring double bills. In addition to the first run Earle, double features held forth at the Pix, Studio, Center, Capitol, Family and Savoy—an all-time high for double features on Market Street. . . . A marked decrease in amusement tax receipts for the first seven months of the year was announced by W. Frank Marshall, receiver of taxes. Amusement taxes for the seven months ending July 31 dropped to $2,427,568 from $2,626,885 for the same period last year, a drop of $199,316. Inclement weather for the first five weeks of the year, plus a sharp drop in theatre attendance in recent weeks, is blamed for the falling off of amusement taxes. . . . Jack Greenberg, who already operates the Park in Ocean City, N. J., broke ground last week for the new Harbor, an 840-seat house, to be completed by next spring.

PITTSBURGH

Saal Gottleib, head of the MGM exchange, has been named chairman of the Motion Picture Division for the Freedom Train's three-day stop here. . . . More than 100 turned out for the Variety Club Tent No. 1 golf tournament and dinner dance at the Highland Country Club. Art Levy was chairman of the affair and Mayor David L. Lawrence was the guest of honor. . . . With weather conditions excellent, "Easter Parade" did better than $52,000 in two weeks in Loew's Penn and then was moved over to the Ritz to pave the way for "Time of Your Life." "Deep Waters" was a holdover in the Fulton but "The Walls of Jericho" was moved from the Harris into the Senator at the termination of the first week, having grossed $13,000. . . . The Joe Feldmans, he's assistant zone manager of Warners here, celebrated their 20th wedding anniversary recently.

SAN ANTONIO

First runs: Aztec, "Melody Time"; Hi-Ho, "The Outlaw"; Majestic, "Key Largo," and Texas, "Casbah." . . . Gus Lavenant now has his Valencia theatre at Gregory in operation, playing Mexican product. . . . Film Row visitors: J. H. Rowley, Dallas; Adrian Upchurch, Dallas; John Flache, Lamesa, and A. R. Pena, Alamo. . . . Dick Corneilson, manager of the Laurel, has joined the Texas State Guard with the rank of Captain. . . . Alma Garcia and Stella Rodriguez were recently added to the office staff of the Glasscock theatre circuit. . . . Interstate will soon begin work on a new theatre in Denton. . . . "Two Guys from Texas" was the leader in Dallas.

SAN FRANCISCO

Mayor Robinson this week sent engraved invitations to 100 civic leaders here to attend a buffet-luncheon conference in the Fox theatre, August 24, to outline plans for "Youth Month." The theatre owners of San Francisco have decided to open the "Youth Month" with a free matinee on September 1 for all children in the city. All theatres are cooperating in this drive, and exchanges and IATSE are donating their services. . . . Hulda McGinn, public relation director for the California Theatres Association, has been delegated to represent the industry at Stanford University's Workshop Conference on Leadership and Youth Problems. . . . Robert L. Lippert trekked to Medford, Oregon, for location shooting on his new production, "Last of the Wild Horses." . . . Opening of the new Ukiah theatre was announced this week. House, which is one of the Lippert circuit, was built at a cost of $300,000 and has a seating capacity of 1,200. . . . Jack Stevenson is the new salesman at Paramount, replacing Gil Sessler who is leaving for Salt Lake City. . . . Ed Canty is Paramount's new head booker, formerly with Paramount at Detroit. . . . Peter Thorne is RKO's new salesman from Portland.

SEATTLE

The big box office draw was "Key Largo," in its fourth week at the Music Box. Other downtown holdovers were "Abbott and Costello Meet Frankenstein," in its third week at the Blue Mouse, and "Melody Time," in week number two at the Fifth Avenue. . . . Keith Beckwith, who operates in North Bend and Issaquah, has taken over the Liberty theatre in Spokane, which has been operated by the Ted Gamble Enterprises. . . . Truman Nelson has been appointed assistant to Chris Casper, manager of the Blue Mouse. He succeeds Joe Furfaro, who has been transferred to Everett as assistant to Bill Cooley, city manager for Evergreen Theatres. . . . Out-of-town

(*Continued on page 34*)

THIS IS ENTERTAINMENT!

Filmed amid the breathtaking grandeur of the mightiest peaks of our continent... acted magnificently by a trio of top stars — Joan Leslie, James Craig and Jack Oakie... jam-packed with all the thundering action of the wildest rodeo on earth — the fabulous "Calgary Stampede"...

"CINCH TO HIT NEAT GROSSES AT TURNSTILES!" —DAILY VARIETY . . . "ENTERTAINMENT FOR THE ENTIRE FAMILY!" —EXHIBITOR . . . "EXCELLENT OPPORTUNITY TO CASH IN!" —MOTION PICTURE DAILY . . . "SPARKLES WITH FINE SCENES . . . SHOT IN VERY GOOD CINECOLOR!" —MOTION PICTURE HERALD . . . "MAXIMUM OF ACTION!" —VARIETY . . . "EXCELLENT MARQUEE NAMES!" —SHOWMEN'S TRADE REVIEW . . . "PHOTOGRAPHY ENHANCES THE BEAUTY!" —BOXOFFICE "GORGEOUS SCENIC PANORAMA!" —HOLLYWOOD REPORTER

"NORTHWEST STAMPEDE"

IN CINECOLOR!

JOAN LESLIE as "Chris Johnson"

JAMES CRAIG as "Dan Bennett"

Another hit for the BILL HEINEMAN DRIVE!

JOAN LESLIE · JAMES CRAIG · JACK OAKIE in **"NORTHWEST STAMPEDE**

with CHILL WILLS · VICTOR KILIAN and The Dog, "FLAME" in CINECOLOR

Executive Producer David Hersh · Produced and Directed by Albert S. Rogell · Story and Screenplay by Art Arthur and Lilli Hayw

(*Continued from page 32*)

exhibitors on Film Row: Bill Evans, Centralia; Ed Zabel, Olympia; Ernie Landry, Cheney; Joe Rosenfield, Spokane; Ollie Hartman, Coulee Dam; Charles Schuler and Glen Spencer, Tacoma.

ST. LOUIS

Grosses were down a little after the good summer weeks of late July and early August. The first run string included "Life With Father" at the Ambassador and second weeks for "Key Largo" and "Time of Your Life" at the Missouri and Loew's Orpheum, respectively. . . . The speaker at the first regional meeting of the Mid Central Allied Independent Theatre Owners at Cape Girardeau, August 18, was Charles Niles, member of the board of directors, Allied Independent Theatre Owners of Iowa-Nebraska. . . . A contract for a new 800-seat theatre in East St. Louis has been let by the Frisina St. Clair Theatre Co., operators of the Esquire and Roxy in East St. Louis. . . . The Robin theatre, which was the test case for the new city building code recently upheld by the Missouri Supreme Court, has been permanently closed and will be sold, Arthur Klabfell, owner, has announced.

TORONTO

Holdovers at Toronto theatres made the current situation look like old times after some weeks of desultory activity. "The Mating of Millie" continued on its merry way at the independent Biltmore theatre, capacity 938 seats, for an eleventh week and "Abbott and Costello Meet Frankenstein" held for a third week at Loew's Uptown. Attractions in their second week were "Key Largo" at the Imperial, "Easter Parade" at Loew's and the British picture, "The White Unicorn," at the Fairlawn and Danforth. "Night Boat to Dublin" gave way, after a fourth week, to "Carnival" at the International Cinema. Pick of the new pictures was "Melody Time" at Shea's theatre. . . . Paramount has revealed a plan to include Toronto theatres in a U. S. network for full-screen presentations as soon as the Canadian Government signals the go-ahead for television in the Dominion. Television cameramen are to shoot the opening of the $2,000,000 Odeon theatre here in September with films for U. S. and British use.

VANCOUVER

The many new film distributors who have opened B. C. branches recently all find that space is at a premium here and cannot find quarters near local Film Row. First run business was still spotty here. Two former road show pictures, "The Best Years of Our Lives," at the Vogue, and "Duel in the Sun," at the Strand, both showed plenty of box office power. "Black Arrow," Plaza, and "Dream Girl," at the Orpheum, also were above average. . . . Roy Clouston, who came here from Calgary where he was with Paramount for 15 years and took over the booker's desk at Empire-Universal here, has resigned. Charles Backus, of UA, succeeds Roy.

WASHINGTON

Business was good, with holdovers reported for "Paradine Case" at Loew's Palace and "Mr. Blandings Builds His Dream House" at RKO Keith's. New openings included: "The Babe Ruth Story," at the Warner; "Embraceable You," at Warner's Metropolitan; "A Date With Judy," at Loew's Capitol; "Four Feathers" and "Drums" at Loew's Columbia. . . . Local Variety members are looking forward to the mid-year Conference of Variety Clubs International which will be held in Washington September 16-18, climaxed on the night of the 18th with the Humanitarian Award Dinner. . . . Mildred Korman, cashier clerk at RKO, has resigned to devote her time to nursing. . . . The following applicants were approved by the Variety Club Membership Committee: Gordon Williamson, DuMont television; Jules Huber, DuMont; Dan Holland, president, Automatic Fountains, Inc.; Robert J. Enders, president, R. J. Enders, advertising.

THE NATIONAL SPOTLIGHT

"Passionelle" Reclassified; Eight New Films Reviewed

The National Legion of Decency, which last June placed the French feature, "Passionelle," in its condemned category, has reclassified the film, placing it in Class B, objectionable in part. This week the Legion also reviewed eight new productions, approving of all. In Class A-I, unobjectionable for general patronage, were: "Cowboy Cavalier," "Fighting Ranger," "Luxury Liner," "Marshal of Amarillo," "Miraculous Journey," and "Music Man." In Class A-II, unobjectionable for adults, were "Man from Colorado" and "Smart Girls Don't Talk." Revisions made in "Passionelle," according to the Legion, "are deemed sufficient to warrant a change in classification." The Legion now merely objects to "suggestive situations and costuming."

Screen Guild Sets Three Regional Conferences

Arthur Greenblatt, eastern sales manager for Screen Guild Productions, will hold three regional sales meetings this month. The first was held in Chicago, August 14-16; the second was to be in Memphis, August 19-21, and the third will be in San Francisco, August 27-29. Mr. Greenblatt then will meet with Robert L. Lippert, Screen Guild president, to formulate advertising campaigns.

Eagle Lion Film Gross Up 133%, Young Reports

Eagle Lion's average weekly billings for the 24-week period ended June 12, have increased more than 133 per cent over the period from January through June, 1947, according to a Pathe Industries' statement to stockholders issued last week.

According to the statement, the "substantial increase of the company's weekly gross income" has resulted from placing "particular emphasis on the selling of its product to the circuits which control large numbers of first run theatres in key cities."

Unaudited results of Pathe Industries' operation for the 24-week period show a profit of $627,957, as compared with a net of $114,971 for the first 24 weeks of 1947. Gross income for the 1948 period was $13,564,035; for the 1947 period, $8,359,504.

The statement, signed by Kenneth M. Young, president, listed "T-Men," "Raw Deal," "The Noose Hangs High," "Canon City," "Mickey" and "The Smugglers," which have accounted for "very favorable results" for the company.

Famous Players' Earnings Increase in Six Months

Earnings for Famous Players Canadian Corporation for the first half of 1948 are higher than for the first six months of 1947 and show an increase in July and in August, company officials report from Toronto. The circuit has opened six new theatres this year and plans to have eight other new houses in operation before the end of the year, including one each in Halifax, St. John, Port Arthur and Windsor, and three in Toronto. Work also has been begun on new theatres in Kelowna and Moncton. Further, the circuit has purchased control of Skyway Drive-In Theatres, Ltd., and now owns about 90 per cent of the outstanding common stock.

United Artists to Release Monthly Israel Newsreel

Palestine Films' newsreel series, "Israel Today," will be given worldwide distribution by United Artists, it was announced last weekend. First issue to be released is "Israel in Action." This will be followed by a new issue each month. The deal was negotiated by Arthur W. Kelly, executive vice-president of UA, and Norman Lourie, Palestine Films president. The introductory issue of the series, called "Israel Reborn," has been distributed by Twentieth Century-Fox.

Manages New Drive-In

L. A. Hufford, former manager of the Madrid theatre, Los Angeles, has been named manager of the new $300,000 drive-in at El Monte, Calif., which opened July 2.

Drive-in Owners To Organize

Charlotte Bureau

An invitation was sent this week by R. O. Jeffress of Charlotte to owners and operators of some 120 drive-in theatres in this part of South Carolina to discuss here on August 29 the organization of a drive-in theatre association "for mutual benefit and protection."

According to Mr. Jeffress, this is the first move along this line in the South and, as far as is known, in the country.

Reluctance on the part of the companies to provide the drive-in with up-to-date product is the chief complaint heard from the drive-in operators. The only exceptions, they say, are where an exhibitor also has the buying power of a string of regular theatres and can bring pressure to bear that way. The distributors' answer to these arguments has been that, with the rapid growth of the drive-in field, operators now should be willing to play films on percentage terms instead of flat rentals.

Drive-in operators further are hampered by local restrictions emanating not only from the communities themselves, but also from adjacent theatres which continually complain to the companies of inadequate clearance. The average drive-in hurts neighborhood business. It can accommodate about 600 cars which, with an average six persons to a car, may represent an audience of 2,400. This could mean a $1,200 gross for every performance at an admission of 50 cents per person.

Mr. Jeffress operates the Ford-Rock Drive-in between Fort Mill and Rockhill, South Carolina.

Richmond Tax Commission Hears Amusement Protests

The five per cent admission levy collected by Richmond, Va., was attacked last week by theatre interests at a public meeting of the tax study commission at the City Hall. David J. Mays, attorney for the Richmond Amusement Federation, pointed out that the tax was a levy on the person paying the admission rather than on the amusement interests. Merton G. Thalhimer, president of Neighborhood Theatres, Inc., told the commission that the amusement business is the only one singled out for a special tax and that it was a discriminatory measure.

Fabian Acquires Brooklyn Strand from Warners

Fabian Theatres Corporation has purchased the Brooklyn, New York, Strand theatre from Warner Brothers, according to a joint announcement Monday. The Fabian circuit, which also operates the Fox in Brooklyn, takes title and commences operation of the Strand September 1. The theatre, which seats 2,900, was Brooklyn's first deluxe house in the downtown area.

MPEA Asks ECA Guarantee For German Distribution

Washington Bureau

The Motion Picture Export Association has applied to the Economic Cooperation Administration for a guarantee of funds for distribution activities in Germany. At the weekend this was the first request from the industry for government guarantees of converting costs of distributing films in Marshall Plan nations. ECA officials have expressed surprise that the number of inquiries from the film industry have been so many less than from the book, magazine and newspaper publishers. Listed among ECA authorization last Friday was an item of $10,000 for buying motion picture projectors and equipment for Greece. This was the first fund earmarked for film equipment.

Paramount Sets Television Rates

Television transcription rates ranging from $20 per minute for the first ten minutes to $5 per minute for an hour-long program were announced by Paramount Television last week.

The rate card covers the Paramount system of photographing a televised image off the face of a monitor tube. Both picture and sound are recorded on 35mm film and processed within 60 seconds. While the negative thus is ready within a minute after a program is off the air, prints can be made as rapidly as modern equipment allows.

Prices quoted by Paramount include only the delivery of the sight-sound negative. Separate print costs were quoted. Paramount places no restrictions on the use made by the client of the transcriptions. "Paramount recordings are designed to meet the competitive test of theatrical 35mm pictures," Paul Raibourn, Paramount vice-president in charge of television, pointed out last week. Transcriptions of television shows for re-broadcast on stations from coast-to-coast have been made by Paramount since December of last year when the company first demonstrated its recording system in connection with its theatre television activities.

Hollander Lists Chicago Aids for TOA Meeting

William K. Hollander of Balaban and Katz, publicity co-chairman with Thornton Sargent for the National Theatres Owners of America convention to be held in Chicago September 24-25, Monday listed the following Chicago industrymen to serve on his committee: W. B. Bishop, Edward Solomon, Lucia Perrigo, Al Weinberg, Robert Hickey, Wally Heim, Lou Mayer, Leon Brandt, E. G. Fitzgibbons, Ben Katz, Norman Kassell, Jonas Perlberg, James Ascher, Jerry Baxter, Leo Zablin, Joe Essler, Harris Silverberg, Irving Mack, and Jack Garber.

MPAA to Seek Dismissal of Writers' Suit

The Motion Picture Association of America and seven motion picture companies will ask the New York District Court on September 14 for an order dismissing the Screen Writers Guild's suit against them. The companies and the Association filed a motion, serving this notice, on August 13.

In that motion it was held that the SWG complaint "does not set forth a short and plain statement of the claims alleged therein and the grounds upon which this court's jurisdiction depends; and that the averments of said complaint are not simple, concise and direct."

The SWG, with some 30 authors and playwrights, filed its suit early in June, protesting the industry's policy of not hiring known Communists. This policy was formulated after the 10 "unfriendly" Hollywood directors, writers and producers were cited for contempt of Congress.

The SWG suit does not seek damages, but does demand that the alleged combination and conspiracy, amounting to a black list, according to the SWG, be enjoined.

In the event the District Court denies the order for dismissal of the SWG complaint, the defendants have petitioned the court for an order striking certain allegations from the complaint on the grounds that they are "redundant, immaterial and impertinent."

Skourases Pact Due in St. Louis

Within 60 days a permanent management pact between the Skouras theatre properties in St. Louis and Fanchon and Marco is expected. The pact, it is reported, will set up a permanent F. and M. management in the Skouras-owned Missouri and Ambassador theatres and St. Louis Amusement Company.

The Ambassador and Missouri are 3,600-seat first-run houses in the downtown and midtown amusement centers. Besides the Ambassador theatre and office building, the Skouras' Ambassador Building Corporation, through its wholly-owned Ambassador Investment Company, holds 52 per cent of St. Louis Amusement, owner and operator of 28 smaller theatres, with F. and M. the minority stockholder.

Meanwhile, Charles P. Skouras and George Skouras have made an official tender for all outstanding stock and bond issues in the Ambassador Building Corp., and the Missouri Theatre Building Corp. Stockholders have until September 10 to approve or reject the offer.

Robert C. Bruce, Scenic Pioneer, 61, Dies on Coast

Robert C. Bruce, 61, a producer and director of travelogues and scenic films since 1914, died of pneumonia at the Queen of Angels Hospital, Los Angeles, August 6. On the same day, his one-day-old daughter, Roberta, one of twins, died. A double funeral was held Saturday at Forest Lawn.

Robert C. Bruce

As a young man in the northwest, he was surrounded by scenery and very little else. He persuaded the proprietor of a Portland, Oregon, hotel to finance his production of a scenic film. That completed, he literally booked himself and his reels across the country to New York.

He traveled and photographed extensively in North and South America, in Africa and Europe. He was affiliated as photographer, producer and director with Educational Films Corp., Paramount, Twentieth Century-Fox, David O. Selznick and a number of independents.

He had written and produced more than 750 films, including the series, "Wilderness Tales," "Adventure Scenics," and "Overture Scenics." For two years he was color director and advisor for Paramount on such pictures as "Trail of the Lonesome Pine."

Twice he won Academy Awards for one-reel short subjects. Since 1944 he had made 16mm Kodachrome subjects for the U. S. State Department.

Shortly before his death he had organized a new company, Locations, Unlimited.

Charles Bryant

Charles Bryant, 67, former husband and leading man opposite the late Alla Nazimova, died in a hospital at Mount Kisco August 7 following a brief illness. Among motion pictures in which he appeared were "Revelation," "The Brat," "The Red Lantern," and "Stronger Than Death."

Herbert C. Kneller

Herbert C. Kneller, 50, Lancaster, O., theatreman for the past 34 years, died of a heart attack at his home last week. He was manager of the Broad at the time of his death. Previously, he had managed the Palace and Lyric theatres.

$30,000-$50,000 Griffith Estate

David Wark Griffith, the pioneer film director who died July 23, left an estate valued at between $30,000 and $50,000, according to his will which was admitted to probate in Los Angeles last Friday.

IN NEWSREELS

MOVIETONE NEWS—Vol. 31, No. 65—U. S. Government officials deny Red espionage charges. . . . Violence marks flight of Soviet teachers in New York. . . . Sports: Olympics, trotting, golf, racing.

MOVIETONE NEWS—Vol. 31, No. 66—Babe Ruth passes. . . . The U. S. orders Russian teachers to testify before committee. . . Operations splash. . . . President Truman hails Youth Month. . . . Tyrone Power visits Madrid. . . . Soap-box derby. . . . Water skiing.

NEWS OF THE DAY—Vol. 19, No. 299—Sensation in Red drama. . . . Olympic story.

NEWS OF THE DAY—Vol. 19, No. 300—Baseball's idol, Babe Ruth, is dead. . . . Operations splash. . . . Injured teacher finds safety against Reds. . . . New clashes menace truce in Palestine. . . . Salute to Youth Month opened by President Truman. . . . Soap-box derby.

PARAMOUNT NEWS—No. 102—Strange case of the Soviet teachers. . . . Films of the Olympics.

PARAMOUNT NEWS—No. 103—Accent on young America. . . . Babe Ruth. . . . Hiroshima: 3 years after. . . . Palestine: incident in no man's land. . . . Operations splash. . . . Greatest women athlete comes home.

UNIVERSAL NEWS—No. 169—One hundred years of friendship between U. S. and Canada. . . . Swiss scouts commemorate Independence Day. . . . Orphans on outing. . . . Hoover birthplace. . . . Mermaid exhibition for "Mr. Peabody and the Mermaid" opening. . . . Olympics.

UNIVERSAL NEWS—No. 170—Babe Ruth dies. . . . Bumper wheat crop at peak. . . . President Truman presents new youth stamp for young America. . . . Palestine truce allows Jews to retrieve bodies from no-man's land. . . . Olympic stars return from England. . . . Jousting in France. . . . Soap-box derby.

WARNER PATHE NEWS—No. 104—Red inquiry. . . . Hambletonian. . . . Olympics. . . . Great Events: Tokyo Bay.

WARNER PATHE NEWS—No. 1—Babe Ruth. . . . Parachute boat. . . .Un-American committee. . . . Youth stamp. . . . Fanny Blanker's koen. . . . Women's golf. . . . Soap-box derby.

TELENEWS DIGEST—Vol. 11, No. 33—The case of of the Russian teachers. . . . Washington: Currie, White testify. . . . Meat strike hits butchers. . . . Soap box derhy. . . . Philippines: 30,000 rebels refuse surrender. . . . Poland: five years later. . . . Last PW's return from Great Britain. . . . Worst floods swamp New Zealand. . . . London: Track meet. . . . Newark: football.

Elaine Hammerstein Killed; Was Silent Film Star

Elaine Hammerstein, star of the silent films, was killed with her husband and three friends in an automobile collision August 13 near the Mexican border city of Tia Juana. Her husband was James W. Kays, Los Angeles insurance broker. Miss Hammerstein appeared in about 30 features between 1918 and 1926, when she retired. Among them were "Reckless Youth," "Broadway Gold," "Greater Than Fame," and "Drums of Jeopardy." She was the daughter of Arthur Hammerstein, theatrical producer.

A. Schlaifer

Funeral services for A. Schlaifer, father of Charles Schlaifer, director of advertising and publicity for Twentieth Century-Fox, were held in Omaha, Nebraska, August 11. Mr. Schlaifer died when complications developed following a fall which resulted in a fractured hip. He is survived by his wife, Ziril, and four other sons.

Edwin Maxwell

Edwin Maxwell, 58, stage and screen actor, died August 13 at the Cape Cod Hospital, Hyannis, Mass. He had appeared in such films as "All Quiet on the Western Front," "Mr. Deeds Goes to Town," and "The Jazz Singer."

Walter V. Coyle, 60, Was Stage and Screen Actor

Walter V. Coyle, former stage and screen actor, died August 7 at his home in Freeport, Long Island, N. Y. He was 60 years old. Beginning his career at the age of 21, he toured the U. S. extensively, appearing with his wife for more than 20 years. Later he was connected with Universal Pictures and the old Biograph Company and, in recent years, with the Pathescope Company.

Eastman Kodak Dividend Increased to 40 Cents

Directors of Eastman Kodak Company Tuesday declared a quarterly dividend of 40 cents a share, payable October 1 to stockholders of record September 3. This is a five cent increase from the 35 cents paid in April and in July. The company reported its past six months' sales at $192,480,338, compared with $153,581,750 a year ago. The net income was $28,017,724, equal, after preferred dividends, to $2.24 cents a share on the common stock. This compares with a net of $20,299,661 and $1.62 a share a year ago.

Not Now Replacing Agnew; Kramer Assuming Duties

"There are no immediate plans for the replacement of Neil Agnew as president of Selznick Releasing Organization," David O. Selznick said in a statement released in New York last Friday. "Milton Kramer, chairman of the board," the statement explained, "has been gradually assuming many of the executive functions of Mr. Agnew." The statement stressed that it had "long been agreed between Mr. Agnew and ourselves that upon the completion of the organization of SRO, we would not stand in his way to move his residence to France and retire from active participation in the American industry."

CBS Acquires Symphony Reels for Television

The Columbia Broadcasting System has acquired 26 12-minute reels of film featuring the Vienna Philharmonic, it was announced this week. The series was bought from Ambassador Films and will be televised in the autumn. CBS plans to distribute the reels not only to its affiliated stations, but to offer them to other stations also, marking the first time the network has acted as a film-distributing agency, it was learned.

Police Prosecute Theatre For Playing "Foto Night"

The Star theatre at Sydney, Nova Scotia, has been named defendant by the local police department in its first prosecution for the operation of "Foto Nite," a theatre audience participation game. The action was instituted on the ground that the use of "Foto Night" is against the anti-gambling laws of Canada. The Star is a theatre in the Walker-Affiliated chain.

"WHAT THE PICTURE DID FOR ME"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

HER HUSBAND'S AFFAIRS: Franchot Tone, Lucille Ball—Nothing exceptional. A comedy farce which brought out a few chuckles but failed to do business. Doubled with "Wolf Call," which we suspect was responsible for what we did do. Fell down miserably the third night. Priced too high for its type. Played Tuesday-Thursday, July 27-29.—Jack Hammond, Shastona Theatre, Mount Shasta, Cal.

LAST DAYS OF BOOT HILL: Charles Starrett, Smiley Burnette—My weekend patrons continue to show that the combination of Charles Starrett and Smiley Burnette are their favorite Western stars. Played Friday, Saturday, July 9, 10.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

LAST OF THE REDMEN, THE: Jon Hall, Evelyn Ankers—A good little action picture with fair color. Played with a Three Stooge comedy to a well pleased weekend crowd. Played Friday, Saturday, July 9, 10. —W. J. Whitmore, Star Theatre, Stanley, N. D.

SMOKY RIVER SERENADE: Paul Campbell, Ruth Terry—This was a fair feature of its kind. The songs weren't so good. Columbia has the least attractive colors in their 11x14's of all the film companies. This doesn't help business on their Westerns.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

TO THE ENDS OF THE EARTH: Dick Powell, Signe Hasso—Business very good. Full of action and very well done. Went over big. Played Tuesday, Wednesday, July 20, 21.—John Demont, Beacon Theatre, Long Island City, New York.

Eagle Lion

COBRA STRIKES, THE: Sheila Ryan, Leslie Brooks—Good picture but no business. Played Friday, Saturday, July 30, 31.—Ralph Raspa, State Theatre, Rivesville, W. Va.

MAN FROM TEXAS: James Craig, Johnnie Johnston—Gave it "A" time because of the big cast but it didn't deserve it. Business below average, especially for a Western. Played Sunday, Monday, July 25, 26.—Ralph Raspa, State Theatre, Rivesville, W. Va.

NOOSE HANGS HIGH, THE: Budd Abbott, Lou Costello—Did the same good business as the others from this pair and the audience gave out plenty of laughs. Put in some good names with these two and maybe they will regain much of their lost patronage of a few years back. Played Sunday, Monday, July 18, 19.—Ralph Raspa, State Theatre, Rivesville, W. Va.

SHADOW VALLEY: Eddie Dean, Roscoe Ates—Dean is no draw here. In fact he keeps them away. Played Friday, Saturday, July 30, 31.—Ralph Raspa, State Theatre, Rivesville, W. Va.

UNTAMED FURY: Mikel Conrad, Gaylord Pendleton—A fair little feature of the southern swamplands. Seemed to go over better than the Roger top-half. Business below average. Played Friday, Saturday, July 30, 31.—Jack Hammond, Shastona Theatre, Mount Shasta, Cal.

Monogram

BOWERY BUCKAROOS: Leo Gorcey, Huntz Hall—Another assembly line Bowery picture. Got by with it but am glad I don't have another soon. Played Saturday, July 31.—C. W. Ritenour, Milford Theatre, Milford, Ill.

SPOOK BUSTERS: Leo Gorcey, Huntz Hall—Played on a double bill with good results. If it's laughs you are looking for, use this by all means with another feature. Played Friday, Saturday, July 16, 17.—James C. Balkcom, Jr., Gray Theatree, Gray, Ga.

WOLF CALL: John Carroll, Movita—A reissue of a Jack London story that pleased everyone. Played Tuesday-Thursday, July 27-29.—Jack Hammond, Shastona Theatre, Mount Shasta, Cal.

Paramount

ALBUQUERQUE: Randolph Scott, Barbara Britton—Enjoyed a good double holiday business on this one. Everyone satisfied. You small town exhibitors can give this your best time and no need to worry. Color good. Played Sunday, Monday, July 4, 5.—W. J. Whitmore, Star Theatre, Stanley, N. D.

GOLDEN EARRINGS: Ray Milland, Marlene Dietrich —No entertainment value. Poorest weekend business since the big blizzard. Had this feature set for midweek but salesman talked me into playing it Friday and Saturday, much to my sorrow. Played Friday, Saturday, July 2, 3.—W. J. Whitmore, Star Theatre, Stanley, N. D.

RKO Radio

BISHOP'S WIFE, THE: Cary Grant, Loretta Young—Good picture with plenty of laughs but somehow it failed to do business. This class of film should do better. Perhaps the name had something to do with it. Played Sunday, Monday, July 25, 26.—C. W. Ritenour, Milford Theatre, Milford, Ill.

IF YOU KNEW SUSIE: Eddie Cantor, Joan Davis —A silly bit of fluff. The kids seemed to enjoy it but they are not hard to please. Played Sunday, Monday, Aug. 8, 9.—C. W. Ritenour, Milford Theatre, Milford, Ill.

FORT APACHE: Shirley Temple, Henry Fonda, John Wayne—This is the old West at its peak. Certainly the all-star cast sold this. Technicolor would have made this another "Unconquered." Played Monday, Tuesday, July 19, 20.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

MIRACLE OF THE BELLS: Fred MacMurray, Valli, Frank Sinatra.—This one, I held my breath thinking it would flop. Two-hour feature, no comedy at all. Results: More praise than any picture received in quite a while. The audience sat spellbound. Would highly recommend this. It has quality. Played Sunday, July 11.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

Republic

SONG OF ARIZONA: Roy Rogers, Dale Evans—Terrific weekend business! This is one of the cleanest and most enjoyable family pictures that I have had the privilege of playing in my theatre. Something much different from the usual run of musical Westerns. Played Friday, Saturday, July 16, 17.—W. J. Whitmore, Star Theatre, Stanley, N. D.

WILD FRONTIER, THE: Allan Lane, Jack Holt—Very good program Western. Why can't we have more Westerns produced as intelligently as this?—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

Screen Guild

RENEGADE GIRL: Alan Curtis, Ann Savage—This was another Western with more story value. Thought two Westerns would do outstanding business. However, business was below average. "Too hot for movies," say many of my patrons. Played Friday, Saturday, July 23, 24.—Ralph Raspa, State Theatre, Rivesville, W. Va.

TRAIL DUST: William Boyd, Andy Clyde—Good Western. Rather long—77 minutes. Business below average due to its co-feature, which was English-made. Played Tuesday, Wednesday, July 20, 21.—Ralph Raspa, State Theatre, Rivesville, W. Va.

Twentieth Century-Fox

AN IDEAL HUSBAND: Paulette Goddard, Michael Wilding—I got fooled by Technicolor and a very popular star, Paulette Goddard, at my box office, but never again. Brothers, leave this in the can. It's English. Played Wednesday, Thursday, July 21, 22.—W. J. Whitmore, Star Theatre, Stanley, N. D.

GIVE MY REGARDS TO BROADWAY: Dan Dailey, Nancy Guild—Another small town natural, although bad weather hurt us. Dan Dailey was very good. Should appeal to large and small town audiences. Played Wednesday, Thursday, July 7, 8.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

GREEN GRASS OF WYOMING: Peggy Cummins, Charles Coburn—Beautiful Technicolor with family appeal. 20th-Fox films rate tops with us. Played Monday, Tuesday, June 28, 29.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

INVISIBLE WALL, THE: Don Castle, Virginia Christine—This wasn't so hot. People complained that they can't get the story stragiht.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

IRON CURTAIN, THE: Dana Andrews, Gene Tierney—20th-Fox certainly knows how to make true story pictures. It will hold your interest throughout the short 87 minutes. Superb performances by Dana Andrews and Miss Tierney. Played Wednesday, Thursday, July 14, 15.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

SCUDDA HOO, SCUDDA HAY: June Haver, Lon McCallister—Playing "Green Grass of Wyoming" and this film is all any exhibitor can ask for. This was a honey. One of the most entertaining films of the year. Played Wednesday, Thursday, June 30, July 1.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

United Artists

PERSONAL COLUMN: Maurice Chevalier, George Sanders—A better picture than expected. It didn't draw well but it satisfied. Played Tuesday, Wednesday, July 27, 28.—C. W. Ritenour, Milford Theatre, Milford, Ill.

Universal

ALL MY SONS: Edward G. Robinson, Burt Lancaster—Business just fair. A pleasant film that pleased a below average crowd. Played Tuesday, Wednesday, July 27, 28.—John Demont, Beacon Theatre, Long Island City, New York.

EGG AND I, THE: Claudette Colbert, Fred MacMurray—A return engagement that didn't pay. Originally it did a whale of a business but it was replayed too soon. A year or so later might have been better. The fact is reissues seldom click here. Played Thursday, Friday, July 29, 30.—C. W. Ritenour, Milford Theatre, Milford, Ill.

EXILE, THE: Douglas Fairbanks, Jr., Maria Montez—It's long and boring. Business was very bad and I had plenty of walkouts. Since Fairbanks, Jr., did all the work, (actor, director, producer) I expected something good. Paule Croset is a very lovely lady. Played Tuesday, Wednesday, Aug. 3, 4.—Ralph Raspa, State Theatre, Rivesville, W. Va.

NAKED CITY, THE: Barry Fitzgerald, Dorothy Hart—A very pleasing picture. Holds interest throughout and the patrons seemed well pleased. Played Thursday, Friday, July 22, 23.—John Demont, Beacon Theatre, Long Island City, New York.

RAGTIME COWBOY JOE: Johnny Mack Brown—Last of the series and one of the best. I recommend them all for small town theatres. They have what they need to please. Played Friday, Saturday, July 23, 24.—Ralph Raspa, State Theatre, Rivesville, W. Va.

RIDE THE PINK HORSE: Robert Montgomery, Wanda Hendrix—Word-of-mouth advertising helped this apparently as the third day was much better than the others. I was afraid of this picture and waited late to play it and was agreeably surprised. It's not top business but it is very interesting and a somewhat unusual picture.—Played Tuesday-Thursday, July 20-22.—C. W. Ritenour, Milford Theatre, Milford, Ill.

SLAVE GIRL: George Brent, Yvonne De Carlo—This held up very well for three days and warrants your best playing time. It's screwy and doesn't make sense but it is good entertainment and that is what you want. Played with a Western musical, "Tumbleweed Tempos" and "Answer Man No. 3." These

(Continued on following page)

(*Continued from preceding page*)

shorts are excellent. Played Sunday-Tuesday, July 18-20.—W. J. Whitmore, Star Theatre, Stanley Theatre, N. D.

WICKED LADY: Margaret Lockwood, James Mason—As though things weren't bad enough we still have these English pictures to play. Thought the title would get in enough for film rental. I wouldn't exploit an English picture. It would make too many displeased patrons. Played Tuesday, Wednesday, July 20, 21.—Ralph Raspa, State Theatre, Rivesville, W. Va.

Warner Bros.

APRIL SHOWERS: Jack Carson, Ann Sothern—Even July showers failed to keep them home from this. Very pleasing for our Sunday patrons. Played Sunday, July 18.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

ESCAPE ME NEVER: Errol Flynn, Ida Lupino—Not a bad picture, but people here didn't seem to like it. Ida Lupino is excellent, as always.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

VOICE OF THE TURTLE, THE: Eleanor Parker, Ronald Reagan—A riot of a comedy with Eve Arden stealing the show. Although a big stage success, it didn't draw. It pleased 100 per cent. Another title may have had more box office appeal. Played Monday, Tuesday, July 5, 6.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

VOICE OF THE TURTLE, THE: Eleanor Parker, Ronald Reagan—A good comedy which I believe was spoiled by an off title. Business was only fair. Eve Arden, as usual, turned in a swell job, providing most of the laughs. Played Sunday, Monday, July 25, 26. —Jack Hammond, Shastona Theatre, Mount Shasta, Cal.

WOMAN IN WHITE, THE: Alexis Smith, Sydney Greenstreet—Very acceptable mystery. Did very well for our midweek playdates. Played Wednesday, Thursday, Aug. 4, 5.—Rowell Bros., Idle Hour Theatre, Hardwick, Vt.

Technicolor Sets Dividends

Technicolor's board of directors declared two dividends August 12, both of 25 cents. One is payable September 10 to stockholders of record August 24 and the other is payable October 8 to stockholders of record September 20.

Short Product in First Run Houses

NEW YORK—Week of August 16

ASTOR: Haredevil Hare.......Warner Bros.
Feature: The Babe Ruth Story........Monogram

CRITERION: Mighty Timber........Universal
Singin' the Blues..................Universal
Feature: Abbott and Costello Meet Frankenstein ....Universal

GLOBE: Majesty of Yellowstone 20th Cent.-Fox
Hounding the Hare..........20th Cent.-Fox
Feature: Escape..................20th Cent.-Fox

PARAMOUNT: Popeye Meets Hercules Paramount
Unusual Occupations, No. 6......Paramount
Tropical Masquerade............Paramount
Feature: Beyond Glory..............Paramount

RIVOLI: Neighbors to the North..Paramount
Feature: So Evil My Love............Paramount

ROXY: Seeing Ghosts........20th Cent.-Fox
Portrait of the West........20th Cent.-Fox
Feature: Walls of Jericho.........20th Cent.-Fox

STRAND: Bugs Bunny Rides Again Warner Bros.
A Nation on Skis.............Warner Bros.
Feature: Key Largo...............Warner Bros.

WINTER GARDEN: Jimmy Dorsey and His Orch. ....Universal
Paris on the Plata................Universal
Feature: Mr. Peabody and the Mermaid..Universal

CHICAGO—Week of August 16

APOLLO: Flora...................Columbia
No Holds Barred................Columbia
Feature: Lulu Belle....................Columbia

GRAND: A Man From New Orleans Warner Bros.
Mighty Timber..................Univ.-Intl.
Feature: Feudin', Fussin' and a Fightin'..Univ.-Intl.

PALACE: Superman..............Columbia
Woody Woodpecker.............Univ.-Intl.
Feature: Abbott and Costello Meet Frankenstein ....Univ.-Intl.

ROOSEVELT: Golden State.......Paramount
Feature: Life With Father...........Warner Bros.

STATE LAKE: Wacky Bye Baby..........UA
Feature: On An Island With You..........MGM

UNITED ARTISTS: The Truce Hurts.....MGM
Flying Wing....................Paramount
Feature: Summer Holiday................MGM

Upholds City Law Banning Screenings on Sunday

The law in Zion, Ill., banning Sunday shows, was upheld by Judge Ralph J. Dady in Circuit Court at Waukegan, Ill., last week in a test case involving the Zion Theatre Corporation. Attorneys for the corporation, which opened their Zion theatre on Sunday in violation of a city rule, will take the case to the Illinois Supreme Court.

A. Blumenfeld
Blumenfeld Theatres,
San Francisco, Cal.,
says:

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"There has been a lot of improvement in what sound does to give the product we show better entertainment value, and the directors on the Coast are exploiting sound more all the time. The research work the Altec scientists are constantly doing pays off in the new methods the Altec inspector is provided with for getting the improved sound off the sound track in my theatres. In times like the present, when an exhibitor has to make every effort to keep his patrons from being lured away by non-theatre entertainment, the service Altec performs in my theatres actually preserves my assets. It adds to my assurance to know that Altec devotes its efforts one hundred percent to improving my business, and does not spend its energies in other fields."

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THE SERVICE ORGANIZATION OF THE MOTION PICTURE INDUSTRY

Technicolor Cuts Delivery Time

Technicolor has improved its print delivery to the point where the lapsed time between completion of photography of features and the time of starting delivery of release prints has been reduced from 9½ months, of a year ago, to 6½ months. By the end of the year, Technicolor expects that 6½ to be reduced to five months. For three months of that time, the company estimates, the feature is in the hands of the producer.

According to the latest issue of *Technicolor News and Views,* the company's expansion program has already passed the 50 per cent mark thus making for quicker deliveries.

About two years ago, Technicolor started an expansion program to increase manufacturing volume from 160,000,000 feet a year to 320,000,000 by the end of 1948.

During 1947, Technicolor photographed 31 features in Hollywood and six in London. During 1948, the company estimates, Technicolor will photograph 39 features in Hollywood and eight in London.

Building Code Amendments Seen on Popcorn Machines

The New York State Board of Standards and Appeals is believed likely to adopt amendments to the proposed revision of the building code which would aid the installation of popcorn machines in theatre lobbies. A present provision bans the use of "any combustible or volatile fluid." Exhibitors are seeking to have that provision changed so that fluids "with a flash point less than 400 only" would be banned. Fluids such as gasoline and kerosene have a flash point below that figure; fluids used in poppers are above that figure and are not considered dangerous.

Census Bureau Polls Industry

Washington Bureau

Census Bureau officials are tabulating the first industry statistics to be collected by the Bureau since 1939. Questionnaires were sent to approximately 700 producers last March seeking information based on last year's operations.

The Bureau is currently working with the industry to draw up a questionnaire to be submitted to distributors and exhibitors next year, based on 1948 business. Replies from the producers have not been too good thus far, according to the Bureau, and a second questionnaire will be sent out soon to those firms which have not yet answered.

Questions asked include type of ownership of the firm, relations to other companies, monthly statistics on payrolls and employment, a breakdown of expenses other than wages and salaries, expenditures on new plants and equipment, and the number of films in terms of dollar cost by type of film—whether advertising, educational, industrial or commercial, black and white or color, feature, short or cartoon.

"Puzzle Bank" Game to Be Introduced to Theatres

"Puzzle Bank," a new theatre audience participation game, will shortly be introduced to theatres by Curtis Mitchell, former advertising and publicity director for Paramount, and his associates in Enterprise House, Inc., the New York sponsoring company. Mr. Mitchell, who demonstrated the game to trade press representatives at a luncheon in New York last Thursday, claims that all elements of chance have been eliminated. Preliminary opinions solicited from the Post Office Department, the Department of Justice, Federal Trade Commission and Federal Communications Commission indicate that it will pass all tests of a game of skill, Mr. Mitchell said. Cost to theatres will be on a basis of four cents a seat. A trailer will also be provided at a rental of $1 a week and press books, contest materials and other essentials will be provided without charge.

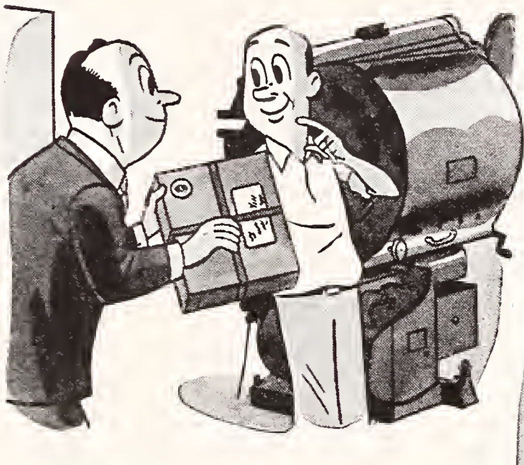
Yorke To Do Baseball Film

Emerson Yorke Studios, New York, has been awarded a contract by the United States Rubber Company to film the final game of the "Little League" baseball series at Williamsport, Pa., August 28. The subject is one in a series of special events which U. S. Rubber is sponsoring. A total of 143 teams, comprised of players 12 years of age and under, from eight states are in the league. The completed film will be dedicated to the late Babe Ruth.

"Nanook" at the Sutton

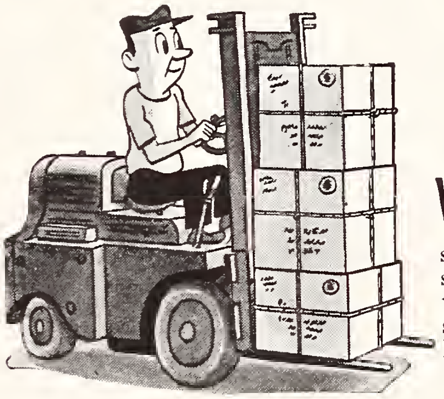
"Nanook of the North," Robert J. Flaherty's documentary of life in the Arctic, opened at the Sutton theatre, New York, August 17.

Speed pays...whether it's



Movies Newsreels and preview films get the "Air Express treatment" because the motion picture industry knows *speed pays.*

Aviation To get replacement parts the *fastest way,* the aviation business uses Air Express regularly. *Speed pays.*



Wholesaling Many wholesalers standardize on Air Express shipment for supplies. This way they offer wider variety, better service and still keep inventories low. *Speed pays.*

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PICTURE GROSSES

A statistical compilation and comparison of Box Office Performance in first run theatres

Figures directly below picture title compare estimated dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending July 31, 1948.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

ABBOTT AND COSTELLO MEET FRANKENSTEIN (U-I)

First Report:

Total Gross Tabulated	$289,900
Comparative Average Gross	265,100
Over-all Performance	109.3%

BALTIMORE—Keith's	102.8%
BUFFALO—Lafayette, 1st week (DB) Blondie's Reward (Col.)	102.1%
BUFFALO—Lafayette, 2nd week (DB) Blondie's Reward (Col.)	73.0%
CINCINNATI—Keith's, 1st week	165.0%
CINCINNATI—Keith's, 2nd week	116.5%
CINCINNATI—Keith's, 3rd week	82.5%
KANSAS CITY—Tower	102.9%
KANSAS CITY—Uptown	92.3%
KANSAS CITY—Esquire, MO 1st week	88.8%
LOS ANGELES—Guild, 1st week (DB) Kings of the Olympics (UA)	115.9%
LOS ANGELES—Guild, 2nd week (DB) Kings of the Olympics (UA)	72.4%
LOS ANGELES—Iris, 1st week (DB) Kings of the Olympics (UA)	115.9%
LOS ANGELES—Iris, 2nd week (DB) Kings of the Olympics (UA)	72.4%
LOS ANGELES—Ritz, 1st week (DB) Kings of the Olympics (UA)	112.2%
LOS ANGELES—Ritz, 2nd week (DB) Kings of the Olympics (UA)	81.6%
LOS ANGELES—Studio, 1st week (DB) Kings of the Olympics (UA)	123.2%
LOS ANGELES—Studio, 2nd week (DB) Kings of the Olympics (UA)	72.4%
LOS ANGELES—United Artists, 1st week (DB) Kings of the Olympics (UA)	160.9%
LOS ANGELES—United Artists, 2nd week (DB) Kings of the Olympics (UA)	106.8%
NEW YORK—Criterion, 1st week	160.3%
NEW YORK—Criterion, 2nd week	114.5%
SAN FRANCISCO—Orpheum (DB) Take My Life (EL)	95.3%
TORONTO—Uptown, 1st week	91.2%
TORONTO—Uptown, 2nd week	78.4%

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KEY LARGO (WB)

Intermediate Report:

Total Gross Tabulated	$735,100
Comparative Average Gross	578,400
Over-all Performance	127.0%

BALTIMORE—Stanley	151.5%
BOSTON—Metropolitan (DB) The Shanghai Chest (Mono.)	91.6%
BUFFALO—Great Lakes, 1st week	114.4%
BUFFALO—Great Lakes, 2nd week	80.7%
CHICAGO—State Lake, 1st week	72.6%
CHICAGO—State Lake, 2nd week	67.0%
CLEVELAND—Warner Hippodrome	166.6%
DENVER—Denver (DB) Stage Struck (Mono.)	106.9%
DENVER—Esquire (DB) Stage Struck (Mono.)	90.9%
DENVER—Webber (DB) Stage Struck (Mono.)	96.7%
DENVER—Aladdin, MO 1st week (DB) Stage Struck (Mono.)	72.7%
DENVER—Rialto, MO 2nd week (DB) Stage Struck (Mono.)	114.2%
INDIANAPOLIS—Indiana	141.6%
KANSAS CITY—Paramount	153.8%
LOS ANGELES—Warner Downtown, 1st week (DB) Music Man (Mono.)	178.5%
LOS ANGELES—Warner Downtown, 2nd week (DB) Music Man (Mono.)	110.4%
LOS ANGELES—Warner Downtown, 3rd week (DB) Music Man (Mono.)	85.9%
LOS ANGELES—Warner Hollywood, 1st week (DB) Music Man (Mono.)	191.3%
LOS ANGELES—Warner Hollywood, 2nd week (DB) Music Man (Mono.)	126.8%
LOS ANGELES—Warner Hollywood, 3rd week (DB) Music Man (Mono.)	70.9%
LOS ANGELES—Warner Wiltern, 1st week (DB) Music Man (Mono.)	201.8%
LOS ANGELES—Warner Wiltern, 2nd week (DB) Music Man (Mono.)	109.3%
LOS ANGELES—Warner Wiltern, 3rd week (DB) Music Man (Mono.)	74.2%
NEW YORK—Strand, 1st week (SA) Count Basie Orchestra	161.6%
NEW YORK—Strand, 2nd week (SA) Count Basie Orchestra	167.6%
NEW YORK—Strand, 3rd week (SA) Count Basie Orchestra	145.4%
NEW YORK—Strand, 4th week (SA) Count Basie Orchestra	117.1%
PHILADELPHIA—Stanley, 1st week	194.0%
PHILADELPHIA—Stanley, 2nd week	130.1%

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CANON CITY (EL)

First Report:

Total Gross Tabulated	$205,900
Comparative Average Gross	218,200
Over-all Performance	93.9%

BOSTON—Fenway, 1st week (DB) Lady At Midnight (EL)	79.7%
BOSTON—Fenway, 2nd week (DB) Lady At Midnight (EL)	71.0%
BOSTON—Paramount, 1st week (DB) Lady At Midnight (EL)	89.7%
BOSTON—Paramount, 2nd week (DB) Lady At Midnight (EL)	80.1%
BUFFALO—20th Century (DB) Shed No Tears (EL)	90.2%
CINCINNATI—RKO Palace	114.8%
LOS ANGELES—Belmont, 1st week (DB) Lady At Midnight (EL)	108.3%
LOS ANGELES—Belmont, 2nd week (DB) Lady At Midnight (EL)	75.0%
LOS ANGELES—El Rey, 1st week (DB) Lady At Midnight (EL)	112.9%
LOS ANGELES—El Rey, 2nd week (DB) Lady At Midnight (EL)	80.6%
LOS ANGELES—Orpheum, 1st week (DB) Lady At Midnight (EL)	156.4%
LOS ANGELES—Orpheum, 2nd week (DB) Lady At Midnight (EL)	88.4%
LOS ANGELES—Vogue, 1st week (DB) Lady At Midnight (EL)	114.3%
LOS ANGELES—Vogue, 2nd week (DB) Lady At Midnight (EL)	78.5%
NEW YORK—Criterion, 1st week	140.3%
NEW YORK—Criterion, 2nd week	76.3%
NEW YORK—Criterion, 3rd week	50.0%

NEW BASE LINE

Beginning in this issue, the average, or 100 per cent, line of these tabulations is the average weekly business of the theatres concerned for the six months ending July 31, 1948. The previous period ended April 30, 1948. This brings into the new base a recognition of current economic conditions as they affect box-office performance.

U. S. Department Of State Expands Film Program

Increased appropriations will permit the film division of the U. S. State Department's overseas information program to show more motion pictures to more people in 1948-49, Herbert T. Edwards, film division chief, said in Washington last week. He anticipates an audience of 10,000,000 persons monthly in 65 countries.

The film section, like the rest of the program, was badly crippled by budget cuts during the past 18 months. But the last Congress raised the appropriation for the entire program for the current fiscal year from $10,500,000 to $28,000,000. The film section which was reduced last year from $2,700,000 to $339,000, will have about $2,000,000 to spend under the new appropriation.

As a result of this increase the film section will triple its staff and hopes to employ about 70 people. The section had about 87 people on June 1, 1947, but the staff was gradually reduced to about 22. Also, it will acquire 100 new reels to show abroad and prints of each will be made in 14 languages. At least half will be acquired from private firms; as few as possible will be produced by the Department. During 1946-47, the division acquired 130 new reels, but last year it got none.

In a series of articles in the *New York Times* on the operations of the "Voice of America" program, Austin Stevens said this week: "In 1948 just 100,000,000 persons overseas attended showings of documentary films about the United States."

To a great extent, he continued, the Iron Curtain has been rung down on these films. They have never been shown in Russia and are no longer getting into Poland, Czechoslovakia or Yugoslavia, (but) the films have a good play in Greece and Italy, with French audiences growing. In Mexico and China about 2,500,000 persons witness the productions each month. Approximately 300 titles are available, Mr. Stevens reported, and altogether about 60,000 prints.

Three A Year for Canam, New Canadian Company

Canam Film Productions, Ltd., a new Canadian producing company, will produce three features a year until improved studio space is available. Then, according to Robert Montgomery, executive producer, the program will be enlarged. In New York last week to discuss a releasing deal, Mr. Montgomery, executive producer, announced that the first feature to be produced will be "The Gallant Greenhorn," expected to go before the cameras in August. The feature is based on a Canadian Broadcasting Co. radio program. Mr. Montgomery was formerly with Twentieth Century-Fox and the J. Arthur Rank Organization.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

WALTER BROOKS, Director

BEST PROOF OF THE PUDDING, evident at the White House in Washington, last Wednesday, that "Youth Month" will be a success and particularly in your own neighborhood, is the strong support of "Youth" organizations, represented in force at the ceremonies in connection with the new "Youth" stamp.

There were upwards of 400 people who shook hands with the President, and by far the great majority of them were from the many organizations whose local cooperation is vital to every theatre manager who promotes this drive. It was obvious that only a handful of film industry people were present, and that those who stood at attention at the White House were your sponsors, or their national or regional representatives from the 48 States.

The point which we wish to drive home is that, here and now, is cooperation waiting for your motion. It is already primed at the pump; it will flow if and when you make your approach in the local scene and tie in your own campaign with theirs. From the top down, this nationwide activity has been established. The industry's responsibility and resources are no greater than local participation at the point of sale.

And we repeat what was said on this page last week—this is a grand opportunity to inaugurate a Greater Movie Season in your town and for your theatre, recapturing the youth audience while accomplishing a substantial amount of good will with adults and authorities for your support of a constructive program. It is an opportunity too valuable to miss, through inattention or lack of appreciation of what is being done.

Already our mail indicates that Round Table members are going all out to win the special Quigley Award for the best "Youth Month" campaign. Entries should be received here not later than November 1st.

THEATRE SALES

Like other members of the Round Table, we read the regular monthly "Theatre Sales" as it appears as a department of THE HERALD, with many angles of appreciation based on the manager's viewpoint in both operation and exploitation. This new, growing—and changing—field is definitely part of every manager's basic training and continuing study.

We believe that there are many items not currently in "Theatre Sales" that have a direct bearing on exploitation, for instance, the sale of 25c books in theatres, and the sale of fan magazines, both of which build up sustaining interest in current coming attractions. And there will be other additions to theatre sales in the future, which will be constructive towards increased appreciation of pictures.

A visitor told us the other day of what had happened to a candy store built in his nice theatre, but never successful as space for rental on lease to a commercial tenant. So, this manager opened it up to the theatre audience through a counter window in the foyer and to the theatre lobby, on both sides of the door. It now shows a profit of $135 a week in a town of less than 3,000 population.

An oversized postcard, in beautiful Technicolor brings word from Honolulu that Willis Shaffer is having a wonderful time on the "Adventure Island" of his choice. He won Paramount's contest, and so, he's been riding the surf boards at Wakiki, and viewing the lush tropical beauty at Nuuanu Pali, dreaming up more exploitation to astonish the natives in Atchison, Kansas, when he returns. On the way out he spent several days at the Paramount studios in Hollywood, so he's full of ideas!

Lots of good friends, including Leon Bamberger, who is the industry authority on the subject, are interested in stamps and derive both pleasure and profit from collecting. We never did become a philatelist, but the "Youth Stamp" idea grew in interest as we watched many visitors attending the presentation of first-day issues to the President. So, we thought we would get a few stamps as souvenirs, to take home and display as tokens of the day.

But, there was none at the White House (except those bound in covers for Mr. Truman) and there was none at the hotel—nor at the Treasury sub-station of the Washington Post Office, on our way across town. We didn't go to the Department nor ask the Postmaster General personally for a sample. At the airport, you could find forty different kinds of "first-day-covers" but none for the issue of the "Youth Stamp" of that day and date.

Moral in this is, make sure that there are "Youth Stamps" on sale in your town, and that you have a supply for your own use and for your sponsors, and possibly, for young stamp collectors in your audience. Apparently, in spite of the fact that 75,000,000 have been printed, there can be a scarcity on the very occasion when the stamp means something to those who are directly interested and who can make use of the issue.

* * *

R. H. Etchells, publicity manager for Albany Ward Theatres, Ltd., Yoevil, Somerset, submits a package of showmanship results for our interest. He writes that of 63 Gaumont-British theatres listed in Managers' Round Table as contenders for the Quigley Awards, nine of these—the largest group for an individual circuit—belonged to his West Country unit, which tied with the East London circuit for the G-B circuit cup.

Walter Brooks

Variations On The Same Theme

WINDOW DISPLAYS look much alike, especially when you reproduce many examples through years of exploitation, but each represents a specific reason why a cooperating merchant has contributed valuable space to an energetic manager in search of mutual advertising advantage. This is the type of advertising that "costs nothing"—except initiative on the part of the manager, at the point of sale.

You
CAN HAVE
ESTHER WILLIAMS
On An Island
With You"
TECHNICOLOR
LOEW'S

Window display for "On an Island with You" created by Arthur Groom, manager of Loew's theatre, Evansville, Ind.

STRONGHEART
SILVER KING
NUTRINA
RIVAL
PARD
IDEAL
BING CROSBY
JOAN FONTAINE
TECHNICOLOR
Waltz
Ideal DOG FOOD

Super-Katz stores display dog food for "Emperor Waltz" at the Paramount theatre, Kansas City, M. D. Cohn, manager.

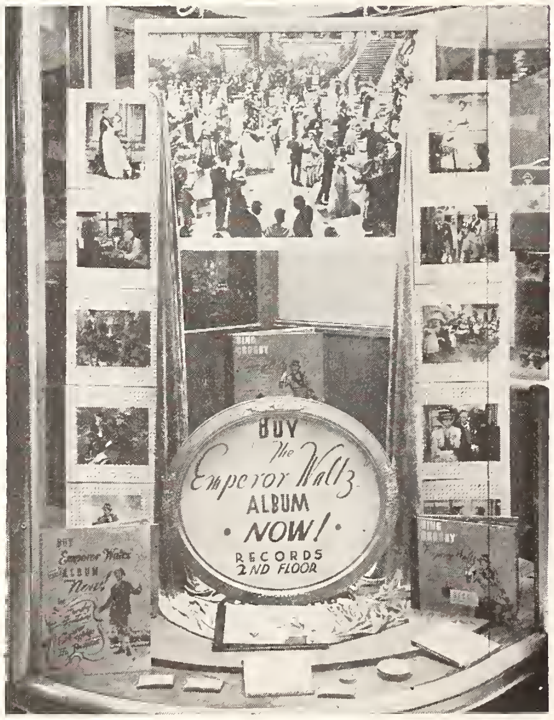
Summer Holiday
MARILYN MAXWELL
BUTCH JENKINS
GLORIA DeHAVEN
PIRATE

Three Sisters
Up in Central Park
PRINTS

Both right and left above, windows for "Summer Holiday" and "The Pirate" arranged by Maurice Drucker, manager of Loew's State theatre, Cleveland, Ohio, plus cooperation by Gordon Boole, for MGM records.

At left, "Up in Central Park" tieup effected by Sonny Shepherd, manager of the Miami theatre, and Ed May, manager of the Lincoln theatre, Miami Beach, for their simultaneous first runs.

At right, another of the windows for "Emperor Waltz" planned by M. D. Cohn, manager of the Paramount theatre, Kansas City, wtih the assistance of Jim Castle, exploiteer.


BUY
The
Emperor Waltz
ALBUM
NOW!
RECORDS
2ND FLOOR

QUIGLEY AWARDS CONTENDERS

ALFRED A. ALLEN
Radion, London, Eng.

H. ATTWOOLL
Palace
Dorchester, Eng.

JIM BARNES
Huntington Park
Huntington Park, Cal.

L. V. BARNETT
Albion House
London, Eng.

GEORGE BERNARD
Odeon, Bury, Eng.

GEORGE BIGWOOD
Gaumont
Trowbridge, Eng.

HUGH S. BORLAND
Louis, Chicago, Ill.

KENNETH BOWDEN
Carlton, Salford, Eng.

JOSEPH BOYLE
Poli-Broadway
Norwich, Conn.

HALLS BROOKES
Gaumont
Plymouth, Eng.

A. J. BROWN
Empire, Cardiff, Wales

BILL BROWN
Poli-Bijou
New Haven, Conn.

L. J. BUTKEWITZ
Forsythe
East Chicago, Ind.

A. M. CARPENTER
Gaumont
Barnstaple, Eng.

W. E. CASE
Palace, Stroud, Eng.

LES CLARK
Bucklen, Elkhart, Ind.

H. S. CLOUGH
Lorin, Berkeley, Cal.

THOMAS E. CORNFIELD
Princess
Milwaukee, Wis.

H. J. COURT
Regent
Portsmouth, Eng.

BILL P. CUMBAA
M. & M. Theatres
Leesburg, Fla.

J. A. DAVIDSON
Hume, Burlington, Can.

JACK DAY
State, Altoona, Pa.

JACK DEMOS
Lex, Chicago, Ill.

L. S. DENTON
Capitol, Cardiff, Wales

L. E. DOWNING
Haven
Brookhaven, Miss.

A. M. EDWARDS
Regent
Stamford Hill, Eng.

RICHARD FELDMAN
Paramount
Syracuse, N. Y.

M. FITZGIBBONS
Roosevelt
Flushing, N. Y.

R. H. FORSAYTH
Savoy, Leyton, Eng.

W. F. FOSTER
Picture House
Dalston, Eng.

EDW. P. FRANKHAM
Regal, Lincoln, Eng.

GEORGE FREWIN
Majestic
Rochester, Eng.

ARNOLD GATES
Stillman
Cleveland, Ohio

SAM GILMAN
Loew's, Harrisburg, Pa.

A. F. GREEN
Pavilion, London, Eng.

HANK HAROLD
RKO Theatres
Cleveland, Ohio

E. D. HARRIS
El Rey
Los Angeles, Cal.

BUD HECK
Mayfair
Asbury Park, N. J.

E. HERBERT
Broadway
Stratford, Eng.

ROBERT A. HYNES
Missouri
St. Joseph, Mo.

PHIL KATZ
Enright
Pittsburgh, Pa.

JAMES KING
Regal
Larkhall, Scotland

GENE KISTNER
State, Elkhart, Ind.

GEORGE KRASKA
Kenmore, Boston, Mass.

RUDY KOUTNIK
Palace, Milwaukee, Wis.

R. M. LEDDRA
Gaumont
Salisbury, Eng.

C. W. LEWIS
Gaumont
Manchester, Eng.

ABE LUDACER
Valentine, Toledo, O.

D. S. McGREGOR
St. Andrew
Edinburgh, Scotland

STEVE McMANUS
Odeon, Kingston, Can.

ED MAY
Lincoln
Miami Beach, Fla.

LOUIS E. MAYER
Palace, Chicago, Ill.

M. J. NEWMAN
Gaumont, Taunton, Eng.

PAT R. NOTARO
Warner, Havana, Cuba

LOUIS NYE
Hoosier, Whiting, Ind.

VINCENT F. O'LEARY
Majestic
East St. Louis, Mo.

HARRY PEASE
Odeon
W. Hartlepool, Eng.

RALPH PHILLIPS
Gaumont
Morden, Eng.

L. E. PINDER
Premier
East Ham, Eng.

LESTER POLLOCK
Loew's, Rochester, N. Y.

J. H. POTTER
Odeon
Leicester, Eng.

H. L. POTTS
Regent, Hanley, Eng.

D. A. PRESTO
Opera House
Jersey, Eng.

REYNOLDS ROBERTS
Ritz, Tunstall, Eng.

H. A. ROBERTSON
Odeon, Greenwich, Eng.

J. ROCK-GIBBARD
County, Warwick, Eng.

HARRY SAUNDERS
Odeon
Manchester, Eng.

E. WAYNE SINGER
Capitol, Whiting, Ind.

CORAM SMART
Regent
Weymouth, Eng.

BOYD SPARROW
Loew's
Indianapolis, Ind.

A. H. STOBIE
Gaumont, Essex, Eng.

REG STREETER
Forum, Los Angeles, Cal.

R. S. TAYLOR
Gaumont, Morden, Eng.

J. WAKEMAN
Troxy, Stepney, Eng.

H. G. WALKER
Picture House
Salisbury, Eng.

HARRY A. WIENER
Smalley's
Johnstown, N. Y.

E. MORETON WILLIAMS
Scala, Ilfracombe, Eng.

NATE WISE
Grand, Cincinnati, O.

Round Table

HANK HAROLD was a visitor in New York, from the RKO theatres in Cleveland, but he was in and out too fast. . . . ARTHUR GROOM, manager of Loew's theater, Evansville, Ind., submits a good campaign on "Easter Parade." . . . DICK FELDMAN does his usual promotional job for "Up In Central Park" at Schine's Paramount theatre, Syracuse. . . . ED MAY sends a picture from the swanky Lincoln theatre, Miami Beach, in which he personally gets second billing to his very attractive blonde daughter Marilyn. . . . ED and SONNY SHEPHERD, who co-star in the exploitation of day-and-date first-runs in Miami, are never lacking in pretty girls for the promotion of pictures. . . . GORDON GOODLOE, manager of the State theatre, Pomona, California, has merchants who sponsor the first 100 boxes of popcorn for the first kids in line for the Saturday morning show. . . . GENE KISTNER, manager of the State theatre, Elkhart, Ind., writes that he is back in his old home town and in show business again. . . . Capitol theatre, Salt Lake City, gets an attractive color ad for the color picture "Enchanted Valley" in the *Salt Lake Tribune*. . . . Despite the fact that no Dream House was built in Reading, Larry Levy, manager of Loew's Colonial theatre, landed a swell cooperative newspaper page. . . . JOE BOYLE reports a total of 3,752 lines of cooperative advertising on "Mr. Blandings' Dream House" at Loew's Poli theatre, Norwich Conn.

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NAT WISE improvised an "Easter Parade-Fred Astaire" dance contest in Cincinnati, with $500 in dancing lessons donated as prizes by the studio, and results were great. . . . LOU COHEN, manager of Loew's Poli, Hartford, used a "calling all girls" tie-in to advertise "Date With Judy." . . . ERNIE GRECULA, assistant, tied up with a coal distributor to banner trucks for "If Winter Comes" in Hartford theatres. . . . BOB NARANOFF, manager of the Rialto theatre, Amsterdam, N. Y., gets an okey from SEYMOUR MORRIS for his co-op ads of "The Big Clock." . . . JIM BARNES writes that he has transferred to Warners' theatre, Huntington Park, Calif., which is virgin territory for good exploitation. . . . ED MAY had a laundry tieup for "White Collar Girls" a March of Time short at the Lincoln theatre, Miami Beach. . . . LESTER PERSALL, Jr., manager of the Priest theatre, High Springs, Florida, had a dignified display of photographs of local war heroes for "All My Sons." . . . ABE LUDACER driving a 1902 car on Toledo streets to advertise "Summer Holiday"at Loew's Valentine theatre. . . . ANSEL WINSTON promoted 5,000 postcards from the exchange, no cost, to advertise "Give My Regards to Broadway" at the RKO Coliseum theatre, on upper Broadway, New York. . . . REG STREETER had a bicycle built for two, with an attractive couple in 1890 costumes, riding tandem to advertise "Up In Central Park" at Warners' Forum theatre, Los Angeles.

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LEONARD TUTTLE, manager of the Laurelton theatre on Long Island, a visitor at the Round Table this week, and reports front page publicity for his tieup with the "Sea Hawks," juvenile baseball team sponsored by the local Lion's Club. . . . TOM GRASSO and HERB JAFFE, partners in the New Colony theatre, Sound View, Conn., giving away free "Fuller Brushes" to the first in line to see the picture. . . . BUD HECK, manager of Walter Reade's Mayfair theatre, Asbury Park, N. J., used enlarged head picture of the stars of "Paradine Case" which were particularly effective since that distinctive theater has no regular marquee. . . . LARRY WOODIN back in Wellsboro after another week of finals in the "Miss America" contest at the Lyric theatre, Allentown, Pa. . . . M-G-M records giving out cash prizes to managers of theatres and music dealers who cooperatively execute best promotions for "Good News." . . . H. S. CLOUGH, manager of the Lorin theatre, Berkeley, California, parading convicts in prison uniform for street ballyhoo. . . . J. A. DAVIDSON, manager of the Hume theatre, Burlington, Ontario, submitting another good campaign as a contender for the Quigley Awards. . . . J. D. EDWARDS, manager of the Park theatre, Williamsport, Pa., who knows we know his home town, sends pictuers of his street ballyhoo for "Summer Holiday" in which we recognize some familiar locations.

▼ ▼ ▼

C. W. CASE, manager of the Gaumont, Manchester, had his house staff in jockey's ribbons and silks for a British racing film. . . . HARRY SAUNDERS displayed a scale model of a new British helicopter in the lobby of the Odeon theatre, Prestwich. . . . He is also selecting a "Queen" in his "Cavalcade of Youth." . . . RALPH PHILLIPS submits a "Gentlemen's Agreement" in poster style from the Gaumont, Rose Hill, Morden. . . . F. A. HEALY, manager of the Odeon theatre, Bury, St. Edmunds, displaying model aircraft for "Tomorrow By Air" short film. . . . GEORGE BERNARD "spots" his "must see" films with convincing spot lights at the Odeon theatre, Bury. . . . FRANCIS MINDE, manager of the Odeon Cinema, Eltham Hill, meets MARGARET LOCKWOOD on his visit to Denham studio. . . . MISS LILY WATT, manager of the Florida Cinema, Glasgow, mourns the passing of her father, a well known ventriloquist. Thousands of children throughout Scotland will miss him. . . . BERNARD C. HUNT, manager of the Tivoli, London, prints a background story of the "world's most famous theatre" located on this site in the Strand for centuries.

Girls and Boys—For Exploitation

WELCOME MICKEY
WE WANT MICKEY
BENSONHURST WANTS MICKEY

Several hundred members of the Oceanfront Youthtown Lois Butler-Mickey Club show up for exercises in front of the Gotham theatre on Broadway. "Let the kids take over" is the axiom of this aggregation, and we'll say, they do. Lois herself is right there in the front row (and, incidentally, she has just been made an honorary member of the Boy's Club of New York!.

The FULLER BRUSH MAN

Arthur Turner & Staff, at the Mayflower theatre, Eugene, Ore., engaged these dozen college boys to call on housewives, selling the motion picture, but not brushes. Reactions were mostly hilarious, for some of the customers wanted to buy brushes anyway, even though this crew were strictly not "Fuller Brush Men" in spite of their temporary advertising job.

Lester Pollock's "Easter Parade" In Rochester

Lester Pollock has submitted a complete campaign on "Easter Parade" from Loew's Rochester theatre as an entry for the Quigley Awards in the third quarter, which is up to his high standards and prepared as an exhibit of his entire procedure in selling this film.

Following his usual pattern of good lobby display and good window display, he ties these together to make an impression, not only with his patrons, but on the city of Rochester. It is easy to believe that everybody thought of "Easter Parade" in the way that Lester wanted them to, as potential ticket buyers. His newspaper advertising followed through with similar styling.

A street ballyhoo of attractive young ladies, carrying parasols lettered with theatre, attraction and playdates, was supplemented by street pole signs and bannered trucks operated by a local news service. Radio tieups included spot announcements on several stations and cooperative advertising on a popular locally sponsored music program, with MGM records getting the play.

HENRY R. ARIAS

PURCHASING AGENT
Foreign and Domestic
Film Distribution
729 7th Ave., N. Y. 19, N. Y., Circle 5-4574
Serving the Industry Since 1913. Negotiations In Any Language
CABLE: HENARIAS. N. Y.

Upside Down Advertisement Gets More Attention

Harry Wiener knows how to make his home town newspaper men feel friendly. When they ran an ad for "Duel in the Sun" recently, for Smalley's theatre, Johnstown, N. Y., the newspaper accidentally ran the cut upsidedown and were very disturbed about it. But Harry told them to run it upside down the next day, too, so everybody would know it was intentional and not any fault of the newspaper. It also got more attention that way, with people calling attention to the error.

Round Tablers Are Top Winners In G-B Contest

Three well known members of the Managers' Round Table, and frequent contenders for the Quigley Awards, won top honors in the Gaumont-British Showmanship Competition in England with C. W. Case, manager of the Gaumont, Manchester, taking the Shield for his campaigns on several British pictures. Our old friend Al Brown, of the Empire theatre, Cardiff, Wales, was in second place, and R. S. Taylor of the Gaumont, Rose Hill, Morden.

Mr. Case displayed extraordinary amounts of free publicity, definitely hard to get in England in these times, and acquired a total of 1,472 column inches of newspaper publicity in five campaigns submitted. His "Olde Tyme" dance competitions were notable. Al Brown introduced a contest for the best criticisms written by patrons, most nearly matching a sealed opinion written in advance by a local newspaper critic. Al also promoted a slogan contest for "Captain Boycott" and had his staff costumed as Irish colleens. Mr. Taylor celebrated the 10th anniversary of his theatre with a "Birthday Week" marked with personal appearances of well known British film stars.

All the campaigns thus received will be entered in the current Quigley competition for the third quarter of 1948 as contenders for the Overseas Award. These will be seen by the judges in the regular quarterly examination of Quigley entries now scheduled during the week of October 4th.

SNOWBOUND
CHUMS CLUB EVERY SATURDAY MORNING
RITZ
TREASURE HUNT

Reynolds Roberts, manager of the Ritz Cinema, Tunstall, Staffs., England, started out these groups from his Saturday morning "Chums Club" on a treasure hunt. Contestants had mimeographed "directions" of a puzzling nature and the co-operating officer kept time of departure against time of arrival to determine who went first through the maze of complications. Good advertising for both the Ritz and the current attraction was written into the mimeo sheet of clues for contenders.

Elmer Hecht and The Mermaid In Tampa Premiere

Elmer Hecht, manager of the Park theatre, Tampa, is nearest the source of mermaids in this country, so he submits the first campaign on record for "Mr. Peabody and the Mermaid," which is, after all, a Florida product in that the picture was filmed at Weekiwachee Springs, 56 miles north of Tampa.

Elmer's campaign was in two phases, which blended together to accomplish a whale of a lot of exploitation. First, he conducted a beauty contest to select Florida's "Mermaid Queen" and that stirred up plenty of publicity. The contest was held on stage at the Park theatre and twelve cities competed in the West Coast of Florida competition. This angle permitted a tieup with six merchants who cooperated in underwriting the advertising.

Then, the owners of Weekiwachee Springs were promoted into constructing a special glass tank which was placed in Courthouse Square, in Tampa, and here the prize winning "Mermaid" was on view—with Elmer Hecht and the Park theatre as prime mover and objective for exploitation that captured the town. Universal-International supplied the "tail" for the mermaid, and for the Universal newsreel. In spite of the fact that the original contest tieup was made with the Tampa *Daily Times,* the appearance of Mr. Peabody's "Mermaid" in person became a front page story, in the rival Tampa *Tribune,* something that has never been known to happen before.

Free radio time was promoted, with two two fifteen minute interviews with the "Mermaid," while under water, no doubt. The whole campaign in all its complicated forms, cost the theatre nothing.

Old Member—New Theatre

Edmund Harrison, an old member of the Round Table, reports from the Old Hickory theatre, Old Hickory, Tennessee, a house which he says the Crescent circuit has taken over from the E. I. du Pont de Nemours company, and evidently a powder town. We will be glad to have some explosive exploitation from Old Hickory.

Filmack
GIVES YOU THE BEST VALUE IN SPECIAL TRAILERS
THREE COMPLETELY EQUIPPED PLANTS
CHICAGO 1327 S. WABASH AVE.
NEW YORK 245 WEST 55 STREET
LOS ANGELES 1574 W. WASHINGTON
SEND US YOUR NEXT ORDER

A New Selling Approach

REVIEW OF CURRENT PRESSBOOKS

GIVE MY REGARDS TO BROADWAY—20th Century-Fox. Color by Technicolor. Heart Warmingly Yours! Its charm is its people, who brought a little singing, a little dancing and a lot of happiness into the world. Dan Dailey has made himself popular in this type of nostalgic musical, with an all-star cast. Posters rather go overboard for Dailey, who may or may not be quite the drawing card in your town that this requires. Newspaper ads also have this styling, but you will find some that merely try to sell the picture and not the players. Broadway, whatever its faults, is an attraction to all ages. Young and old have their separate reasons for thinking that Broadway is glamorous and exciting. Some managers have searched for and found genuine old-timers in their audience, settled down in their communities, and have prompted a revival of the old-time vaudeville which these "Stars of Yesterday" like so well to remember. We've heard, too, that the distributor sends out postcards from New York to your mailing list, giving regards from Broadway with the name of your theatre and playdates. It's worth asking. A wide variety of newspaper ads to choose from, including both small and large sizes and teasers. Publicity stories and stills indicate that the old magic in the word "vaudeville" may be sold again with this attraction. You can run a "talented family" contest and put the winners on stage. Build that "vaudeville" atmosphere in your lobby display, and with newspaper cooperation, wherein the byline writers and old reporters will be glad to help you remember.

CANON CITY—Eagle Lion. Filmed the Way It Hapened. This is Not Fiction . . . This is the Naked Fury of Fact. It was five o'clock on a Tuesday in December, when the people of Canon City were preparing for another quiet winter evening, when suddenly, it happened! And with it began a three day reign of terror, broken only when the town fought back. The factual approach to "Canon City" is the best way to selling this sensational jail break melodrama. You can convince the most orderly of towns that this can happen to the best citizens, when desperate convicts batter their way to freedom. Eagle Lion point the way to exploitation, based for the most part on the use of prison atmosphere, convict garb, the iron and steel of restraint and the majesty of the law in overcoming terror. Even your patrons who diminish gangster pictures will approve the way in which this picture benefits the law. If you have a nearby prison, utilize it for publicity tieups, as others are doing from coast to coast. In any event, go to your officers of law and order and make their part in this presentation both personal and important. There are plenty of strong newspaper ad mats in the pressbook, so many to choose from that it requires your study and selection, depending on your town. Teasers, on a composite mat, will pave the way for newspaper breaks. Posters are vivid; especially the 24-sheet and the 6-sheet, which are massive and solid in use of color. Two-color herald is very desirable because it ties in with other advertising and gives you a chance for a sponsor.

Manager Adopts an Old Photographic Trick

Reynolds Roberts, manager of the Ritz Cinema, Tunstall, Staffs., England, shows us an adaptation of an old photographer's stunt, long popular at beaches, but never before used as lobby display, in our knowledge. He built a setting, with separate background and foreground, and a headless figure in costume portraying "The Woman on the Beach," which was placed well forward. Then, patrons were invited to step in behind this set-piece and have their pictures taken free, which put their own faces on the headless figure.

Dream Time Down South

J. W. Beach, manager of the Appalachian theatre, Boone, N. C., who plugs the slogan "everybody likes Boone," has developed a slight variation of Mr. Blandings' philosophy with the announcement of "Dream Week" of great pictures at the Appalachian, with "Dream Girl" as the top attraction.

Rochester Bathing Beauties Get in News Pictures

Lester Pollock completed his "Bathing Beauty Contest" at Loews' Rochester theatre and three local girls walked away with $300 in prizes, sponsored by Royal Crown Cola. His campaign book covering the event shows audience interest at a new high for a one-performance event with no preliminaries. It is generally true in this sort of attraction the build-up to semi-finals and finals is also a build-up for business at the box office. The Rochester *Sun* photographer had a field day with his explanation of why Loew's stage hands enjoy their work.

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Houston Variety Club Gets Own Charter

Complying with a decision at the recent Variety Club convention at Miami, the Variety Club in Houston, which has been operating as a branch of the Dallas tent No. 17, has applied for a charter of its own. The new tent, No. 34, will be known as the Variety Club of Houston and its chief barker will be John Paul Goodwin. Headquarters will be in the Texas State Hotel. Its main charity will be Boys Harbor, a home dedicated to the care and rearing of underprivileged boys, located on Galveston Bay. For a time, also, the new tent will continue to aid the major Dallas project, Boys' Ranch at Copperas Cove, Texas.

Plan Illinois Drive-In

A company headed by George W. Stark of Indianapolis has purchased a 16-acre site near Champaign, Ill., on which will be built a 720-automobile drive-in. Construction is expected to start shortly.

Vog Film Acquires Three French Pictures

American distribution rights for three new French pictures, none of which has as yet been released in France, have been acquired by Vog Film Company, it was announced last week. The films will be released here during the coming season and include "Eagle With Two Heads," adapted from a Jean Cocteau play: "Dedee D'Anvers," placed against a background on the Antwerp waterfront, and "Manon."

PRODUCT DIGEST

SHOWMEN'S REVIEWS
REISSUE REVIEWS
SHORT SUBJECTS
ADVANCE SYNOPSES
THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Luxury Liner

MGM—A Romantic Voyage

When producer Joe Pasternak titles his story "Luxury Liner" he really has in mind a great many more things than just a leisurely trip on the ocean. He means a nice, simple plot with lots of laughs; musical numbers from grand opera to swing, performed by some very fine artists; high production values enhanced by intelligent use of Technicolor, and an outstanding performance by the charming Jane Powell.

It's a treat for the whole family and a musical comedy-romance that hits it off just right. "Luxury Liner" is an ambitious undertaking that provides entertainment for everyone and gives you something extra to boot. It's loads of fun and the dialogue is quite a bit above the usual level of such musicals.

At the preview the audience responded with many hearty laughs and several of the production and vocal numbers drew spontaneous applause. When exhibitors promise a really good show, they'll have to have no fear of letting the patrons down.

The cast is headed by Jane Powell as the daughter of "Captain" George Brent. Jane really gives her best in this picture and the result is sometimes hilarious, often pleasing to the ear and always a treat for the eye. She sings, dances and acts with the accomplishment of an old trouper. Lauritz Melchior provides humor and his mighty voice. George Brent and Frances Gifford are fine in the romantic leads and Thomas E. Breen as a bashful young ship officer with a crush on Jane is as handsome as the part calls for.

Direction by Richard Whorf keeps the action moving. Xavier Cugat and his band provide the lilting musical rhythms and figure prominently in the well-photographed production numbers. Marina Koshetz steals many a scene in a very comic portrayal of a man-mad opera star. Gladys Lehman and Richard Connell wrote the original script.

Jane is tired of watching father Brent sail the seas, so she stows away on his ship. Brent at first treats her like a stowaway, but complications arise when his daughter, mentioning their relationship off-hand, begins to complain about her treatment to other passengers. Frances Gifford, who is trying to get away from Richard Derr, takes her into her cabin and scolds Brent, falling for him at the same time.

Jane causes a mixup when she reports to Brent that Miss Gifford and Derr have made up, but in the end everything dissolves in happiness and musical mirth.

Previewed at Loew's 72nd Street theatre, New York. Audience reaction was excellent. Reviewer's Rating: Very good.—Fred Hift.

Release date, September 3, 1948. Running time, 98 minutes. PCA No. 12775. General audience classification.

Captain Jeremy Bradford..................George Brent
Polly Bradford...........................Jane Powell
Olaf Eriksen ....Lauritz Melchior
Frances Gifford, Marina Koshetz, Xavier Cugat, Thomas E. Breen, Richard Derr, John Ridgeley

Sofia

Film Classics—Love and Atoms

Getting a pair of atom bomb scientists, one of them a very pretty young thing indeed, out of the Balkans and into the U.S. is the problem of this new Film Classics release. The job takes years to do in such places as Athens, Istanbul, the Swiss Alps, and, of course, Sofia. The cast is peopled by American renegades who eventually turn straight; by slinky, black-haired singers, who act as spies; by masculine women with Russian names; by polished crooks in evening dress; by eminent scientists, trigger men, fez-hatted extras and a Nazi guard or two. It's international. It's political. And it is, of course, the tried and true plot about espionage on a large scale in foreign places.

Gene Raymond, once an OSS officer, now buying and selling secrets for any and all foreign governments; Sigrid Gurie, as the lovely doctor of physics in love with Mr. Raymond, and Patricia Morison, the spy-singer, ditto Mr. Raymond, are your marquee names and all are appropriately tough, tender and sinister, respectively.

Production-wise the picture is splendid—huge, expensive-looking sets, beautiful exteriors. Producers Robert R. Presnell, Sr., and John Reinhardt shot the picture at the Churubusco studios in Mexico City. It has been beautifully done in the best Cinecolor we've seen so far.

Director John Reinhardt hasn't been able to cut through the complexities of the Frederick Stephani script and as a result some of the suspense is lost because of not being able to put your finger on who's where, when and why.

But the revolver and fist fight action speaks plainly enough for the action fans and there's plenty of exploitable material for the showman.

Seen at a New York projection room. Reviewer's Rating: Good.—Ray Lanning.

Release date, July, 1948. Running time, 83 minutes. PCA No. 13056. General audience classification.

Steve Roark........ ....Gene Raymond
Linda Carlsen...................................Sigrid Gurie
Magda Onescu...... ....Patricia Morison
Mischa Auer, John Wengraf, George Baxter, Charles Rooner, Fernando Wagner

The Loves of Carmen

Columbia-Beckworth—Hot Stuff

Showmen who exploit this attraction as the hottest "Carmen" in the screen's long succession of presentations that began in 1915 with Theda Bara's, Geraldine Farrar's and Pola Negri's heading the sizzling list will not be risking contradiction, for Rita Hayworth's portrayal of Prosper Merimee's indestructible heroine is easily the most inflammable of the lot. Producer-director Charles Vidor took his subject from the novel, not the opera, and concentrated on the incidents of passion and violence, employing brilliant Technicolor, candid dialogue and abandoned pace to establish an emotional pitch seldom undertaken in films of American origin. With Glenn Ford, Victor Jory, Arnold Moss and John Baragrey as her partners in *amour*, this strictly adult Carmen sets the all-time record for the course.

The script by Helen Deutsch opens with the arrival of Ford, an upright young soldier, in Seville, where he promptly becomes victim, as are all the other soldiers, of Miss Hayworth's gypsy wiles. He permits her to escape arrest after she slashes her adversary in the famous girl-fight episode, and is sentenced to guard duty by his commanding officer, Moss, who is her nocturnal companion of the moment. He breaks quarters to visit her in her chambers and is surprised there by Moss, whom he kills, fleeing with her to the hills and her smuggler companions. His disillusionment in the matter of the nocturnal visitations of the commandant is doubled when Carmen's husband, Jory, who's been bribed out of prison, arrives to take over, which he does with gusto and no illusions about Ford's status.

The smuggler gang continues operations, however, robbing and killing as they go along, until Ford kills the husband and takes over leadership of the gang and proprietorship of Carmen, who shortly goes into town for supplies, discovers Baragrey, a bull fighter, and establishes the usual relationship with him. Ford follows, meets Carmen outside the bull ring, begs her to return to him, and stabs her to death just as a former comrade shoots him down for the reward money. (There are no bull ring sequences).

The script is rife with realistic references to what's going on, in minds as well as elsewhere, and the action abounds in passionate embraces, violent fights, offhanded murders and some incidental spilling of Technicolored blood. It's not for kiddies.

Previewed at studio. Reviewer's rating: Good.—William R. Weaver.

Release date not set. Running time, 95 min. PCA No. 12881. Adult audience classification.

Carmen . ...Rita Hayworth
Don Jose....... ....Glenn Ford
Victor Jory, Ron Randell, Luther Adler, Arnold Moss, Joseph Buloff, Margaret Wycherly, Bernard Nedell, John Baragrey, Philip Van Zandt

Isn't It Romantic

Paramount—Words and Music

The three writers of "Isn't It Romantic" were evidently of three minds about this production, one holding out for farce, another for a sentimental study of an eccentric family, and the third for a musical. The compromise, of course, would have been to merge all three ideas. But judging from the evidence at hand each held out for his own position.

Roland Culver, an unreconstructed southerner still fighting the Civil War from the library of his Indiana home at the turn of the century, is the father of three daughters played by

(Continued on following page)

Veronica Lake, Mona Freeman and Mary Hatcher. He's swindled by Patric Knowles, a guy handy at passing out fake oil well stock and at making passes at such lasses as Miss Lake. Mr. Culver has a handful of potential sons-in-law around, also, chiefly Billy De Wolfe. Mr. Culver has a maid, Pearl Bailey, and a regular visitor, a brat who puts firecrackers down tubas at Fourth of July picnics, name of Larry Olsen. Almost everybody sings.

Miss Lake almost marries the swindler. Her eyes are opened to the cad in Mr. Knowles when he attempts to run away with the oil well money. Miss Lake gives chase, gets her hands on the coin, and returns it to papa just in time to save him from public humiliation.

But "Isn't It Romantic" isn't a plot picture. It's a family picture in content and it's a family picture, too, from the selling standpoint. The picture is pleasant and lyrical and inoffensive and Miss Bailey does a couple of comedy songs that are fun. But the picture is rambling and slow, much of the humor, despite Mr. De Wolfe's presence, is flat. There is a more than capable cast, but the story material seems to be lacking.

Daniel Dare produced. Norman S. McLeod directed. Theodore Strauss, Josef Mischel and Richard L. Breen wrote the screenplay.

Seen at a New York screening room. Reviewer's Rating: Fair.—R. L.

Release date, October 8, 1948. Running time, 87 minutes. PCA No. 13022. General audience classification.

Candy ....Veronica Lake
Susie ....Mona Freeman
Rose ....Mary Hatcher
Billy De Wolfe, Roland Culver, Patric Knowles, Richard Webb, Kathryn Givney, Larry Olsen, Pearl Bailey

The Dead Don't Dream

United Artists—Western with Mystery

William Boyd as Hopalong Cassidy assisted by Andy Clyde gives Western devotees an adventure film which abounds in action and suspense. This pair provide good entertainment in their characteristic manner. Boyd, as a clever, hard fighting cowboy eventually captures the killers.

Although there is a Western setting and background with cowboys, fisticuffs and outdoor action scenes, the plot centers about mysterious murders. Hopalong Cassidy arrives in the town to attend a wedding which is postponed when the girl's uncle is slain. The body is discovered in a gold mine. Then another gold prospector mysteriously disappears and lastly the sheriff vanishes. Boyd sets a trap for the murderers. Finally, the killers are revealed as partners who coveted the possessions of their victims.

Lewis J. Rachmil produced and George Archainbaud directed. The screenplay is based on characters created by Clarence E. Mulford.

Seen at the New York theatre. Reviewer's Rating: Average.—M.R.Y.

Release date, April 30. 1948. Running time, 68 minutes. PCA No. 12555. General audience classification.

Hopalong Cassidy..............................William Boyd
California ....Andy Clyde
Rand Brooks, Mary Sawdon, John Parrish, Leonard Penn, Francis McDonald, Bob Gabriel, Stanley Andrews, Forbes Murray

Urubu

United Artists—Jungle Melodrama

Photographed in the Matto Grosso jungle of Brazil, "Urubu" is a combination of adventure travelogue reminiscent of the wild animal pictures of a decade ago, and a melodrama of two American explorers combating the savage tribes of the interior. Produced by Adventure Pictures, Inc., it has its moments of thrills but the plot sometimes taxes the credulity.

Opening with the producers, George Breakston and Yorke Coplen, arriving in Brazil to search for a white tribal leader and a captive native girl, the first half of the picture is concerned primarily with their trek and the hazards they face. There is difficulty in getting guides because of their primitive superstitions. Then there are the beasts, birds, insects and fish which are a constant danger.

Although much of this wild life is expertly photographed the cutting and editing is such that it builds considerable suspense, particularly as a giant boa constrictor and a jaguar stalk each other, but then falls flat as the story goes off on another tangent before the jungle enemies come to grips. It is not until the second half of the picture that the audience will realize that the story itself is fictional and that the antics of the warring tribes has been carefully staged.

A certain authenticity has been added, however, by the use of an all-native cast with the exception of the producers. For audiences who have expressed a liking for jungle pictures "Urubu" may well be entertaining, others will find it just a routine melodrama, while some may find objection in scenes of half-dressed native women.

George Breakston wrote the story and the events and dialogue of the picture are described throughout by off-screen commentary against the background of a jungle sound-track.

Reviewed in the United Artists projection room in New York. Reviewer's Rating: Fair.
—George H. Spires.

Release date, August 13, 1948. Running time, 65 minutes. PCA No. 12330. Adult audience classification.

REISSUE REVIEWS

I WAKE UP SCREAMING

Twentieth Century-Fox

Starring Betty Grable, Victor Mature, Carole Landis and Laird Cregar, "I Wake Up Screaming" was first reviewed in the October 18 issue of Motion Picture Herald under the title "Hot Spot." At that time the reviewer said: "There are few melodramas a season that demand to be seen. Here is one of them." A mystery drama, it concerns Cregar as the detective trying to pin the blame for the murder of Carole Landis on Victor Mature. Betty Grable plays the sister of the murdered woman. The reissue date is August, 1948.

BLOOD AND SAND

Twentieth Century-Fox

With Tyrone Power in the role of the bullfighter in which Rudolph Valentino first appeared back in 1922, "Blood and Sand" is "as sensationally emotional in its impact as that (original version)," said the Herald review of May 24, 1941. Directed by Rouben Mamoulian and photographed in Technicolor, the story traces the life of a bull-fighter from childhood to his days of fame and romance, then to despair and finally death in the bull ring. Supporting the star are Linda Darnell, Rita Hayworth and Nazimova. The reissue date is August, 1948.

SHORT SUBJECTS

WHITE COLLAR GIRL (20th-Fox)

March of Time (Vol. 14, No. 13)

An interesting short, pointing up the problems, economic and otherwise, encountered by today's "White Collar Girl," this subject also permits a quick look behind the scenes of the fashion industry. The camera accompanies a girl and records her day's activities. Her chances for advancement as well as the difficulties she is likely to encounter in looking for a job are explained by means of the usual Time style which combined statistics with short, dramatic scenes to document and underline a point. There is some good photography in this subject, which should be of interest to a great many working girls.

Release date, August 6, 1948 — 20 *minutes*

DESERT LIGHTS (20th-Fox)

Movietone Adventures (8528)

Las Vegas and Reno—those are the cities that provide the principal lights on the desert, according to this Technicolor adventure. Ed Thorgersen does the narrating.

Release date, August, 1948 — 8 *minutes*

THE CASE OF MRS. CONRAD (20th Century - Fox)

March of Time (Vol. 14, No. 12)

With the cooperation of the New York Academy of Medicine, March of Time offers an instructive, interesting and authentic film of the new aspects of modern medical procedure. Taking the case of an ill woman, "Mrs. Conrad," the subject traces her entry into the hospital, the benefits of hospital plans, the exhaustive physical examinations, blood tests and analyses, the detailed preparation for and the successful completion of an operation, and the patient's recovery. In depicting modern medicine's thoroughness, which gives patients every possible chance for successful recovery, the subject's end result will also do much to dispel many of the old fashioned myths and superstitions of hospitalization and surgery which are still prevalent today.

Release date, July 9, 1948 — 20 *minutes*

THE CHIPPER CHIPMUNK (20th-Fox)

Terrytoon (8515)

A new Paul Terry animal, Chipper the Chipmunk, takes stage center in this production and Gandy the Goose and his pal, the cat, are around to help him out. The goose and the cat encounter Chipper as they set off on a picnic. Chipper attempts to eat their lunch. The three of them are caught up in a most involved chase, during which chipper eats most of the lunch.

Release date, March, 1848 — 7 *minutes*

THE TALKING MAGPIES IN A SLEEPLESS NIGHT (20th-Fox)

Terrytoon (8520)

Those two talking magpies, Heckle and Jeckle, are back again. This time they're on their way south via a ramshackle motorcycle. Their plans for the trip abruptly change when the motorcycle falls apart right out from under them. Seeking a home, they discover a bear's den and try their best to oust that animal. The bear may be a dumb brute, but he's not dumb enough to let a couple of talking birds talk him out of his home.

Release date, June, 1948 — 7 *minutes*

COMMUNITY SING (Columbia)

No. 8—Series 12 (9658)

With Don Baker at the organ supported by the Song Spinners, the feature song of this subject is the popular "Manana." Others include "Beg Your Pardon" and "I Never Loved Anyone."

Release date, June 3, 1948 — 10½ *minutes*

SHORT SNORTS ON SPORTS (Columbia)

Color Phantasies (9703)

This is a satire on American sports which takes a dim view of the whole thing. Delivered with a pseudo-seriousness that heightens the hilarity, the reel carefully investigates many of the country's sports, being very sure that each of the protagonists is the worst obtainable.

Release date, June 3, 1948 — 6½ *minutes*

LIVING WITH LIONS (Warners)

Technicolor Adventure (4806)

Cleland Scott, of Nairobi's Trans-African Limited, not only likes lions and leopards; he lives with them. Although he never knows what the animals will do next, Scott plays hosts to these beasts in his own back yard.

Release date, June 5, 1948 — 10 *minutes*

THE SHELL-SHOCKED EGG (Warner Bros.)

Technicolor (4703)

A mother turtle misses one of the eggs she has buried in the hot sand. The egg, before it is completely hatched, walks off and then tries in different ways to get warm to finish the hatching process. The mother turtle rescues the egg from danger and the little turtle hatches out.

Release date, July 10, 1948 — 7 *minutes*

ADVANCE SYNOPSES
and information

S. O. S. SUBMARINE
(Screen Guild)

PRODUCER: C. Zanetti. DIRECTOR: F. DeRoberts. PLAYERS: Italian Navy Personnel.

SEMI-DOCUMENTARY. Produced in cooperation with the Italian Navy, this picture details the accidental sinking of Submarine A-103, the rescue efforts by surface craft, the struggle against time, and finally the heroic sacrifice of one seaman in releasing, at cost of his life, a valve which makes the saving of the others possible.

NIGHT TIME IN NEVADA
(Republic)

PRODUCER: Edward J. White. DIRECTOR: William Witney. PLAYERS: Roy Rogers, Andy Devine, Bob Nolan, Sons of the Pioneers.

WESTERN. Rogers, who's been raising blooded stock in partnership with the Sons of the Pioneers, accepts a State Police badge as warrant of authority and sets out to discover who is behind a raid on the herd which has resulted in both theft and murder. He learns that the man behind the nefarious project is seeking in desperation to restore to a trust fund, left in his custody by a prospector he murdered years ago, monies he has lost in bad investments. With brain, brawn and gun, Rogers bests the culprit and establishes happiness for everybody else.

CODE OF SCOTLAND YARD
(Republic)

PRODUCER and DIRECTOR: George King. PLAYERS: Oscar Homolka, Derek Farr, Muriel Pavlow, Manning Whiley, Kathleen Harrison.

DRAMA. A kindly old French antique dealer named Heiss appears to have one interest in life, that of protecting and furthering the career of his violinist daughter, Margaret. He is in reality an escaped prisoner from Devil's Island and his income is derived chiefly from robberies in league with a partner. Heiss wants to dissolve the partnership and forget his past, but at this time he is blackmailed by Archie, shop helper, who refuses hush money but desires Margaret. Infuriated, Heiss strangles him, but as he and Morris are disposing of the body, they are discovered by another person who informs the police. Morris is killed in an accident and Heiss commits suicide on the night his daughter makes her debut. He is not recognized as the killer and his death is diagnosed as natural.

SINGIN' SPURS
(Columbia)

PRODUCER: Colbert Clark. DIRECTOR: Ray Nazarro. PLAYERS: Hoosier Hot Shots, Patricia White. Kirby Grant.

COMEDY: While the Hoosier Hot Shots are at a dude ranch, they promise to help their friend, Jeff, assist a neighboring tribe of Indians raise money for irrigation by means of an Indian fair. In order to get $2,000 for publicity purposes, one of the Hot Shots agrees to marry a wealthy husband-hunter provided he is kidnapped just before the ceremony. After a wild ride during which they are pursued by Indians, the Hot Shots crash the car into the side of a mountain, but the money is obtained and the Hot Shots make music for a happy fade-out.

STATION WEST
(RKO Radio)

PRODUCER: Robert Sparks. DIRECTOR: Sidney Lanfield. PLAYERS: Dick Powell, Jane Greer, Agnes Moorehead, Burl Ives, Tom Powers, Gordon Oliver, Steve Brodie, Guinn "Big Boy" Williams, Raymond Burr, Regis Toomey.

ACTION DRAMA. Lieut. Haven of the Military Information Department, is sent to a mining town to investigate the murder of two soldiers and the robbery of a gold shipment. He meets "Charlie" beautiful proprietor of the town's gambling hall, and as Haven later discovers, leader of the gang of hijackers. Haven, concealing his identity, gets a job with Charlie. He finds the stolen gold. Charlie, although half in love with him, has no intention of letting him get away with anything. She sends her henchmen after him, but he escapes and in the ensuing gunfire, Charlie is fatally wounded. She dies in Haven's arms, and the latter, his mission accomplished, rides slowly out of town.

THE GENTLEMAN FROM NOWHERE
(Columbia)

PRODUCER: Rudolph C. Flothow. DIRECTOR: William Castle. PLAYERS: Warner Baxter, Fay Baker, Luis Van Rooten, Charles Lane, Wilton Graff, Grandon Rhodes, Noel Madison.

MELODRAMA: Baxter plays a New York night watchman who, on obtaining newspaper publicity through thwarting a robbery, is mysteriously bribed to impersonate a supposed dead man on whom an insurance company has paid off a large policy. He pretends to acquiesce, is flown to Los Angeles, masquerades as the dead man, deceiving even the widow, and eventually obtains evidence tracing malconduct of a large business concern to its source. The romantic conclusion is of surprise character.

WALK A CROOKED MILE
(Columbia-Edward Small)

PRODUCER: Edward Small. DIRECTOR: Gordon Douglas. PLAYERS: Dennis O'Keefe, Louise Albritton, Louis Hayward, Jimmy Lloyd, Onslow Stevens, Philip Van Zandt, John Hamilton, Art Baker.

MELODRAMA. O'Keefe and Hayward, agents of the FBI and Scotland Yard respectively, work together in detecting and rounding up spies and traitors who have been obtaining atomic-bomb information from a government research plant at Lakeview, California, and smuggling them to a foreign power in the form of oil paintings exported by an artist residing in Sausalito. The arch-traitor, directing a large number of confederates who are also captured or killed, turns out to be an American physicist.

TRIPLE THREAT
(Columbia)

PRODUCER: Sam Katzman. DIRECTOR: Jean Yarbrough. PLAYERS: Richard Crane, Gloria Henry, Mary Stuart, John Litel, Pat Phelan.

FOOTBALL STORY. Bob Waterfield, Sid Luckman, Paul Governali, Bill Dudley, Sammy Baugh, Charlie Trippi and several other football stars perform in the gridiron sequences of this picture about two fictional pigskin stars (Crane and Whelan) whose personal rivalry on the field and in the realm of romance activates the script. Gloria Henry and Mary Stuart portray the girls whose affections the boys have a hard time straightening out.

ANGEL IN EXILE
(Republic)

DIRECTORS: Allan Dwan and Philip Ford. PLAYERS: John Carroll, Adele Mara, Thomas Gomez, Barton MacLane, Alfonso Bedoya, Grant Withers.

DRAMA. Former gang leader, Charlie Dakin, after his release from prison, goes with his devoted partner to an abandoned mine where gold from their last haul is cached. They are trailed by rival gangster, Giorgo. At a village near the mine, Dakin meets and falls in love with Raquel, whose father has devoted himself to the welfare of the village. Giorgo, at gunpoint, forces Dakin and a corrupt clerk to sell the gold to the government as newly-mined. When the gold is converted to cash, Giorgo kills the clerk, but Dakin, who has a change of heart, fights Giorgo to save the money for the people. Giorgo is killed, and Dakin gives himself up to the sheriff to take his punishment and return to Raquel, a better man.

MARSHAL OF AMARILLO
(Republic)

PRODUCER: Gordon Kay. DIRECTOR: Phil Ford. PLAYERS: Allan "Rocky" Lane, Eddy Waller, Mildred Coles, Roy Barcroft.

WESTERN. Marshal Lane investigates the story of an elderly desert character concerning the slaying of a stagecoach passenger and the disappearance of two others at a mystery-ridden Half Way House near Amarillo. Aided by the daughter of one of the missing men, he discovers that the night clerk of the Half Way House is holding them prisoner to force them to disclose the whereabouts of $50,000. Lane eventually rescues the men, restores the money to its rightful owner, and apprehends the culprit.

NO MINOR VICES
(MGM-Enterprise)

PRODUCER: Lewis Milestone. ASSOC. PRODUCER: Norman Lloyd. DIRECTORS: Lewis Milestone. PLAYERS: Dana Andrews, Lilli Palmer, Louis Jourdan, Norman Lloyd, Jane Wyatt.

COMEDY. Andrews, a successful doctor whose wife, Miss Palmer, and staff share the orderly aplomb of his existence, compares ways of life with Jourdan, a modernistic artist, and persuades the latter to come into his clinic and paint his patients as he sees them. Jourdan opens new vistas to Miss Palmer, prompting her to changes of routine which disturb Andrews, and the men quarrel about the artist's desire to paint her. Ways of life clash, with Andrews adopting some of Jourdan's, disastrously, but are reconciled when man and wife discover, at length, that their orderly existence has gone dead on them because they have not had a child, which they resolve to do.

THE CREEPER
(20th-Fox)

PRODUCER: Bernard Small. DIRECTOR: Jean Yarbrough. PLAYERS: Eduardo Ciannelli, Onslow Stevens, June Vincent, Ralph Morgan, Janis Wilson, John Baragrey.

MYSTERY. Cats, imported for research experimentation, start a series of mysterious events, in which Gwen, laboratory assistant; Nora, daughter of a doctor; and a number of scientists including Dr. Bordon; Dr. Cavigny, Nora's father, and the possessor of the final experimental notes; handsome Dr. Reade, and eccentric Dr. Van Glock, all play a part. Nora appears to be strangely affected by the cats. Her father is found murdered, and she is suspected, but is later released. Another murder is committed, and shortly after Gwen's body is found. Nora decides to burn her father's notes, but is interrupted by the shadow of a cat-like figure. She shoots Dr. Reade by mistake, and Dr. Bordon suddenly appears admitting he killed Gwen, and plunging a hypo in his arm he is transformed into a madman with one hand turning into a claw. He chases Nora, but Dr. Reade recovers in time to shoot him.

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

For Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation, see Service Data page numbers in last column.

Short Subjects Chart with Synopsis Index can be found on pages 4250-4251, issue of July 24, 1948.

Feature product listed by Company on pages 4266-4267, issue of August 7, 1948. For complete listing of 1946-47 Features by Company, see Product Digest, pages 3808-3809, issue of August 30, 1947.

(T) before a date in the list below is the tradeshow date; release dates are given as soon as available.

(†) indicates a box office champion.

						— REVIEWED —			
Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page
ABBOTT and Costello Meet Frankenstein	Univ.	664	Abbott and Costello	July,'48	83m	July 3,'48	4225	4219	....
Adventures in Silverado	Col.	902	William Bishop-Gloria Henry	Mar. 25,'48	75m	July 31,'48	4258	4086	....
Adventures of Casanova	EL	812	Arturo de Cordova-Lucille Bremer	Feb. 7,'48	83m	Feb. 28,'48	4079	4039	4175
Adventures of Gallant Bess (color)	EL	....	Fuzzy Knight-Audrey Long	Oct.,'48	73m	July 31,'48	4257	....	....
Albuquerque (color)	Para.	4709	Randolph Scott-Barbara Britton	Feb. 20,'48	90m	Jan. 24,'48	4030	3956	4190
Alias a Gentleman	MGM	818	Wallace Beery-Tom Drake	Mar.,'48	76m	Feb. 7,'48	4050	3717	....
All My Sons	Univ.	657	Edw. G. Robinson-Arlene Francis	May,'48	94m	Feb. 21,'48	4065	4010	....
Always Together	WB	713	Joyce Reynolds-Robt. Hutton	Jan. 10,'48	78m	Dec. 20,'47	3982	3956	4042
An Act of Murder	Univ.	....	Frederic March-Florence Eldridge	Sept.,'48	....	....	....	4275	....
Angel in Exile	Rep.	....	John Carroll-Adele Mara	Sept. 3,'48	....	....	....	4283	....
Angels Alley	Mono.	4708	Leo Gorcey-Geneva Gray	Mar. 21,'48	67m	Jan. 24,'48	4030	....	....
An Innocent Affair	UA	....	Fred MacMurray-Madeleine Carroll	Sept. 17,'48	....	....	....	4226	....
Anna Karenina (Brit.)	20th-Fox	820	Vivien Leigh-Ralph Richardson	May,'48	111m	May 1,'48	4145	4127	4207
Another Part of the Forest	Univ.	660	Fredric March-Ann Blyth	June,'48	107m	Apr. 17,'48	4125	4038	4190
An Ideal Husband (color) (Brit.)	20th-Fox	809	Paulette Goddard-Michael Wilding	Mar.,'48	96m	Jan. 17,'48	4017	4000	4042
April Showers	WB	719	Jack Carson-Ann Sothern	Mar. 27,'48	94m	Mar. 13,'48	4094	4051	4175
Arch of Triumph (Special)	UA	....	Ingrid Bergman-Charles Boyer	Mar.,'48	120m	Feb. 21,'48	4065	3487	....
Are You With It?	Univ.	656	Donald O'Connor-Olga San Juan	May,'48	90m	Mar. 13,'48	4095	4039	4207
Argyle Secrets, The	FC	....	William Gargan-Marjorie Lord	May 7,'48	63m	Apr. 24,'48	4137	4069	4207
Arizona Ranger	RKO	814	Tim Holt-Nan Leslie	May,'48	63m	Apr. 3,'48	4110	4103	4207
Arkansas Swing, The	Col.	953	Hoosier Hot Shots-Gloria Henry	July 29,'48	....	....	....	4219	....
Arthur Takes Over	20th-Fox	817	Lois Collier-Jerome Cowan	May,'48	63m	Apr. 10,'48	4117	4111	....
Assigned to Danger	EL	821	Gene Raymond-Noreen Nash	May 19,'48	66m	May 1,'48	4145	4139	4207
BABE Ruth Story, The (AA)	Mono.	....	Wm. Bendix-Claire Trevor	Not Set	106m	July 24,'48	4249	....	....
Back Trail	Mono.	4757	Johnny Mack Brown-Mildred Coles	July 18,'48	....	....	....	4235	....
Bad Sister (Brit.)	Univ.	663	Margaret Lockwood-Ian Hunter	July,'48	90m	June 12,'48	4199	....	...
Bambi (Reissue) (color)	RKO	892	Disney Feature Cartoon	Feb. 2,'48	70m	Dec. 6,'47	3966	....	4042
Belle Starr (R.)	20th-Fox	830	Randolph Scott-Gene Tierney	June,'48	87m	June 26,'48	4214	....	....
Berlin Express	RKO	815	Robert Ryan-Merle Oberon	May,'48	86m	Apr. 10,'48	4118	...	....
Best Man Wins	Col.	901	Edgar Buchanan-Anna Lee	May 6,'48	75m	....	....	4146	...
† Best Years of Our Lives	RKO	751	Myrna Loy-Fredric March	July,'48	172m	Nov. 30,'48	3335	3312	3819
Betrayal, The	Astor	....	Martin Eden-Myra Stanton	June,'48	195m	July 10,'48	4233	....	....
Beyond Glory	Para.	4726	Alan Ladd-Donna Reed	Sept. 3,'48	82m	June 19,'48	4205	4039	...
B. F.'s Daughter	MGM	820	Barbara Stanwyck-Van Heflin	Apr.,'48	108m	Feb. 21,'48	4066	4059	4175
† Big Clock, The	Para.	4713	Ray Milland-Maureen O'Sullivan	Apr. 9,'48	95m	Feb. 21,'48	4065	4051	4207
Big City	MGM	827	Margaret O'Brien-Robert Preston	June 3,'48	103m	Apr. 3,'48	4111	4103	4207
Big Punch, The	WB	727	Wayne Morris-Lois Maxwell	June 26,'48	80m	May 29,'48	4182	4155	....
Big Town Scandal	Para.	4722	Philip Reed-Hillary Brooke	July 30,'48	62m	May 29,'48	4183	4146	....
Bill and Coo (color)	Rep.	728	Bird Picture	Mar. 28,'48	61m	Dec. 27,'47	4000	....	4207
† Bishop's Wife, The	RKO	852	Cary Grant-Loretta Young	(T) Feb. 16,'48	110m	Nov. 22,'47	3941	3702	4175
Black Arrow, The	Col.	....	Louis Hayward-Janet Blair	Aug.,'48	76m	July 3,'48	4225	4069	....
Black Bart (color)	Univ.	653	Yvonne de Carlo-Dan Duryea	Apr.,'48	80m	Feb. 7,'48	4051	4000	4190
Black Eagle	Col.	....	William Bishop-Virginia Patton	Sept. 16,'48	....	....	....	4243	....
Blanche Fury (Brit.) (color)	EL	....	Stewart Granger-Valerie Hobson	Not Set	....	....	....	....	....
Blazing Across the Pecos	Col.	968	Charles Starrett-Smiley Burnette	July 1,'48	55m	....	....	4226	....
Blonde Ice	FC	....	Leslie Brooks-Robert Paige	May 20,'48	72m	May 22,'48	4174	4103	....
Blondie's Reward	Col.	912	Penny Singleton-Arthur Lake	June 3,'48	....	....	....	4165	....
Blood and Sand (R.) (color)	20th-Fox	834	Tyrone Power-Linda Darnell	Aug.,'48	125m	Aug. 21,'48	4282	....	....
Bodyguard	RKO	....	Lawrence Tierney-Priscilla Lane	(T) Aug. 31,'48	....	....	....	4275	....
Bold Frontiersman, The	Rep.	754	Allan "Rocky" Lane-Eddie Waller	Apr. 15,'48	60m	May 1,'48	4146	4069	....
Bride Goes Wild, The	MGM	819	Van Johnson-June Allyson	Mar.,'48	98m	Feb. 28,'48	4077	4021	4207
Bring 'Em Back Alive (R.)	RKO	819	Animal Picture	June,'48	70m	Apr. 17,'48	4126	....	....
Brothers, The (British)	Univ.	677	Patricia Roc-Will Fyffe	May 6,'48	90m	May 8,'48	4154	....	....
CAGED Fury	Para.	4711	Richard Denning-Sheila Ryan	Mar. 5,'48	60m	Feb. 14,'48	4057	....	...
California Firebrand (color)	Rep.	654	Monte Hale-Adrian Booth	Apr. 1,'48	63m	Apr. 24,'48	4137	4051	4207
† Call Northside 777	20th-Fox	805	James Stewart-Helen Walker	Feb.,'48	111m	Jan. 24,'48	4029	..	4207
Campus Honeymoon	Rep.	703	Lyn & Lee Wilde-Adele Mara	Feb. 1,'48	61m	Jan. 31,'48	4037	4031	....
Campus Sleuth	Mono.	4713	Freddie Stewart-June Preisser	Apr. 18,'48	58m	May 15,'48	4162	4127	....
Canon City	EL	826	Scott Brady-Charles Russell	July 6,'48	82m	June 26,'48	4213	4165	....
† Captain from Castile (color)	20th-Fox	801	Tyrone Power-Jean Peters	Jan.,'48	140m	Nov. 29,'47	3953	3562	4071

						— REVIEWED —			
Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page
Carson City Raiders	Rep.	....	"Rocky" Lane-Eddy Waller	May 13,'48	60m	May 29,'48	4183	4139	....
Casbah	Univ.	655	Yvonne de Carlo-Tony Martin	Apr.,'48	94m	Mar. 6,'48	4085	4010	....
† Cass Timberlane	MGM	813	Spencer Tracy-Lana Turner	Jan.,'48	120m	Nov. 15,'47	3930	3759	4175
Challenge, The	20th-Fox	807	Tom Conway-June Vincent	Mar.,'48	68m	Feb. 28,'48	4079	....	....
Champagne Charlie (Brit.)	Univ.	....	Tommy Trinder-Stanley Holloway	Aug. 6,'48	72m	Aug. 14,'48	4274	....	....
Checkered Coat, The	20th-Fox	825	Tom Conway-Noreen Nash	July,'48	67m	Aug. 14,'48	4273	....	....
Check Your Guns	EL	853	Eddie Dean-Roscoe Ates	Jan. 24,'48	55m	Nov. 15,'47	3930	....	....
Close-Up	EL	824	Alan Baxter-Virginia Gilmore	June 9,'48	76m	Apr. 17,'48	4125	....	....
Cobra Strikes, The	EL	820	Sheila Ryan-Leslie Brooks	Apr. 24,'48	62m	....	....	4086	..
Code of Scotland Yard	Rep.	713	Oscar Homolka-Derek Farr	Aug. 30,'48	....	....	....	4283	....
Coroner Creek (color)	Col.	939	Randolph Scott-Marguerite Chapman	July,'48	90m	June 12,'48	4197	4190	...
Corvette K-225 (R.)	Realart	....	Randolph Scott-Ella Raines	June,'48	99m	June 19,'48	4206	....	....
Counterfeiters, The	20th-Fox	819	John Sutton-Doris Merrick	June,'48	73m	....	....	4127	
Creeper, The	20th-Fox	839	E. Ciannelli-O. Stevens-J. Vincent	Sept.,'48	....	....	....	4283	....
Crossed Trails	Mono.	4755	Johnny Mack Brown-Lynne Carver	Apr. 11,'48	53m	May 1,'48	4145	4127	
Crusades, The (R.)	Para.	7-3508	Loretta Young-Henry Wilcoxon	July 9,'48	125m	May 1,'48	4146	....	....
† DAISY Kenyon	20th-Fox	731	Joan Crawford-Dana Andrews	Dec.,'47	99m	Nov. 29,'47	3953	3876	4131
Dangerous Years (Wurtzel)	20th-Fox	804	William Halop-Ann E. Todd	Feb.,'48	62m	Dec. 20,'47	3981	...	4011
Daredevils of the Clouds	Rep.	716	Rob't Livingstone-Mae Clarke	Aug. 10,'48	60m	July 31,'48	4258	4175	....
Date With Judy, A (color)	MGM	818	Wallace Beery-Jane Powell	July 29,'48	113m	June 19,'48	4206	4139	...
Dead Don't Dream, The	UA	....	William Boyd-Andy Clyde	Apr. 30,'48	68m	Aug. 21,'48	4282	4165	....
Dear Murderer (British)	Univ.	658	Eric Portman-Greta Gynt	May,'48	90m	May 15,'48	4161	4139	..
Deep Waters	20th-Fox	821	Dana Andrews-Jean Peters	July,'48	85m	July 3,'48	4225	4039	....
Design for Death	RKO	871	Documentary	Mar.,'48	48m	Feb. 28,'48	4077	....	....
Devil's Cargo	FC	....	John Calvert-Rochelle Hudson	Apr. 1,'48	61m	Mar. 20,'48	4101	4031	....
Docks of New Orleans	Mono.	4712	Roland Winters-Victor Sen Young	Apr. 4,'48	64m	Mar. 20,'48	4101	4086	..
† Double Life, A	Univ.	650	Ronald Colman-Signe Hasso	Mar.,'48	103m	Jan. 3,'48	4001	3956	4131
Dream Girl	Para.	4721	Betty Hutton-Macdonald Carey	July 23,'48	85m	May 15,'48	4163	4146	4207
Drums (Brit.) (R.) (color)	FC	....	Raymond Massey-Sabu	July,'48	96m	July 17,'48	4242	....	....
Dude Goes West, The (AA)	Mono.	AA8	Eddie Albert-Gale Storm	Aug. 30,'48	86m	May 1,'48	4145	4038	....
† Duel in the Sun (color)	Selznick	....	Jennifer Jones-Joseph Cotten	Apr.,'48	135m	Jan. 11,'47	3409	3363	3933
Duke of West Point (R.)	SG	....	Louis Hayward-Joan Fontaine	Sept. 24,'48	108m	June 19,'48	4207	....	....
† EASTER Parade (color)	MGM	....	Fred Astaire-Judy Garland	July 8,'48	103m	May 29,'48	4181	4127	....
Embraceable You	WB	732	Dane Clark-Geraldine Brooks	Aug. 21,'48	80m	July 31,'48	4257	4175	....
† Emperor Waltz, The (color)	Para.	4720	Bing Crosby-Joan Fontaine	July 2,'48	106m	May 8,'48	4153	3611	4207
Enchanted Valley, The (color)	EL	817	Alan Curtis-Anne Gwynne	Mar. 27,'48	77m	Apr. 3,'48	4111	4086	....
End of the River, The (Brit.)	U-I	....	Sabu-Raymond Lovell	July,'48	80m	June 26,'48	4214	....	....
Escape (Brit.)	20th-Fox	822	Rex Harrison-Peggy Cummins	Sept.,'48	78m	May 29,'48	4183	....	....
Eyes of Texas (color)	Rep.	732	Roy Rogers-Lynne Roberts	July 15,'48	70m	July 24,'48	4249	4219	....
FEUDIN', Fussin' and A-Fightin'	Univ.	665	Donald O'Connor-Marjorie Main	July,'48	78m	June 12,'48	4199	....	....
Fighting Back	20th-Fox	828	Paul Langton-Jean Rogers	Aug.,'48	61m	July 17,'48	4242	4189	....
Fighting Father Dunne	RKO	816	Pat O'Brien-Myrna Dell	June,'48	93m	May 15,'48	4161	4139	4190
Fighting 69th, The (R.)	WB	723	James Cagney-Pat O'Brien	May 8,'48	79m	Apr. 17,'48	4126	....	....
Flirting with Fate (R.)	SG	....	Joe E. Brown-Beverly Roberts	Sept. 10,'48	70m	May 22,'48	4174	....	....
Flowing Gold (R.)	WB	730	J. Garfield-Pat O'Brien-Frances Farmer	July 17,'48	82m	June 19,'48	4206	....	....
Foreign Affair, A	Para.	....	Jean Arthur-John Lund	Aug. 20,'48	116m	June 19,'48	4206	4139	....
† Forever Amber (color)	20th-Fox	838	Linda Darnell-Cornel Wilde	Sept. 15,'48	140m	Oct. 18,'47	3885	3475	3933
For You I Die	FC	....	Cathy Downs-Paul Langton-Mischa Auer	Jan.,'48	76m	Dec. 20,'47	3982	3972	....
† Fort Apache	RKO	870	H. Fonda-J. Wayne-Shirley Temple	Apr.,'48	127m	Mar. 13,'48	4094	..	4207
For the Love of Mary	Univ.	....	Deanna Durbin-Edmond O'Brien	Sept.,'48	....	....	....	4275	....
Four Faces West	UA	....	Joel McCrea-Frances Dee	July 9,'48	90m	May 15,'48	4162	....	....
Four Feathers (Brit.) (R.) (color)	FC	....	John Clements-June Duprez	Aug.,'48	115m	July 17,'48	4242	....	....
French Leave	Mono.	4714	Jackie Cooper-Jackie Coogan	Apr. 25,'48	63m	Apr. 24,'48	4138	4127	....
Frontier Marshal (R.)	20th-Fox	831	Randolph Scott-Nancy Kelly	June,'48	71m	June 26,'48	4214	....	....
Frontier Agent	Mono.	4756	Johnny Mack Brown-Raymond Hatton	May 16,'48	56m	....	....	4175	....
† Fuller Brush Man	Col.	928	Red Skelton-Janet Blair	June,'48	93m	May 8,'48	4154	4139	..
Fury at Furnace Creek	20th-Fox	815	Victor Mature-Colleen Gray	May,'48	88m	Apr. 10,'48	4117	4039	4190
GALLANT Legion, The	Rep.	715	Wm. Elliott-Jos. Schildkraut	July 25,'48	88m	May 29,'48	4182	....	....
Gay Intruders, The	20th-Fox	840	John Emery-Tamara Geva	Sept.,'48	68m	June 19,'48	4206	....	....
Gay Ranchero (color)	Rep.	644	Roy Rogers-Jane Frazee	Jan. 10 '48	72m	Jan. 17,'48	4018	3931	4042
Gentleman From Nowhere, The	Col.	....	Warner Baxter-Fay Baker	Sept. 9,'48	....	....	....	4283	....
† Gentleman's Agreement	20th-Fox	806	Gregory Peck-Dorothy McGuire	Mar.,'48	118m	Nov. 15,'47	3929	3818	4175
Girl from Manhattan, The	UA	....	D. Lamour-C. Laughton-G. Montgomery	Oct. 15,'48	....	....	....	4243	....
Give My Regards to Broadway (color)	20th-Fox	827	Dan Dailey-Nancy Guild	June,'48	92m	May 29,'48	4181	4165	....
Glamour Girl	Col.	907	Gene Krupa Orch.-J. Leonard	Jan. 16,'48	68m	....	....	3992	....
God's Country and the Woman (R.)	WB	729	George Brent-Beverly Roberts	July 17,'48	71m	June 19,'48	4206	....	....
Good News (color)	MGM	810	June Allyson-Peter Lawford	Dec.,'47	93m	Dec. 6,'47	3965	3850	4131
Good Sam	RKO	962	Gary Cooper-Ann Sheridan	Sept. 1,'48	114m	July 31,'48	4257	4146	....
† Green Grass of Wyoming (color)	20th-Fox	818	Peggy Cummins-Chas. Coburn	June,'48	89m	Apr. 24,'48	4137	4038	4207
Guns of Hate	RKO	....	Tim Holt-Nan Leslie	June 18,'48	62m	May 15,'48	4162	4155	....
HALF Past Midnight (Wurtzel)	20th-Fox	808	Kent Taylor-Peggy Knudsen	Mar.,'48	69m	Feb. 14,'48	4059	4039	....
Hamlet (Brit.)	U-I	Spcl.	Laurence Olivier-Jean Simmons	Not Set	153m	July 3,'48	....	....	....
Hatter's Castle (Brit.)	Para.	....	R. Newton-Jas. Mason-D. Kerr	June 18,'48	99m	Apr. 10,'48	4118	4111	....
Hawk of Powder River, The	EL	856	Eddie Dean-Jennifer Holt	Apr. 10,'48	54m	Mar. 6,'48	4086	....	....
Hazard	Para.	4716	Paulette Goddard-Macdonald Carey	May 28,'48	95m	Mar. 20,'48	4101	4069	4190
Heading for Heaven	EL	810	Stuart Erwin-Glenda Farrell	Jan. 17,'48	71m	Dec. 20,'47	3982	...	4042
Heart of Virginia	Rep.	707	Janet Martin-Robert Lowery	Apr. 25,'48	60m	May 8,'48	4154	4117	....

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Here Comes Trouble (color)	UA	....	Wm. Tracy-Beverly Lloyd	Apr.,'48	55m	Apr. 17,'48	4125	4039	....
High Wall	MGM	815	Robert Taylor-Audrey Totter	Feb.,'48	99m	Dec. 20,'47	3981	3972	4131
Hills of Home (color)	MGM	....	Edmund Gwenn-Janet Leigh	Sept.,'48	....	....	....	4235	....
Holiday Camp (Brit.)	Univ.	679	Jack Warner-Hazel Court-Flora Robson	Jan.,'48	97m	Jan. 31,'48	4037	....	4190
Hollow Triumph	EL	....	Paul Henreid-Joan Bennett	Oct.,'48	83m	Aug. 14,'48	4273	....	....
† Homecoming	MGM	....	Clark Gable-Lana Turner	May 27,'48	113m	Apr. 3,'48	4109	4079	4207
Hungry Hill (British)	Univ.	....	Margaret Lockwood-Dennis Prince	Not Set	92m	Oct. 18,'47	3885	....	
Hunted, The (Allied Artists)	Mono.	AA5	Belita-Preston Foster	Apr. 7,'48	85m	Feb. 7,'48	4050	4039	407
I BECAME a Criminal (Brit.)	WB	717	Sally Gray-Trevor Howard	Mar. 6,'48	78m	Feb. 14,'48	4057	4031	413
I Love Trouble	Col.	934	Franchot Tone-Janet Blair	Jan.,'48	94m	Jan. 17,'48	4018	3980	4042
If You Knew Susie	RKO	811	Eddie Cantor-Joan Davis	Feb. 7,'48	90m	Feb. 7,'48	4049	3575	413
If Winter Comes	MGM	814	Walter Pidgeon-Deborah Kerr	Jan.,'48	99m	Dec. 27,'47	3993	3972	407
I, Jane Doe	Rep.	710	Ruth Hussey-John Carroll	May 25,'48	85m	May 22,'48	4173	4155	...
Inside Story, The	Rep.	705	Marsha Hunt-W. Lundigan-C. Winninger	Mar. 14,'48	87m	Apr. 3,'48	4110	4059	....
† I Remember Mama	RKO	868	Irene Dunne-Barbara Bel Geddes (T)	Mar. 17,'48	134m	Mar. 13,'48	4093	4079	4207
† Iron Curtain, The	20th-Fox	816	Dana Andrews-Gene Tierney	May,'48	87m	May 15,'48	4163	4127	4190
Isn't It Romantic	Para.	4802	Roland Culver-Veronica Lake	Oct. 8,'48	87m	Aug. 21,'48	4281	4243	....
I Wake Up Screaming (R.)	20th-Fox	835	Betty Grable-Victor Mature-Carole Landis	Aug.,'48	82m	Aug. 21,'48	4282	....	....
I Walk Alone	Para.	4708	Lizabeth Scott-Burt Lancaster	Jan. 16,'48	98m	Dec. 20,'47	3981	3919	4190
I Wouldn't Be in Your Shoes	Mono.	4716	Don Castle-Elyse Knox	May 23,'48	70m	May 8,'48	4154	4127	....
JASSY (Brit.) (color)	Univ.	654	Margaret Lockwood-Basil Sydney	Mar.,'48	96m	Feb. 14,'48	4059	....	....
Jiggs and Maggie in Society	Mono.	4704	Joe Yule-Renie Riano	Jan. 10,'48	66m	Feb. 21,'48	4066	3895	....
Jinx Money	Mono.	4717	Leo Gorcey-Huntz Hall	June 27,'48	68m	May 22,'48	4174	4155	....
Joe Palooka in Fighting Mad	Mono.	4709	Joe Kirkwood, Jr.-Elyse Knox	Feb. 7,'48	75m	Jan. 31,'48	4037	4001	....
Judge Steps Out, The (formerly Indian Summer)	RKO	....	Alexander Knox-Ann Southern	Not Set	....	....	....	3865	....
Julia Misbehaves	MGM	....	Greer Garson-Walter Pidgeon	Oct. 8,'48	99m	Aug. 14,'48	4273	4165	....
Jungle Goddess	SG	....	George Reeves-Wanda McKay	Aug. 13,'48	....	....	....	4275	....
KEY Largo	WB	731	H. Bogart-E. Robinson-Lauren Bacall	July 31,'48	101m	July 10,'48	4233	4226	....
King of the Gamblers	Rep.	709	Janet Martin-William Wright	May 10,'48	60m	May 29,'48	4183	4117	....
King of the Turf (R.)	SG	....	Adolphe Menjou-Dolores Costello	July 17,'48	88m	May 29,'48	4183	....	....
LADY at Midnight	EL	....	Richard Canning-Frances Rafferty	Aug. 15,'48	61m	July 24,'48	4249	....	....
Lady from Shanghai, The	Col.	938	Rita Hayworth-Orson Welles	May,'48	87m	Apr. 17,'48	4125	4069	4207
Larceny	Univ.	....	John Payne-Joan Caulfield	Aug.,'48	89m	Aug. 14,'48	4275	....	....
Law of the Pampas (R.)	SG	....	William Boyd-Russell Hayden	June 4,'48	79m	June 19,'48	4207	....	....
Let's Live Again	20th-Fox	813	John Emery-Hillary Brooke	Apr.,'48	67m	Mar. 6,'48	4086	....	4131
Letter from an Unknown Woman, A	Univ.	659	Joan Fontaine-Louis Jourdan	June,'48	90m	Apr. 10,'48	4117	3943	4190
† Life With Father (color)	WB	702	Irene Dunne-William Powell	Aug. 14,'48	118m	Aug. 16,'47	3781	3475	3909
Linda, Be Good	EL	808	Elyse Knox-Marie Wilson	Jan. 3,'48	66m	Nov. 1,'47	3906	3895	....
Lightnin' in the Forest	Rep.	706	Lynn Roberts-Warren Douglas	Mar. 25,'48	58m	Apr. 24,'48	4138	4069	4207
Lost One, The (La Traviata)	Col.	....	Nelly Corradi-Cino Mattera	Not Set	84m	Apr. 17,'48	4125	....	....
Loves of Carmen, The (color)	Col.	....	Rita Hayworth-Glenn Ford	Not Set	95m	Aug. 21,'48	4281	4243	....
Luck of the Irish, The	20th-Fox	837	Tyrone Power-Anne Baxter	Sept.,'48	....	....	....	4258	....
Lulu Belle	Col.	....	Dorothy Lamour-George Montgomery	Aug.,'48	87m	June 19,'48	4205	....	....
Luxury Liner (color)	MGM	....	George Brent-Jane Powell	Sept. 3,'48	98m	Aug. 21,'48	4281	....	....
MADONNA of the Desert	Rep.	704	Lynne Roberts-Donald Barry	Feb. 23,'48	60m	Mar. 13,'48	4095	4051	....
Main Street Kid, The	Rep.	701	Al Pearce-Arlene Harris	Jan. 1,'48	64m	Jan. 24,'48	4030	3972	4071
Man-Eater of Kumaon	Univ.	666	Sabu-Wendell Corey-Joanne Page	July,'48	79m	June 26,'48	4213	....	....
Man from Texas	EL	815	James Craig-Johnnie Johnston	Mar. 6,'48	71m	Apr. 3,'48	4109	3895	....
Man of Evil (Brit.)	UA	....	James Mason-Phyllis Calvert	Jan.,'48	90m	Feb. 7,'48	4050	3992	4131
Man Who Reclaimed His Head (R.)	FC	....	Claude Rains-Joan Bennett	July,'48	83m	July 17,'48	4242	....	....
Marshal of Amarillo	Rep.	756	Allan Lane-Eddy Waller	July 25,'48	....	....	....	4283	....
Mary Lou	Col.	906	Frankie Carle Orch.-R. Lowery	Jan. 23,'48	66m	Mar. 13,'48	4095	3992	4131
Mating of Millie, The	Col.	940	Glenn Ford-Evelyn Keyes	Apr.,'48	87m	Mar. 13,'48	4094	4067	4131
Meet Me at Dawn (British)	20th-Fox	812	William Eythe-Stanley Holloway	Apr.,'48	89m	Mar. 20,'48	4101	....	4131
Melody Time (color)	RKO	893	Disney Feature	Aug.,'48	75m	May 22,'48	4173	4155	....
Michael O'Halloran	Mono.	....	Scotty Beckett-Allene Roberts	Not Set	76m	June 19,'48	4205	....	....
Mickey (color)	EL	825	Irene Hervey-Bill Goodwin	June 23,'48	87m	June 19,'48	4205	4155	....
Mine Own Executioner (Brit.)	20th-Fox	824	Burgess Meredith-Dulcie Gray	July 7,'48	105m	June 12,'48	4197	4190	....
Miracle in Harlem	SG	X-3	Stepin Fetchit	June 11,'48	71m	Aug. 14,'48	4274	3919	....
Miracle of the Bells, The	RKO	869	Fred MacMurray-Valli-Frank Sinatra (T)	Mar. 1,'48	120m	Mar. 6,'48	4085	4079	4175
Miraculous Journey (color)	FC	....	Rory Calhoun-Audrey Long	Aug.,'48	83m	Aug. 14,'48	4274	4219	....
Miss Annie Rooney (R.)	SG	....	Shirley Temple-William Gargan	Sept. 24,'48	88m	June 19,'48	4207	....	....
Money Madness	FC	....	Hugh Beaumont-Frances Rafferty	Apr. 15,'48	73m	Apr. 3,'48	4110	4069	....
Moonrise	Rep.	714	D. Clark-G. Russell-E. Barrymore	Oct. 1,'48	90m	....	....	4219	....
Mourning Becomes Electra	RKO	865	Rosalind Russell-Michael Redgrave (T)	Aug. 31,'48	170m	Nov. 22,'47	3941	3919	4131
Mr. Blandings Builds His Dream House	Selznick	206	Cary Grant-Myrna Loy	June,'48	94m	Apr. 3,'48	4110	4010	4175
Mr. Peabody and the Mermaid	U-I	....	William Powell-Ann Blyth	Aug.,'48	89m	July 10,'48	4233	....	....
Mr. Reckless	Para.	4712	William Eythe-Barbara Britton	Mar. 26,'48	66m	Feb. 21,'48	4067	4059	....
My Dog Rusty	Col.	914	T. Donaldson-Ann Doran-John Litel	Apr. 8,'48	67m	....	....	4095	....
My Girl Tisa	WB	715	Lilli Palmer-Sam Wanamaker	Feb. 7,'48	95m	Jan. 24,'48	4029	4010	4071
Mystery in Mexico	RKO	822	Wm. Lundigan-J. White-R. Cortez	July 1,'48	66m	June 26,'48	4214	....	....
Music Man	Mono.	....	Jimmy Dorsey-June Preisser	Not Set	66m	July 24,'48	4251	....	....
† NAKED City, The	Univ.	651	Barry Fitzgerald-Dorothy Hart	Mar.,'48	96m	Jan. 31,'48	4038	4010	4207
Night Has a Thousand Eyes	Para.	4803	Edw. G. Robinson-Gail Russell	Oct. 22,'48	81m	July 17,'48	4241	4226	....
Night Song (Block 2)	RKO	806	Dana Andrews-Merle Oberon	Jan. 17,'48	102m	Nov. 15,'47	3930	3717	4131
Night Time in Nevada	Rep.	733	Roy Rogers-Andy Devine	Aug. 29,'48	....	....	....	4283	....

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Night Unto Night	WB	....	Viveca Lindfors-Ronald Reagan	Not Set	....	....	....	3735	....
No Minor Vices	MGM	....	Dana Andrews-Lilli Palmer	Oct. 15,'48	....	....	....	4283	....
Noose Hangs High, The	EL	819	Bud Abbott-Lou Costello	Apr. 17,'48	77m	Apr. 10,'48	4117	4079	4190
Northwest Stampede (color)	EL	....	Joan Leslie-James Craig	July 28,'48	79m	July 3,'48	4225	4219	....
OCTOBER Man, The (Brit.)	EL	818	John Mills-Joan Greenwood	Mar. 20,'48	85m	Mar. 20,'48	4101	4086	....
Oklahoma Badlands	Rep.	753	Allan 'Rocky" Lane-Mildred Coles	Feb. 22,'48	59m	Mar. 6,'48	4086	4021	....
Oklahoma Blues	Mono.	4761	Jimmy Wakely-Virginia Belmont	Mar. 28,'48	56m	....	....	4095	....
Oliver Twist (Brit.)	EL	828	John H. Davies-Rob't Newton	July 14,'48	....	....	....	4219	....
Old Los Angeles	Rep.	708	Wm. Elliott-J. Carroll-C. McLeod	Apr. 25,'48	88m	July 10,'48	4233	4127	....
† On an Island With You (color)	MGM	828	Esther Williams-Peter Lawford	June 24,'48	107m	May 1,'48	4145	4139	4190
One Touch of Venus	Univ.	....	Robert Walker-Ava Gardner	Aug.,'48	....	....	....	4275	....
On Our Merry Way (formerly Miracle Can Happen)	UA	....	Paulette Goddard-J. Stewart-H. Fonda	June 15,'48	107m	Feb. 7,'48	4049	4038	4131
Open Secret	EL	813	John Ireland-Jane Randolph	May 5,'48	70m	Jan. 17,'48	4018		...
Out of the Storm	Rep.	717	Jas. Lydon-Lois Collier	Aug. 25,'48	61m	....	....	4258	....
Overland Trail	Mono.	4751	Johnny Mack Brown-Virginia Belmont	Jan. 31,'48	58m	Apr. 3,'48	4110	4001	...
PANHANDLE (AA)	Mono.	AA7	Rod Cameron-Cathy Downs	Feb. 22,'48	84m	Jan. 31,'48	4037	3943	....
† Paradine Case, The	Selznick	....	Gregory Peck-Ann Todd-Valli	Jan.,'48	115m	Jan. 3,'48	4001	3666	4042
Partners of the Sunset	Mono.	4765	Jimmy Wakely-Dub Taylor	May 6,'48	53m	July 10,'48	4235	4175	....
Pearl, The	RKO	867	Pedro Armendariz-Maria Marques	(T) Feb. 10,'48	77m	Feb. 14,'48	4057	....	4131
Perilous Waters (formerly In Self Defense)	Mono.	4707	Don Castle-Audrey Long	Feb. 14,'48	66m	Nov. 1,'47	3906	....	...
Phantom Valley	Col.	965	Charles Starrett-Virginia Hunter	Feb. 19,'48	53m	Aug. 14,'48	4274	4021	....
Piccadilly Incident (Brit.)	MGM	....	Anna Neagle-Michael Wilding	Not Set	88m	Feb. 7,'48	4050	....	....
Pirate, The (color)	MGM	....	Judy Garland-Gene Kelly	June 10,'48	102m	Apr. 3,'48	4110	3865	4190
Pitfall, The	UA	....	Dick Powell-Lizabeth Scott	Aug. 19,'48	86m	Aug. 7,'48	4267	4226	....
Portrait of Jenny	Selznick	...	Jennifer Jones-Joseph Cotten	Not Set	....	....	....	4139	....
Port Said	Col.		Gloria Henry-William Bishop	Apr. 15,'48	69m	May 22,'48	4174	4127	....
Prairie, The	SG	4705	Alan Baxter-Lenore Aubert	May 21,'48	80m	....	....	3919	....
Prairie Outlaws	EL	....	Eddie Dean-Roscoe Ates	May 12,'48	57m	....	....	4183	....
Prince of Thieves, The (color)	Col.	933	Jon Hall-Patricia Morison	Jan.,'48	72m	Nov. 1,'47	3906	3876	....
RACE Street	RKO	821	G. Raft-Wm. Bendix-M. Maxwell	(T) June 22,'48	79m	June 26,'48	4214	4207	....
Rachel and the Stranger	RKO	901	Loretta Young-Robt. Mitchum	Oct. 2,'48	93m	Aug. 7,'48	4265	4258	....
Range Renegades (formerly Arizona Sunset)	Mono.	4766	Jimmy Wakely-Jennifer Holt	June 6,'48	54m	....	....	4146	...
Raw Deal	EL	822	Dennis O'Keefe-Claire Trevor	May 26,'48	78m	May 22,'48	4173		....
Red River	UA	..	John Wayne-Montgomery Clift	Aug. 27,'48	125m	July 17,'48	4241	3575	...
Relentless (color)	Col.	937	Robert Young-Marguerite Chapman	Feb. 20,'48	93m	Jan. 17,'48	4017	...	4175
Return of the Badmen	RKO	917	Randolph Scott-Anne Jeffreys	July 17,'48	90m	May 15,'48	4162	4146	4207
Return of the Whistler, The	Col.	920	Michael Duane-Lenore Aubert	Mar. 18,'48	63m	Mar. 6,'48	4086	4069	4131
Return of Wildfire	SG	4801	Richard Arlen-Mary Beth Hughes	Aug. 6,'48	....	....	....	4258	....
River Lady (color)	Univ.	661	Yvonne DeCarlo-Dan Duryea	June,'48	78m	May 8,'48	4153	4010	4190
Rocky	Mono.	4705	Roddy McDowall-Edgar Barrier	Mar. 7,'48	76m	June 5,'48	4189	3931	...
† Romance on the High Seas (color)	WB	728	Jack Carson-Doris Day-Don DeFore	July 3,'48	99m	June 12,'48	4197	4190	....
Rope (color)	WB	802	James Stewart-John Dall-Joan Chandler	Sept. 25,'48	80m	....	....	4243	....
Rose of Santa Rosa	Col.	951	Eduardo Noriega-Patricia White	Dec. 25,'47	65m	....	....	3931	....
Rose of Washington Sq. (R.)	20th-Fox	832	Tyrone Power-Alice Faye	July,'48	86m	June 26,'48	4214		....
Ruthless	EL	816	Z. Scott-L. Hayward-Diana Lynn	Apr. 3,'48	102m	Apr. 3,'48	4111	4103	....
SAIGON	Para.	4710	Alan Ladd-Veronica Lake	Mar. 12,'48	94m	Feb. 7,'48	4049	3666	4175
'Sainted' Sisters, The	Para.	4714	Veronica Lake-Joan Caulfield	Apr. 30,'48	89m	Mar. 13,'48	4095	4069	4207
Saxon Charm, The	Univ.	....	R. Montgomery-J. Payne-S. Hayward	Sept.,'48	....	....	....	4275	....
Scudda Hoo, Scudda Hay (color)	20th-Fox	811	June Haver-Lon McCallister	Apr.,'48	95m	Mar. 6,'48	4085	4039	4190
Sealed Verdict	Para.	4804	Ray Milland-Florence Marly	Nov. 8,'48	....	....	....	4243	...
Search, The	MGM	....	M. Clift-A. MacMahon-Ivan Jandl	Aug. 6,'48	105m	Apr. 3,'48	4111	....	4131
Secret Beyond the Door, The	Univ	627	Joan Bennett-Michael Redgrave	Feb. '48	99m	Jan. 10,'48	4009	3956	4042
Secret Land, The (color)	MGM	....	R. Montgomery-R. Taylor-V. Heflin	Oct.,'48	....	....	....	....	....
Secret Service Investigator	Rep.	711	Lloyd Bridges-Lynne Roberts	May 31,'48	60m	June 5,'48	4189	4155	
† Senator Was Indiscreet, The	Univ.	633	William Powell-Ella Raines	Jan.,'48	81m	Dec. 13,'47	3973	3956	4131
Shaggy (color)	Para.	4717	Brenda Joyce-Robt. Shayne-Geo. Nokes	June 11,'48	72m	Apr. 17,'48	4126	4069	...
Shanghai Chest, The	Mono.	4718	Roland Winters-Mantan Moreland	July 11,'48	....	....	..	4226	....
Shed No Tears	EL	829	Wallace Ford-June Vincent	July 21,'48	70m	Aug. 14,'48	4274	4155	....
Sign of the Ram, The	Col.	936	Susan Peters-Alex. Knox	Mar.,'48	84m	Feb. 7,'48	4050		4175
† Silver River	WB	725	Errol Flynn-Ann Sheridan	May 29,'48	110m	May 8,'48	4153	4021	4190
Silent Conflict	UA	....	William Boyd-Andy Clyde	Apr.,'48	61m	Apr. 10,'48	4118		....
Singin' Spurs	Col.	....	Hoosier Hot Shots-Pat White	Sept. 23,'48	....	....	....	4283	....
† Sitting Pretty	20th-Fox	810	R. Young-Maureen O'Hara-C. Webb	Apr.,'48	84m	Feb. 28,'48	4077	4039	4207
Six-Gun Law	Col.	962	Chas. Starrett-Smiley Burnett	Jan. 9,'48	54m	Feb. 28,'48	4077	4000	..
Sixteen Fathoms Deep (color)	Mono.	4801	Lon Chaney-Arthur Lake	July 25,'48	....	....	....	4155	....
Slave Ship (R.)	20th-Fox	833	Warner Baxter-Wallace Beery	July,'48	92m	June 26,'48	4214	....	....
Sleep, My Love	UA	....	Claudette Colbert-Robert Cummings	Jan.,'48	97m	Jan. 17,'48	4017	3992	4071
Slippy McGee	Rep.	702	Donald Barry-Dale Evans	Jan. 15,'48	65m	Jan. 31,'48	4038	3943	4071
Smart Politics (formerly The Old Gray Mayor)	Mono.	627	June Preisser-Freddie Stewart	Jan. 3,'48	68m	....	....	3907	....
Smart Woman (Allied Artists)	Mono.	AA6	Constance Bennett-Brian Aherne	Apr. 30,'48	90m	Mar. 13,'48	4094	4038	....
Smugglers, The (Brit.) (color)	EL	811	Michael Redgrave-Jean Kent	Jan. 31,'48	85m	Jan. 31,'48	4037	4010	4207
Snake Pit, The	20th-Fox	....	Olivia de Havilland-Leo Genn	Not Set	....	....	....	4039	....
So Evil My Love (Brit.)	Para.	4723	Ray Milland-Ann Todd	Aug. 6,'48	109m	May 29,'48	4182	4155	....
Sofia (color)	FC	....	Gene Raymond-Sigrid Gurie	July,'48	83m	Aug. 21,'48	4281	4183	....
Son of God's Country	Rep.	....	Monte Hale—Pamela Blake	Sept. 15,'48	....	....	....	4258	....
Song of Idaho	Col.	952	Kirby Grant-Ken Trietsch	Mar. 30,'48	66m	...		4059	.
Song of the Drifter	Mono.	686	Jimmy Wakely-"Cannonball" Taylor	Jan. 17,'48	53m	Apr. 3,'48	4110	3972	..
Song of My Heart (AA)	Mono.	AA4	Frank Sundstrom-Audrey Long	Jan. 31,'48	85m	Nov. 8,'47	3917	3717	....
Sons of Adventure	Rep.	718	Russell Hayden-Lynne Roberts	Aug. 28,'48	....	....	....	4258	....

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Sorry, Wrong Number	Para.	4801	Barbara Stanwyck-Burt Lancaster	Sept. 24,'48	90m	July 31,'48	4257	4243	....
S.O.S. Submarine	SG	....	Semi-documentary	Aug. 20,'48	....	....	....	4283	....
So This Is New York	UA	....	Henry Morgan-Virginia Grey	June 25,'48	79m	May 15,'48	4161	4127	
Southern Yankee, A	MGM	....	Red Skelton-Brian Donlevy	Sept. 4,'48	90m	Aug. 7,'48	4265	4139	....
So Well Remembered (British)	RKO	807	John Mills-Martha Scott	Jan. 10,'48	114m	Nov. 1,'47	3905	3631	....
Speed to Spare	Para.	4715	Richard Arlen-Jean Rogers	May 14,'48	57m	Feb. 21,'48	4066	4059	....
Spiritualist, The	EL	827	Turhan Bey-Lynn Bari	July 7,'48	79m	Aug. 7,'48	4267	4127	....
Stage Struck	Mono.	4715	K. Richmond-Audrey Long-Conrad Nagel	June 13,'48	71m	May 15,'48	4162	4155	
Stage to Mesa City	EL	758	Al "Fuzzy" St. John-Jennifer Holt	Feb. 15,'48	52m	Jan. 24,'48	4030	....	4042
† State of the Union	MGM	824	Spencer Tracy-Katharine Hepburn	Apr. 29,'48	124m	Apr. 3,'48	4110	4039	4207
Station West	RKO	....	Dick Powell-Jane Greer	(T) Sept. 1,'48	92m	....	....	4283	....
Strawberry Roan, The (color)	Col.	....	Gene Autry-Gloria Henry	Aug.,'48	79m	Apr. 24,'48	4137	4067	
† Street With No Name, The	20th-Fox	823	Mark Stevens-Barbara Lawrence	July,'48	91m	June 26,'48	4213	4165	
Summer Holiday (color)	MGM	821	Mickey Rooney-Gloria DeHaven	May 20,'48	92m	Mar. 13,'48	4093	3599	4207
Sword of the Avenger	EL	823	Ramon del Gado-Sigrid Gurie	June 2,'48	76m	May 15,'48	4163		
Swordsman, The (color)	Col.	932	Larry Parks-Ellen Drew	Jan. 9,'48	81m	Oct. 25,'47	3894	3771	4175
TAKE My Life (Brit.)	EL	814	Greta Gynt-Hugh Williams	Feb. 28,'48	80m	Feb. 21,'48	4066	....	....
Tap Roots (color)	Univ.	....	Van Heflin-Susan Hayward	Aug.,'48	109m	July 3,'48	4226	4010	...
Tarzan and the Mermaids	RKO	....	Johnny Weissmuller-Brenda Joyce	June,'48	68m	Apr. 3,'48	4110	4103	4175
Tender Years, The	20th-Fox	803	Joe E. Brown-Noreen Nash	Jan.,'48	81m	Dec. 6,'47	3965	...	401
Tenth Avenue Angel	MGM	816	Margaret O'Brien-George Murphy	Feb.,'48	74m	Jan. 17,'48	4017	3031	4042
Texas, Brooklyn and Heaven	UA	....	Guy Madison-Diana Lynn	July 16,'48	89m	July 17,'48	4242	4190	....
That Lady in Ermine (color)	20th-Fox	836	Betty Grable-Douglas Fairbanks, Jr.	Aug.,'48	89m	July 17,'48	4241	4226	....
13 Lead Soldiers	20th-Fox	814	Tom Conway-Maria Palmer	Apr.,'48	67m	May 29,'48	4182	4051	
† Three Daring Daughters (color)	MGM	817	Jeanette MacDonald-Jose Iturbi	Mar.,'48	115m	Feb. 14,'48	4057	3599	4131
The Three Musketeers (color)	MGM	....	Lana Turner-Gene Kelly	Sept.,'48	....	....	....	4189	....
Thunderhoof	Col.	904	Preston Foster-Mary Stuart	July 8,'48	77m	....	....	4165	....
Timber Trail (color)	Rep.	656	Monte Hale-Lynne Roberts	June 15,'48	67m	July 3,'48	4226	4069	....
Time of Your Life, The	UA	....	Jas. Cagney-W. Morris-Jeanne Cagney	July 30,'48	109½m	May 29,'48	4182	4174	...
Tioga Kid, The	EL	858	Eddie Dean-Jennifer Holt	June 17,'48	54m	Mar. 13,'48	4095	....	
T-Men	EL	809	Dennis O'Keefe-Mary Meade	Jan. 10,'48	91m	Dec. 20,'47	3981	....	4131
To the Ends of the Earth	Col.	935	Dick Powell-Signe Hasso	Feb. 27,'48	109m	Jan. 24,'48	4030	4010	4175
To the Victor	WB	720	Dennis Morgan-Viveca Lindfors	Apr. 10,'48	99m	Apr. 3,'48	4109	4021	....
Tornado Range	EL	854	Eddie Dean-Roscoe Ates	Feb. 21,'48	56m	Feb. 21,'48	4067	4031	....
Tower of London (R.)	FC	....	Basil Rathbone-Boris Karloff	July,'48	92m	July 17,'48	4242	....	....
Trail of the Mounties	SG	4708	Russell Hayden-Jennifer Holt	Feb. 21,'48	42m	....	....	3931	...
Trail to Laredo	Col.	967	Charles Starrett-Smiley Burnette	Aug. 12,'48	54m	....	....	4243	....
Train to Alcatraz	Rep.	712	W. Phipps-D. Barry-Janet Martin	June 28,'48	60m	July 17,'48	4242	4174	....
Trapped by Boston Blackie	Col.	921	Chester Morris-Richard Lane	May 13,'48	67m	May 1,'48	4146	4239	...
† Treasure of the Sierra Madre, The	WB	714	Humphrey Bogart-Walter Huston	Jan. 24,'48	126m	Jan. 10,'48	4009	4000	4131
Triggerman	Mono.	4752	Johnny Mack Brown-Virginia Carroll	June 20,'48	56m	Aug. 14,'48	4274	4219	....
Triple Threat	Col.	....	Richard Crane-Gloria Henry	Sept. 30,'48	....	....	....	4283	....
Twisted Road, The	RKO	820	Cathy O'Donnell-Farley Granger	July,'48	95m	June 26,'48	4213	....	....
Two Guys from Texas (color)	WB	801	Dennis Morgan-Jack Carson	Sept. 4,'48	86m	Aug. 7,'48	4265	4258	...
† Tycoon (color)	RKO	866	John Wayne-Laraine Day	Dec. 27,'47	126m	Dec. 6,'47	3965	3956	4190
† UNCONQUERED (color)	Para.	4725	Gary Cooper-Paulette Goddard	Apr. 2,'48	146m	Sept. 27,'47	3849	3809	4175
Under California Stars (color)	Rep.	731	Roy Rogers-Jane Frazee	May 1,'48	70m	May 15,'48	4162	4139	....
Unknown Island (color)	FC	....	Virginia Grey-Barton MacLane	Sept.,'48	....	....	....	4235	....
Untamed Breed, The	Col.	....	Sonny Tufts-Barbara Britton	Sept.,'48	....	....	....	4275	....
Up in Central Park	Univ.	662	Deanna Durbin-Dick Haymes	June,'48	87m	May 29,'48	4181	4010	....
Urubu	UA	....	Native cast	Aug. 13,'48	65m	Aug. 21,'48	4282	....	....
VALLEY of the Giants (col.) (R.)	WB	722	Wayne Morris-Claire Trevor	May 8,'48	78m	Apr. 17,'48	4126	....	....
Variety Time	RKO	902	Edgar Kennedy-Leon Errol	(T) Aug. 2,'48	59m	Aug. 14,'48	4273	....	....
Velvet Touch, The	RKO	872	Rosalind Russell-Leo Genn	Aug.,'48	97m	July 24,'48	4249	4139	....
Vicious Circle, The	UA	....	Conrad Nagel-F. Kortner-Lyle Talbot	July 30,'48	77m	June 5,'48	4189	....	...
† Voice of the Turtle, The	WB	716	Eleanor Parker-Ronald Reagan	Feb. 21,'48	103m	Dec. 27,'47	3993	3831	4175
WALK a Crooked Mile	Col.	....	Dennis O'Keefe-Louise Allbritton	Sept.,'48	....	....	....	4283	....
Wallflower	WB	726	Joyce Reynolds-Robert Hutton	June 12,'48	77m	May 22,'48	4173	3876	....
Walls of Jericho	20th-Fox	826	Linda Darnell-Cornel Wilde	Aug.,'48	106m	July 17,'48	4242	4165	....
Waterfront at Midnight	Para.	4719	Wm. Gargan-Mary Beth Hughes	June 25,'48	63m	May 15,'48	4161	4069	4207
West of Sonora	Col.	966	Chas. Starrett-Smiley Burnette	Mar. 25,'48	55m	....	....	4069	....
Western Heritage	RKO	812	Tim Holt-Nan Leslie	Jan. 24,'48	61m	Feb. 7,'48	4051	....	4071
Westward Trail, The	EL	855	Eddie Dean-Phyllis Planchard	Mar. 13,'48	58m	Feb. 28,'48	4077	....	....
Whiplash	WB	....	Dane Clark-Alexis Smith	Not Set	....	....	....	3717	....
Whirlwind Raiders	Col.	963	Charles Starrett-Smiley Burnette	May 13,'48	54m	May 15,'48	4163	4155	....
Who Killed Doc' Robbin?	UA	....	Virginia Grey-Don Castle	Apr. 9,'48	55m	May 8,'48	4154	....	....
Will It Happen Again	FC	....	Documentary	April,'48	61m	....	....	4226	....
Wings Over Honolulu (R.)	Realart	....	Ray Milland-Wendy Barrie	June,'48	78m	June 19,'48	4206	....	....
Winner Take All (formerly A Joe Named Palooka)	Mono.	4719	Joe Kirkwood-Elyse Knox	Sept. 12,'48	....	....	....	4174	....
Winner's Circle, The	20th-Fox	....	Jean Willes-J. Longden-M. Farley	Aug.,'48	....	....	....	4275	....
Winter Meeting	WB	721	Bette Davis-Jim Davis	Apr. 24,'48	104m	Apr. 10,'48	4118	4021	4190
Woman from Tangier, The	Col.	910	Adele Jergens-Stephen Dunne	Feb. 12,'48	66m	Feb. 7,'48	4051	4021	4071
Woman in White, The	WB	724	Alexis Smith-Sydney Greenstreet	May 15,'48	109m	Apr. 24,'48	4137	3575	4207
Woman's Vengeance, A	Univ.	634	Charles Boyer-Rachel Kempson	Feb.,'48	96m	Dec. 27,'47	3993	3972	4071
Women in the Night	FC	....	Tala Birell-William Henry	Jan. 23,'48	90m	Jan. 17,'48	4018	3992	....
Wreck of the Hesperus, The	Col.	802	Willard Parker-Patricia White	Feb. 5,'48	68m	June 12,'48	4199	4021	....
YOU Were Meant for Me	20th-Fox	802	Jeanne Crain-Dan Dailey	Feb.,'48	91m	Jan. 24,'48	4029	....	4190

FEATURE PRODUCT, LISTED BY COMPANY, IN ORDER OF RELEASE, ON PAGES 4266-67

MOTION PICTURE HERALD

on September 25, 1948 will present an edition marking that constructive Third of A Century of this industry in which Martin Quigley has served as editor and publisher.

QUIGLEY PUBLICATIONS
Rockefeller Center
New York City

1915—1948

MOTION PICTURE HERALD
MOTION PICTURE DAILY
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REVIEWS

In Product Digest

Rope

Secret Land

Blanche Fury

An Act of Murder

Sixteen Fathoms Deep

Thunderhoof

Joe Palooka in
Winner Take All

In [illegible]

A Song is Born

INDEPENDENT PRODUCERS:

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Refuse to Join Johnston Negotiations in England

Hold Out for Separate Contract with Musicians

HIRE MORE, PAY MORE PETRILLO TELLS STUDIOS

Better Theatres

Debunking Some Current Ideas About Drive-Ins

Equipping to Get a Well-Lighted Picture

Inexpensive "Remodeling" By Raising the Screen

VOL. 172, NO. 9; AUGUST 28, 1948

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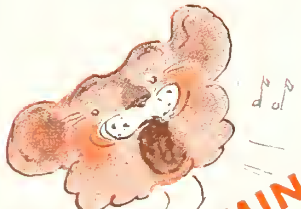
CAN YOU

(Sung to the tune of Columbia University's "Roar, Lion Roar")

The roaring Lion is singing!
He is singing the praises of
The Studio of Hits!
He sings: "We never stop,
We're on the top!"
He sings: "Metro-Goldwyn-Mayer
Is the answer to your prayer!"
He sings: "We've got the Stars!
We've got the Hits!"
It has been a summer of
Achievement and as the New Season
Looms ahead M-G-M is 'way out front
Vitamin M-G-M is the life-spark
Of 1948 showmanship!

IRVING BERLIN's
"EASTER PARADE"
(Technicolor)



"HOMECOMING"

"THREE MUSKETEERS"
(Technicolor)

"SOUTHERN YANKEE"

"ON AN ISLAND WITH YOU"
(Technicolor)

FRANK CAPRA's
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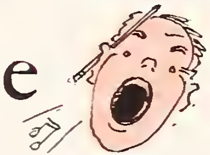

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everybody's proud and enthusiastic!

WATCH THIS NEW SENSATION!

M-G-M's
A DATE WITH JUDY
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RECORDS!
RECORDS!

New all-time M-G-M high at Radio City Music Hall for a **FIRST** *and* **SECOND WEEK!** Packing them in from coast-to-coast! The folks love it!

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HITCHCOCK'S

ROPE

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EVER
HELD
J. EDGAR HOOVER
F.B.I. CHIEF
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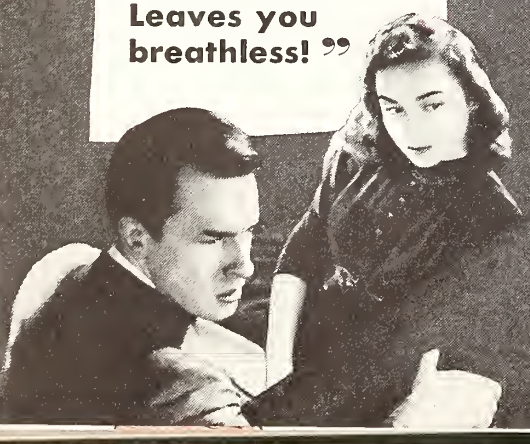
ALFRED
HITCHCOCK'S

ROPE

"Never saw anything like it! Terrific suspense! Leaves you breathless!"



NOTHING
EVER HELD
DOROTHY KILGALLEN
FAMED COLUMNIST
LIKE
ALFRED
HITCHCOCK'S

ROPE

"Nerve-racking from the opening until the end! Audiences will remain cemented to their seats! The fan who doesn't hurry to see ROPE is cheating himself of screen history!"

HE PUBLIC, AT THE GLOBE N.Y.

NOTHING EVER HELD YOU LIKE ALFRED HITCHCOCK'S

ROPE

IN COLOR BY
TECHNICOLOR

IT STARS

JAMES STEWART

WITH
JOHN DALL · FARLEY GRANGER SIR CEDRIC HARDWICKE
AND
CONSTANCE COLLIER JOAN CHANDLER

Screen Play by Arthur Laurents
From the Play by Patrick Hamilton
Director of Photography,
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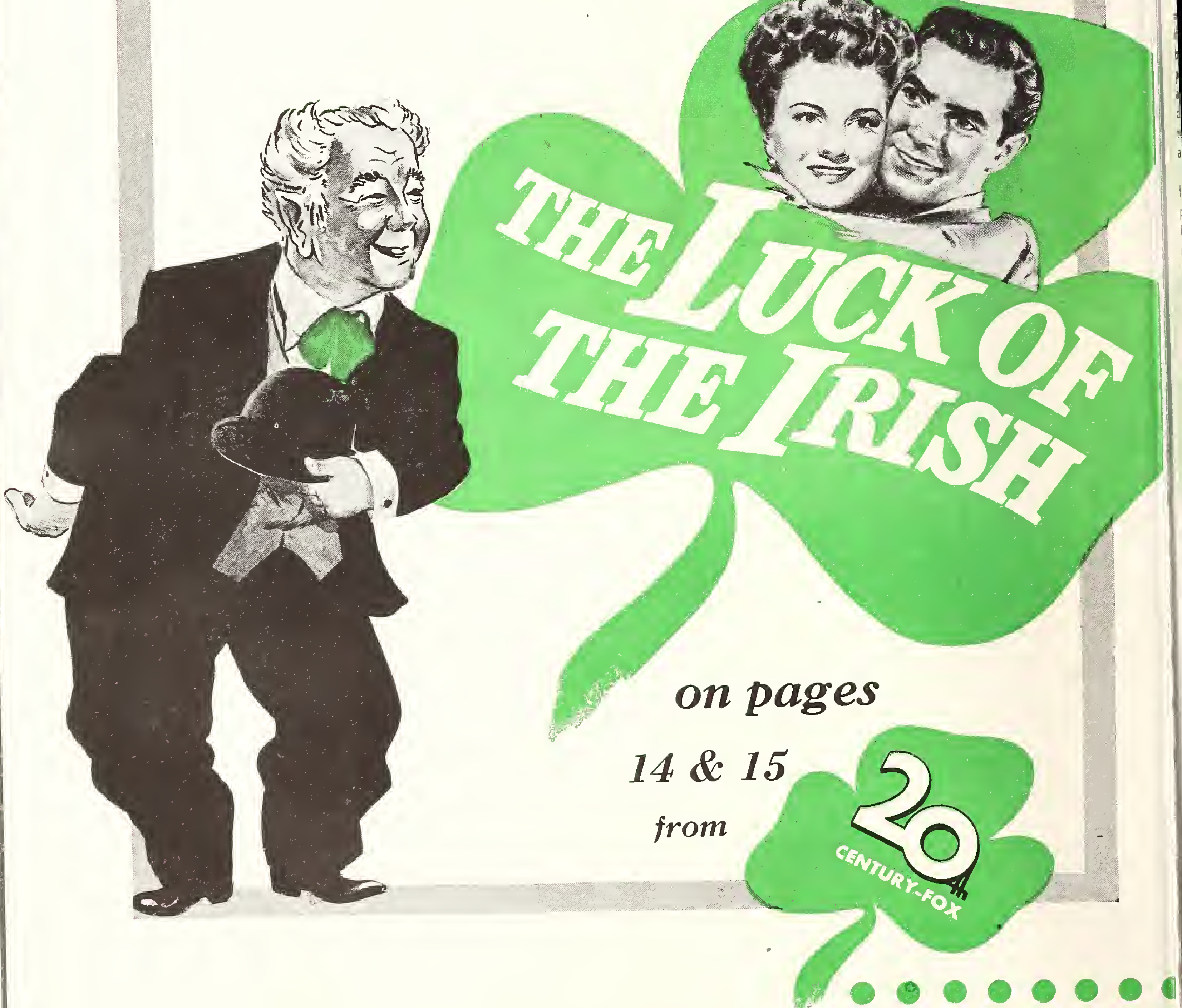
SENTED BY WARNER BROS. A TRANSATLANTIC PICTURE

Meet–

HAPPY-GO-LUCKY HORACE

who brings you…


THE LUCK OF THE IRISH
20th CENTURY-FOX

on pages

14 & 15

from

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

TERRY RAMSAYE, Editor

Vol. 172, No. 9

August 28, 1948

ABOUT PRICES

ABOUT now, the manufacturer, the distributor and the retailer of anything at all which is addressed at the money-in-pocket of the customers may well be looking at their merchandising. That most pointedly applies to motion picture entertainment. Whim, vanity and luxury spending is falling off at a considerable rate. For the great millions who support the box office probably the most serious consideration is the price of food. That pressure is felt every time the housewife goes to market. Also it is getting abundant attention on the radio, and in a gentle fashion considerable discussion too in the women's departments of the daily papers.

Meanwhile it is to be noted that even in New York, the perennial midway of the nation, taxi cabs are being taken off the streets for lack of passengers. Hotels are trying to promote business for idle rooms and are taking in shops and concession projects to pick up additional revenue. Jewelers are noting a falling off in sales, even installment sales. Cosmetics are not doing so well, and the sheer weight nylons are losing place to heavier service grades. The customers are looking for values all over the clothing field.

Something of the state of mind of some of the customers is to be recorded in the observation of a certain travelling professional man, who remarked the other day: "When I'm on the road I see pictures frequently—if I have the change in my pocket. I'll never break a bill to buy a seat."

As we have so often set down before, the industry lives off of jingle money, loose in the pocket. There is less of it these days.

So it is indicated that to compete, the motion picture today very much needs to reiterate its abundant value, at the price. The price now counts as it has not for years.

While this goes on, it is in the face of the fact that the rate of employment, and of payrolls, is at an all time high. The wane in the whim and luxury market comes with a lot of pricing out of the market, and a new order of national consciousness which suggests the big money days may end any time now and it is just as well to pay for the refrigerator and the new gas stove while it can be done.

The value of a seat at the movies is worth just exactly what the customer is willing to pay—never more.

■ ■ ■

GROWING MENACE

APPARENTLY the invasion of sound which came in to upset and revolutionize the motion picture back there about twenty years ago was only the beginning of devastations to come. Entrepreneurs, with their hungry eyes on vulnerable advertising dollars, are busy with hellish devices to come, including: talking mannequins for clothes shops, low flying loud speaker planes to spray selling messages, and vending machines equipped to deliver a singing commercial along with the drink, the cigarettes or the electronically cooked hot-dog.

The success of such devices, to be sure, can only be achieved by the willingness and capacity for the customers to take it, like it, and respond. That does not make such blatancies decent, proper and contributory to the civilization any more than electric chair and coffin displays in theatre lobbies.

The conscious citizen has an order of rights yet to be defined by law. That includes the right to be protected against deliberate invasion of his consciousness when in the orderly pursuit of tending to his own affairs. He has a right to ride home on subway, train or car or plane, without being shouted at from skyline signs, billboards or car cards about pickles, soap, banks, insurance, factory sights, or bargains in undertakers. He has a right to his own mind and thoughts, if he has either.

The fact that such devices appear to have a certain efficiency in merchandising among the multitudes does not in the least legitimatize them in their assault upon persons to whom they are unwelcome. We hear so much these days about the protection of the minorities. The minority of those who enjoy a respectable quiet is assuredly not respected in a juke box society.

The writer of this page has often, down the years, contended for what he calls "dumbbell rights". That does not include delivery of the world to their obtuseness.

The decent medium of merchandising is the printed word, where the selective eye may choose. The media of neon and noise are a great pox on the landscape.

■ ■ ■

¶ With the coming of sound and its special limitations and general disturbance of screen stage technique, the development of the use of the camera as a facile instrument of narration was interrupted, and delayed. Now for awhile it has been underway again. Spectacular and special demonstration is afforded in the Hitchcock method which makes the camera the eye of the spectator continuously through the strange story of "Rope".

The eye travels as the story flows from room to room of the sets without apparent halt or interruption. And all this is done, too, with the addition of the requirements of Technicolor photography.

In recognition of the inevitable challenge to the interest of the great array of cinema amateurs, Warners' campaign, contrived by Mr. Mort Blumenstock, includes a striking brochure for colleges, libraries, photographic publication editors and other special groups, dealing with the intricate and interesting technology. It is a tapping of a new area of special interest.

■ ■ ■

STAND aside—make way Jules Verne, Nicolas Camille Flammarion, Baron Munchausen, H. G. Wells—make way for Mr. Eric Johnston! He you will find in the pages of *Look* for August 3 with a forecast for the "Super Movie for a Super Age" which is today his promise for the screen theatre of June 1, 1975. The spectator will be in the middle of the picture with it sprayed all about him, big as life and twice as natural, stereoscopic in dimension and colour. The picture, he says, will come in from around the world at television speed from flying cameras riding on guided missiles traveling three miles a second around the world.

". . . we know now there is no limit to American inventive genius," observes Mr. Johnston. We surely do, now.

Especially the inventor with a typewriter on his knee.

—*Terry Ramsaye*

THIS WEEK IN THE NEWS

Im & Export

BRITAIN'S export of automobiles, textiles, pottery and whisky to the U. S. now pays for one-third of the products that Britain imports from the U. S., according to a survey released in New York last week by the British Information Services. American imports from England are running at the highest point in history, according to the report, showing an increase of 50 per cent over 1947. Britain's sale to the U. S. of automobiles, of motorcycles, of Scotch and even of toys is now something phenomenal. The picture of the picture situation is something else again.

Down to the Sea . . .

TELEVISION, looking frantically for new program ideas, has come up with something new and, at least for the time being, unique. On August 29, the television cameras of the National Broadcasting Company will be moved aboard the U. S. S. Leyte, a carrier, and, for a whole hour, will televise the ship as it goes through mock battle maneuvers, including the preparations for the launching of planes, the actual launching and the return of the craft as well as subsequent defensive action. The Leyte will be 35 miles off New York and there will be four cameras aboard ship. The telecasts will be beamed directly to the top of the Empire State Building. NBC still is looking for announcers guaranteed free of sea-sickness.

Global Service

"TOM THUMB" is going to get the full global treatment. That's the news this week from George Pal. Pal is the man who's making "The Adventures of Tom Thumb" for United Artists release, using his well known puppet techniques. He says his Technicolor feature will be released in 14 world-girdling language versions and in 35mm and 16mm versions. Tom Thumbs everywhere you look. Under your feet, all over the place.

James J. Coy

THE POLICE CENSOR for New York City in the late '20's and early '30's, James J. Coy, died August 19, in a Saratoga Springs Hospital. Mr. Coy, as theatrical censor, drew considerable public attention to himself and to Mae West when his review of Miss West's 1928 stage production, "Pleasure man," resulted in Miss West and 56 members of her cast being thrown into jail. They were subsequently freed when a jury failed to agree on whether or not they had been performing an objectionable play. It was Mr. Coy, too, who, in 1930, led a raid on a performance of the late Earl Carroll's "Vanities." And, finally, it was Mr. Coy who took a look at a production of "Lysistrata," possibly the bawdiest of Greek comedies, and found nothing objectionable. He was 67 at the time of his death and had retired from the police department in 1936.

MOTION PICTURE HERALD

for August 28, 1948

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ON THE MARCH—Red Kann on production and Third of a Century — Page 16

JOHNSTON discusses quota and bookings with Rank and British — Page 18

INDEPENDENT producers refuse to join Johnston in England — Page 18

20th-FOX Net profit for six months is $6,894,659 — Page 20

PETRILLO TELLS studios: "Hire more and pay more" — Page 22

IATSE reelects Walsh; studies arbitration plan — Page 22

MAJORS start revision of clearances in New York — Page 30

ARGENTINA fines U. S. companies for exchange violations — Page 32

DRASTIC REMEDY needed in British situation says Yates — Page 34

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Tele-Juke

A SEVEN-FOOT monster of a juke box, combining all of the more raucous features of the record-playing juke box and a television set, is now on the market, the product of the Videograph Corporation. Already the thing has muscled its way into a number of New York bars and at this writing no one is sure just where the thing is going to stop. For a nickel, a customer at a bar can get either one record or three minutes of television. You can't have both at the same time—not with this machine, but wait a couple of years and there's no telling what a nickel will do. The bartender, as we understand it, is usually the guy who settles the argument about whether the mirrored and bespangled machine will play records or or show pictures. In most of the bars the switch that controls the monster has been installed within easy reach of the barkeep and far away from the more temperamental customers who may have conflicting ideas on what should be played.

Drive-In Service

THE TWO LADIES in their automobile at Crescent's new drive-in near Nashville were disturbed. They had a flat and couldn't move out of the theatre until it was fixed. There wasn't an usher or another Crescent employee in sight. Now, what to do? But there was someone in the theatre. He turned out to be R. E. Baulch, Crescent's president. It was Mr. Baulch who fixed the flat and after a gentlemanly bow sped the ladies on their way.

City Noises

INTENT on preserving the lives and limbs of its inhabitants, New York City hopes to change its local laws governing the use of sound trucks. This is being done so as to cut short any indiscriminate use of sound trucks as the result of the recent ruling of the Supreme Court which held that the rights of free speech and free assembly were interfered with if you had to pay a fee to operate your truck. While New York's current law forbids the use of sound trucks without a permit from the Police Commissioner and payment of a fee, the new law, if passed, will permit the city to continue to regulate the trucks on the premise that they are "detrimental to the health, welfare and safety of the inhabitants of the city in that such use diverts the attention of pedestrians and vehicle operators in the public streets, parks and places, thus increasing traffic hazards and causing injury to life and limb."

Surprise Discovery

Washington Bureau

THANKS to a legal snarl, it'll probably still be possible to "get rich quick" on the air despite the recent threat of the Federal Communications Commission to curb radio's "give-away" programs. Faced with having their programs classified as lotteries or gift enterprises, the broadcasters dug into the law books and came up with a surprising discovery. The law on which the FCC had based its proposed ban had been repealed by Congress. No time was lost in informing the special House Committee investigating the FCC of this development. A red-faced FCC attorney admitted that the question of the Commission's authority in the matter was now "under study."

Under Water

AN HISTORIC four square miles of gold rush territory in Kern County, Cal., will soon be under water—water backed up by the projected Isabella Dam. This circumstance is giving a lot of the producers nostalgic twinges, for it is that territory that has been used time and time again as locations for Westerns. Producer Harry Sherman, who last week sent a camera crew scurrying out to the territory for a last minute look around, estimates that between 400 and 500 Westerns were filmed in part in that area. In 1919 Sherman located an oak a couple of miles from Kernville where he shot a scene in which the Dirty Crooks tried to lynch the Hero on a Phony Murder Charge. That tree's been used so often that it's now called The Lynching Tree. Tom Mix chased Indians in that territory, Bill Hart was silent and grim there and scores of other Western heroes have acted over every foot of the territory soon to be covered with 80 feet of water. Mr. Sherman's crew is putting the old place on film again for "Tennessee's Partner," his next for the Enterprise organization.

For Civilians?

Washington Bureau

THE ARMY is considering allowing civilians to again attend theatres on Army posts, it was learned here this week. If such a policy is adopted, it would be accompanied by an Army promise that civilian admissions will be carefully policed to see that the privilege is not abused. The civilians would be restricted to the girl friends, relatives, and so on of the G. I.'s. Major exhibitor organizations are now being asked for their reactions to the proposal. Army officials pointed out that they are not bound by law to consult theatre groups on the idea, but that "theatre people played ball with us during the war" and they'd like to do the same during peacetime.

Porcine Tale

WALT DISNEY'S porcine tale, "The Three Little Pigs," is going to be reissued by RKO. Once more the dauntless trio, as they did in their precedental bow, will annoy the monster with their defiant song of "Who's Afraid of the Big Bad Wolf." The pig who built with straw, the pig who built with wood, that smug little pig who did exactly the right thing and built with brick, and the gaunt, terrible wolf with his prodigious huffing and puffing and blowing-of-the-house-in, will once again thrill, chill and amuse. Step right this way, folks. Only one ticket to a customer.

Murmurs

Mexico City Bureau

POLICE vigilance has been doubled around amusement centers here and in other large cities ever since a committee of Federal Congressmen informed the Federal Government that agitators are planning disturbances in the amusement centers, particularly in the theatres, where the semi-darkness would serve their purposes well. There is some political unrest here because of the increased cost of living and the devaluation of the pesos. To combat the agitators, a Campaign Committee Against Murmuring has been formed and is urging Mexicans, in full-page advertisements in local newspapers, to be patriotic and patient and not to murmur seditious statements which might result in violence.

JOHN F. CHALMERS

John F. Chalmers, who for a number of years published the *Moving Picture World* prior to its purchase, in 1928, by MOTION PICTURE HERALD, died at Greenwich, Conn., August 20. He was 79 years old. The *Moving Picture World* was founded by Mr. Chalmers' brother, the late James P. Chalmers, Jr., in 1907, and was the first weekly trade journal devoted exclusively to the interests of the motion picture industry. Funeral services were held Monday. Interment was at Kensico Cemetery, Valhalla, N. Y.

PEOPLE

WARREN F. WIELLAND, general manager of the Apollo circuit in Atlantic City, N. J., has been elected president of the Atlantic City Amusement Men's Association.

EVERETT WALSH, director of Warners' home office art department, has announced his resignation effective September 1. He has been with the New York office three years.

MILTON HARRIS, for the past two years sales promotion manager of Filmack's New York office, has resigned.

MILTON E. COHEN, recently appointed eastern division sales manager for Eagle Lion, was guest of honor at an industry luncheon in the Warwick Hotel in Philadelphia Tuesday.

PETER MEYERS, formerly branch manager for Eagle Lion and Monogram in Canada, has been appointed Twentieth Century-Fox branch manager of the Toronto exchange.

PETER COLLI, Warner manager of the Caribbean division, and MICHAEL SOKOL, manager in Mexico, have returned to their respective headquarters for conferences in New York.

MRS. MARY LOORAM, chairwoman of the motion picture department of the International Federation of Catholic Alumnae, left New York Sunday by plane for Venice, Italy, to attend the International Film Conference.

TOM O'BRIEN, general secretary of Great Britain's National Association of Kinematograph Employees, left New York for England last Saturday, after attending the International Alliance of Theatrical Stage Employees convention in Cleveland last week.

IRVING STACEL, who formerly operated independent theatres in Chicago, has joined National Screen Service as a salesman in that city, succeeding the late ROY ALEXANDER.

ARY LIMA, manager of Warners' Atlantic division for Latin America, left New York last weekend for his headquarters in Rio de Janeiro.

ARTHUR KELLY, executive vice-president of United Artists, has arrived in London from New York for a general inspection of the company's affairs in Great Britain.

ALVIN W. GROSS, office manager for MGM in Milwaukee, has been promoted to the sales department of the branch. WILLIAM SCHWARTZ, booker in Detroit, succeeds Mr. Gross as office manager in Milwaukee.

MOTION PICTURE HERALD, published every Saturday by Quigley Publishing Company, Rockefeller Center, New York City 20. Telephone Circle 7-3100; Cable address "Quigpubco, New York", Martin Quigley, President; Red Kann, Vice-President; Martin Quigley, Jr., Vice-President; Theo. J. Sullivan, Vice-President and Treasurer; Leo J. Brody, Secretary; Terry Ramsaye, Editor; Martin Quigley, Jr., Associate Editor; James D. Ivers, News Editor; Charles S. Aaronson, Production Editor; Ray Gallagher, Advertising Manager; David Harris, Circulation Director; Gus H. Fausel, Production Manager. Bureaus: Hollywood, William R. Weaver, editor, Yucca-Vine Building; Chicago, Editorial and Advertising, 120 South LaSalle Street, Telephone Andover 6449, Urben Farley, Advertising Representative; Washington, J. A. Otten, National Press Club; London, Hope Williams Burnup, manager, Peter Burnup, editor, 4 Golden Square. Correspondents in the principal capitals of the world. Member Audit Bureau of Circulations. Other Quigley Publications: Better Theatres, published every fourth week as a section of Motion Picture Herald; Motion Picture Daily, International Motion Picture Almanac, Fame and Theatre Sales.

THIS WEEK the Camera reports:

ERNEST SCHWARTZ, president of the Cleveland Motion Picture Exhibitors Association, and Richard Walsh, right, International IATSE president, address the delegates of the 39th biennial meeting of the International Alliance of Theatrical Stage Employees, last week, in the Cleveland Public Auditorium. See page 22.

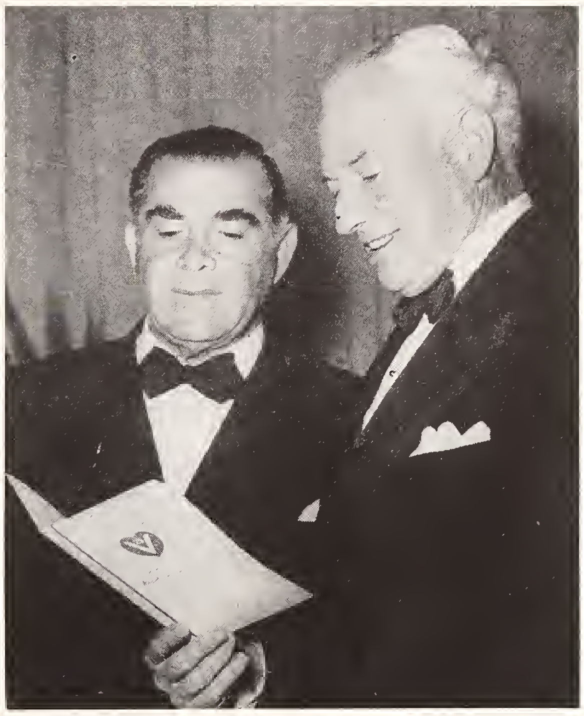
IN SINGAPORE, the selling of RKO pictures goes on, despite a flood. Above, an exhibitor signs a contract as Harry Chow, sales manager, standing, and Osman Kwan, booker, look on.

HARRY KALMINE, Warner theatre circuit president and general manager, congratulates George A. Crouch, right, upon his appointment as Warner zone manager in the Washington area. He succeeds the late John J. Payette.

HERBERT J. YATES, Republic president, above, right, and Sir Alexander King, Scottish exhibitor, relax a moment at Glen Eagles Golf Course in Scotland. Mr. Yates reports on page 34.

By the Herald

ALLIED VISITORS. Above, William Ainsworth, president of Allied States Association, left, and Abe Berenson, Allied convention manager, visited the Managers' Round Table office to discuss Allied's convention in New Orleans in November.



AWARD. Charles P. Skouras, president of National Theatres, receives the Southern California Variety "Great Heart Award" from Robert J. O'Donnell, Variety Clubs' chief barker.

MID-CENTRAL Allied officers, above, elected at the unit's first regional meeting at Cape Girardeau, Mo., last week. Top row, left to right: Charles Niles, guest speaker; William T. Zimmerman, Charles Beninati, E. H. Wieck and Earl Vandiver, directors. Seated: Andy Dietz, director; Hugh Graham, secretary and treasurer; Henry Hollaway, president, and Jeff Jefferis, vice-president.

CHARLES NILES of Anamosa, Iowa, above, secretary of Allied States Association, explains the operations of the Allied Caravan to delegates at Mid-Central Allied's first regional meeting at the Colonial Tavern, Cape Girardeau, Mo., last week.

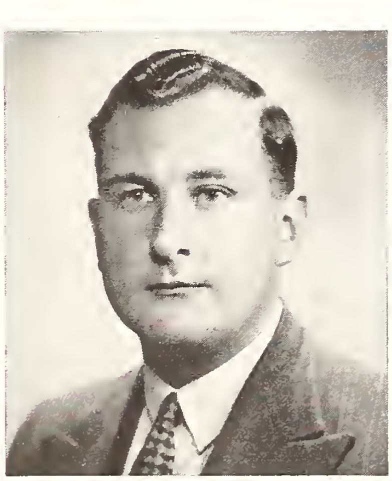
AT THE GRAND OPENING of the "million dollar" Dedham Drive-In Theatre at Dedham, Mass., last week. Left to right: Selectman John T. Kiely; Michael Redstone, circuit owner and builder of the theatre, and Selectman Roger D. Conant, Jr.

PRIOR to his departure for a vacation in the United States, Aaron Pines, manager of Columbia Pictures of Philippines, Inc., was guest of honor of the Manila film industry at the Avenue Hotel there. At the head of the table, left to right, are: Cliff Almy, Vicente Rufino, Edmund Goldman, Mr. Pines, Ernesto Rufino, Roy Barbanell, George Schweig, Maurice Casey, David Gould, Gus Joffe, Jose Lim, Rafael Rufino, Karl Nathan, Oscar Rasmuseen, Marcario Lim, Santiago Velasquez, Ralph Brambles, Tomas Flores and Leon Applestone.

DONALD DWYER, above, manager of Island Pictures, Ltd., Hamilton, Bermuda, signs for product at Universal-International offices in New York. Left to right are Al Daff, U-I foreign sales manager; Mr. Dwyer and Americo Aboat, Latin-American supervisor.

Posters
Lobbies
GALLANT BESS

MILTON COHEN, eastern division sales manager for Eagle-Lion, shows Audrey Long and Cameron Mitchell, stars, the press book on "Aventures of Gallant Bess".



VICTOR J. HOARE, above, has been appointed executive director of Selznick Studio, Ltd., in England. He was with Eagle-Lion Distributors, Ltd.

SIR ALEXANDER KORDA welcomes Myrna Loy and her husband, Gene Markey, at Northolt Airport, London. Miss Loy will star in London Films' "Autumn Violins".

EXHIBITORS MONOPOLY, TOO, SAYS SIMPP, FILING SUIT

Independent Producers Sue Michigan Cooperative, United for $8,750,000

In a move without precedent in the industry, the Society of Independent Motion Picture Producers Tuesday filed an $8,750,000 anti-trust suit against two Detroit theatre circuits, demanding that they be dissolved.

The suit was filed in the U. S. District Court of Eastern Michigan, at Detroit, and named as defendants United Detroit Theatres, a subsidiary of Paramount, Cooperative Theatres of Michigan, a buying and booking combine, and their managers, Earl J. Hudson and James F. Sharkey, respectively.

It was the first time in modern trade history that theatre circuits had ever been sued by producers for alleged monopoly and restraint of trade.

Further signs of rising independence among the independents were evident this week in the Society's refusal to go along with the Eric Johnston negotiations in England (see page 18) and in their separate discussions with James Caesar Petrillo on a studio music contract (see page 22).

The producers asked the Detroit court for this relief:

1. **An injunction restraining the defendants from future monopolistic practices.**
2. **Receivership for United Detroit and sale of the circuit's 16 theatres to independent exhibitors.**
3. **Dissolution of Cooperative Theatres of Michigan, a circuit of approximately 125 theatres separately owned, but allegedly pooled together as a single buying combine.**
4. **Treble damages of $8,750,000.**

Associated with the Society as plaintiffs were the companies of Walt Disney, Samuel Goldwyn, Benedict Bogeaus, Seymour Nebenzal, Edward Small, Hunt Stromberg, David O. Selznick, William and James Cagney, and Walter Wanger. These companies include: Samuel Goldwyn Productions, Walt Disney Productions, Vanguard Films, Walter Wanger Productions, Edward Small Productions, Reliance Pictures, Benedict Bogeaus Productions, Empire Productions, Mars Film Corp., Oakmont Pictures, and Cagney Productions.

The complaint accused the two Detroit circuits of maintaining a successful conspiracy to control both the first run theatres (there are seven of these) in downtown Detroit and the subsequent run theatres in the neighborhood areas and suburbs.

It is charged that the two circuits together own or control 95 per cent of the most important theatres in the subsequent run field and 90 per cent of all subsequent run motion picture revenue in the entire Detroit area.

FIRST ATTEMPT TO FIGHT BACK

Although there are some 60 motion picture anti-trust suits in various courts throughout the country and a number of Government cases being adjudicated, the SIMPP suit is the first anti-trust suit brought by producers against the exhibitors. On only two occasions have producers concerned themselves with these suits. The SIMPP filed *amicus curiae* briefs on the side of the Government in the Paramount and Griffith suits. In the Paramount case the Society's "friend of the court" brief was allowed.

Among other things, the Society alleged:

1. The circuits unlawfully combine and conspire to effectively control the terms and conditions upon which pictures must be shown in the Detroit area.
2. The circuits effectively suppress competition among themselves.
3. The Cooperative circuit, through restrictive membership agreements, denies competitive theatres equal access to films.
4. The defendants in concert, by setting releases, control play-off pictures.

Announcement of the filing of the suit was made to the trade and lay press Tuesday at a 1:30 P.M. conference held in the Blue Room of the Essex House, one of New York's plushier hotels on New York's plushy Central Park South. Simultaneously announcements were made in Hollywood and Detroit.

The New York meeting was attended by James Mulvey, president of Goldwyn Productions and lately spokesman for the SIMPP in the English tax and quota negotiations.

Says Independents Seek "Free Competitive Screen"

The general attitude of the producers was summed up in a statement from Gunther R. Lessing, chairman of the Society's executive committee, and its official spokesman:

"Up to now, the exhibitors have done all the talking about the damage done to them by the distributors and the big circuits. Now the shoe is on the other foot. We're going to do some talking about the damage that's being done to the independent producer by the individual exhibitor hooked up into illegal buying combines and tied up with the big circuits as well. . . . What the Society and every member independent producer is after is a free competitive screen. By free screen we mean a market condition wherein we're free to sell our pictures, the exhibitor free to buy them and the public free to see them without control or coercion."

It was Mr. Lessing who said the suit was "without precedent in motion picture history."

These statements were contained in the pound or two of mimeographed material the Society's public relations office had ready at the Blue Room door for the reporters.

In its anti-trust suit the Society charges that the two Detroit circuits narrowed down the public choice of available pictures to such an extent that "only four feature programs were being offered in 62 of the leading theatres at any one time for a community of almost 2,500,000 people."

Charge Low Rentals Obtained by Pressure

The circuits were accused of making the independent producer suffer by dictating film rentals unfavorable to the producers and, in order to get those terms, often delaying the showings so long after their first run that advertising value was lost.

The investigation of the alleged conspiracy was made and the complaint prepared by Robert J. Rubin, the 36-year-old general counsel for the Society, with Joseph L. Alioto, of San Francisco, and A. Stewart Kerr, of the Detroit law firm of Crawford, Sweeny & Dodd. All three are former staff members of the Anti-Trust Division of the U. S. Department of Justice. While with the Anti-Trust Department, Mr. Rubin won cases involving fish, groceries and chemicals.

The Society's investigation of other "tight" areas is continuing, according to Mr. Rubin.

Sees Loss of Good Will, Value and Reputation

While the SIMPP is naturally concerned with the money it says it has lost by the alleged conspiracy, the Society is also concerned about its loss of "a great deal of good will" and the "depreciation of the value and reputation of their respective companies."

The independents charged that United Detroit controls the first run situation in downtown Detroit so thoroughly that distributors of independent pictures cannot deal with other first run houses without obtaining permission from United's management. They further allege that United Detroit and Cooperative Theatres follow a practice of not setting a date for the screening of a feature in their theatres unless both of them have concluded a deal for the same pictures —including double bills. They assert that pictures which both circuits have obtained

(Continued on page 16, column 3)

Happy-Go-Lucky Horace says—

YOU CAN'T BEAT

THE LUCK OF THE IRISH

Tyrone POWER

in the kind of role . . . in the kind of arms you want him in!

Anne BAXTER

with

CECIL KELLAWAY
LEE J. COBB

Directed by HENRY KOST

Jam
J. M
Sc
Based on

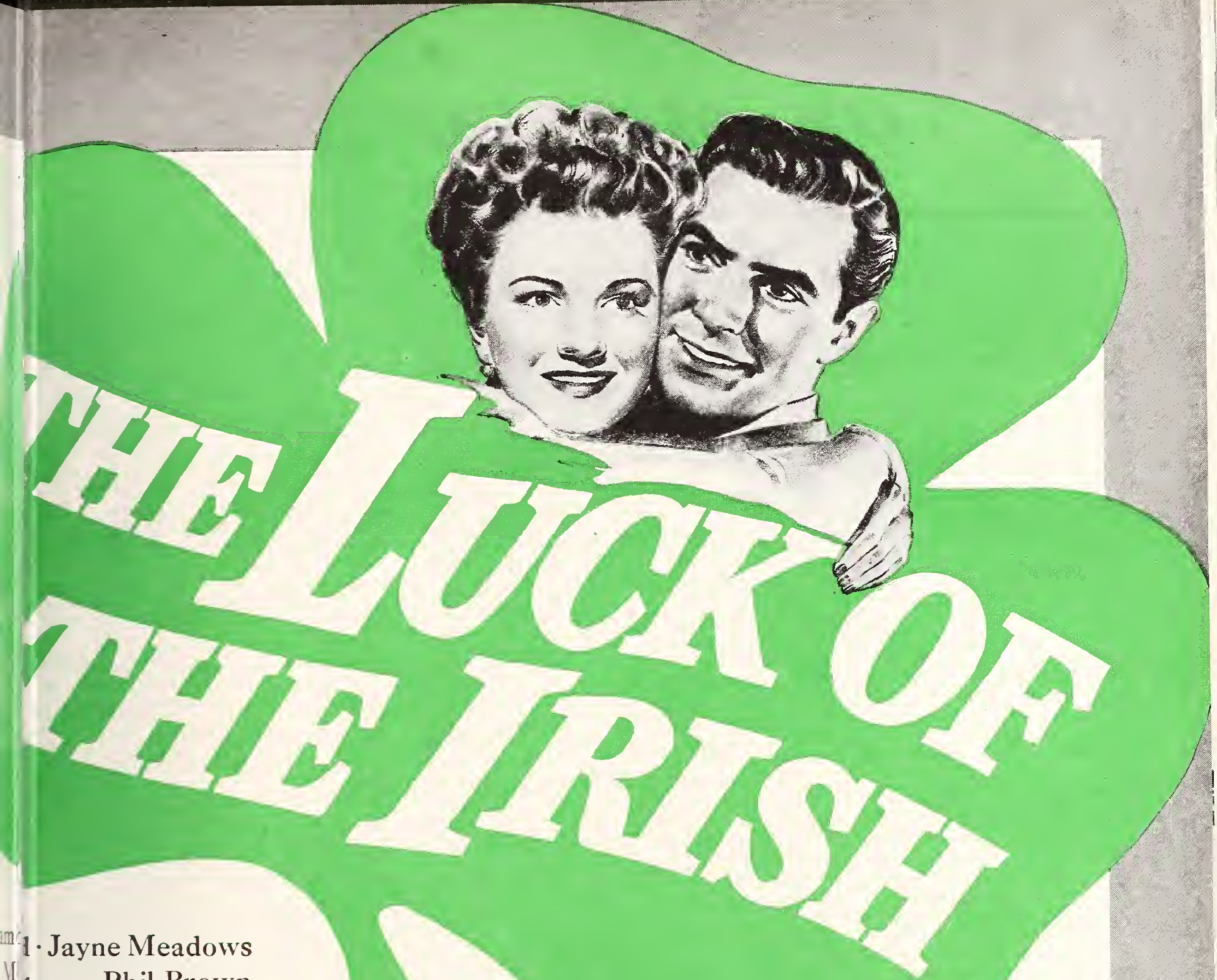
First Time—
First Run at
Regular Prices!
FOREVER AMBER
TECHNICOLOR

Every Exhibitor says—

YOU CAN'T BEAT

20th CENTURY-FOX

September is LUC



1 · Jayne Meadows
gan · Phil Brown
arles Irwin

y by Philip Dunne
by Guy and Constance Jones

Produced by FRED KOHLMAR

THAT LADY IN ERMINE

Grosses in the Tradition of 20th's Top TECHNICOLOR Musicals!

THE WALLS OF JERICHO

Packing them in to the Walls Everywhere!

THE STREET WITH NO NAME

July M. P. Herald Boxoffice Champion!

onth at 20th Century-Fox . . . September is YOUTH MONTH all over America!

ON THE MARCH

by RED KANN

IDEAS on how to place the industry on a less uncertain economic keel are bouncing all over the terrain. Here are several:

Walter Wanger believes the answer to the international problem, mostly kept cooking by Britain, rests with American banking. He argues the financial tycoons ought to be enlisted as intermediaries in a settlement of the English quota situation. "Evidently the men representing both industries have not been able to come to a suitable agreement," he observes. Wanger is shooting low. The men representing the American industry can't agree among themselves which explains why Jim Mulvey, on behalf of SIMPP, canceled his flight to London last Friday night when Eric Johnston left as per schedule on behalf of MPAA.

"We in the industry have made many mistakes in handling our European, Asiatic and other foreign markets," Wanger adds without defining these mistakes. "Wall Street could help us develop our foreign market, help us to deal with governments that are hampering our trade, help us to expand our production and investments so that our industry becomes world-wide in scope."

His suggestion on who might bite off this sizeable chunk: Alex Ardrey, vice-president of Bankers Trust Co. as impartial arbitrator with full authority to select a group of negotiators.

Competent observers on this coast, 3,000 miles closer to London, take another view. Some are positively positive that the most effective method of dealing with a Government is at the Government level, and plenty high up at that. Their position is now, and has been right along, that the American industry will get nowhere perhaps even more rapidly than heretofore unless the State Department goes to work.

This is another way of expressing the opinion Eric Johnston is on a dubious mission to London unless the full support of Washington backs him up.

◆ ◆

Then there is Leo McCarey ["Going My Way," "The Bells of St. Mary's," "Good Sam"] who sees one substantial result, minimum, in the gradual constriction of overseas revenues and the corresponding shift to the U. S. of the center of entertainment gravity. The result: Pictures aimed specifically and exclusively at American audiences. "That means better pictures," he says.

He maintains "half-hearted" attempts to slant films for a universal appeal too frequently result in the product having little appeal of any kind. "It is no One World when it comes to entertainment. It is tough enough to get a picture that appeals to all classes of Americans, let alone one that completely interests and satisfies every human anywhere. Level a picture straight at the American public and you'll generally wind up with a better film than if you try to turn out something so vague that it can be considered a feeble bid for the global market."

Presumably McCarey will adapt himself accordingly. However, he will find little support from most experts on foreign markets. They think the product should have an international yardstick in order to [1] keep the American industry a going concern abroad and [2] to keep America's [the nation's] best foot forward in the cause of democracy. There are also those who believe stalwartly in a middle ground; that Hollywood can so select and handle its material as to assure for the same film a substantial return at home as well as abroad provided the market were free.

◆ ◆

If you'll lend eye to an old-timer, read about John R. Freuler who's been in this business since '05. "The foreign market should be, and always should have been considered, an order of by-product exploitation by the American industry," he declares. Thereafter he gets very pointed indeed with: "A structure has been built up, especially with reference to costs in production, which is unsound because it reaches out beyond the sound basis of the great market of the U. S. That is big enough to support the American industry in a state of health."

He does not stand alone.

◆ ◆

A THIRD OF A CENTURY AGO: Famous Players Film Co. was offering *Mary Pickford* in "Cinderella" and Paramount *Dustin Farnum* in "Cameo Kirby." . . . Essanay was releasing "The Battle of Love" with *Mr. Francis X. Bushman*, "The Tell-Tale Hand" with *Mr. G. M. Anderson* and had just signed *Charles Chaplin*. . . .

Pacemaker on the program of Box Office Attractions Co., [later Fox, then 20th-Fox] was "A Fool There Was" with *Theda Bara*. . . . Alco was advertising "Springtime with *Florence Nash*. . . .

World Film was enthused about "The Pit" with *Wilton Lackaye* in *five acts* and *Clara Kimball Young* in "The Deep Purple." . . . At Pathe it was "the astonishing serial" entitled "The Exploits of Elaine" with top billing to *Arnold Daly* and *Sheldon Lewis*, not *Pearl White*." . . .

Ethel Clayton and *Evelyn Nesbit Thaw* were Lubin luminaries and the California M. P. Corp. was boasting about *Beatriz Michelena* in "Salomy Jane," and Vitagraph was boosting "Two Woman" in three parts, never bothering to mention *Earle Williams* in the lead. . . .

Pat Powers, then president of United Film Service, was resisting general talk about a hike in admissions. Because, said he:

"The motion picture business is primarily a five-cent proposition and will so remain."

COXE THIRD JUDGE FOR TRUST COURT

Judge Alfred C. Coxe of New York District Court for the Southern District of New York has been named as the third judge for the expediting court which will commence rehearing portions of the U. S. vs. Paramount, et al, anti-trust suit in October. Judge Coxe presided throughout the Paramount reorganization proceedings in 1932-35. He succeeds Judge John Bright, deceased. Other members of the court are Circuit Judge Augustus Hand and District Judge Henry W. Goddard.

PRODUCERS SUE

(*Continued from page* 13)

are then played day-and-date in whatever theatres are designated by the circuits.

Samuel Goldwyn, speaking for the independent producers, does "not intend to let theatre chains turn the silver screen into an iron curtain between the public and our pictures."

In a statement released Thursday, Mr. Goldwyn characterized the suit filed by the SIMPP as "the opening gun in the fight of the independent producers for freedom of the screen. This is the first, but not the last, action," he said.

"Theatres are the pipeline between producers and the public," the producer said. "When obstacles are put in the way of that line functioning freely, the public is deprived of the opportunity of seeing our pictures promptly and we are badly hurt in our ability to continue making good pictures. The public have a vital stake in this fight not only because of the interest in the continuation of good picture making but because motion pictures are so important to the preservation and demonstration of our democratic way of life at home and abroad. The independent producers will not rest until the time when there is a really free and open market for the exhibition of motion pictures in the United States."

Walt Disney spoke up immediately after Mr. Goldwyn. In a prepared statement he protested that "the independent producers . . . are being drawn against their will into this fight for a free screen." But, he said, "we are being discriminated against by competitors who have managed to gain control over whole chains of theatres and used that power for their own business advantage" and so "we now feel we can no longer afford to tolerate this situation and are obliged to take legal action."

Opens Washington Office

Donahue and Coe, the New York advertising agency, has opened a branch office in Washington, D. C., located in the National Press Building and managed by J. Raymond Bell. The agency also maintains a branch office in Atlanta, Ga.

Indicative of the Mutual Esteem and Good Will That Exist Between Paramount and The Great Body of the Nation's Exhibitors Will Be the More Than . . . .

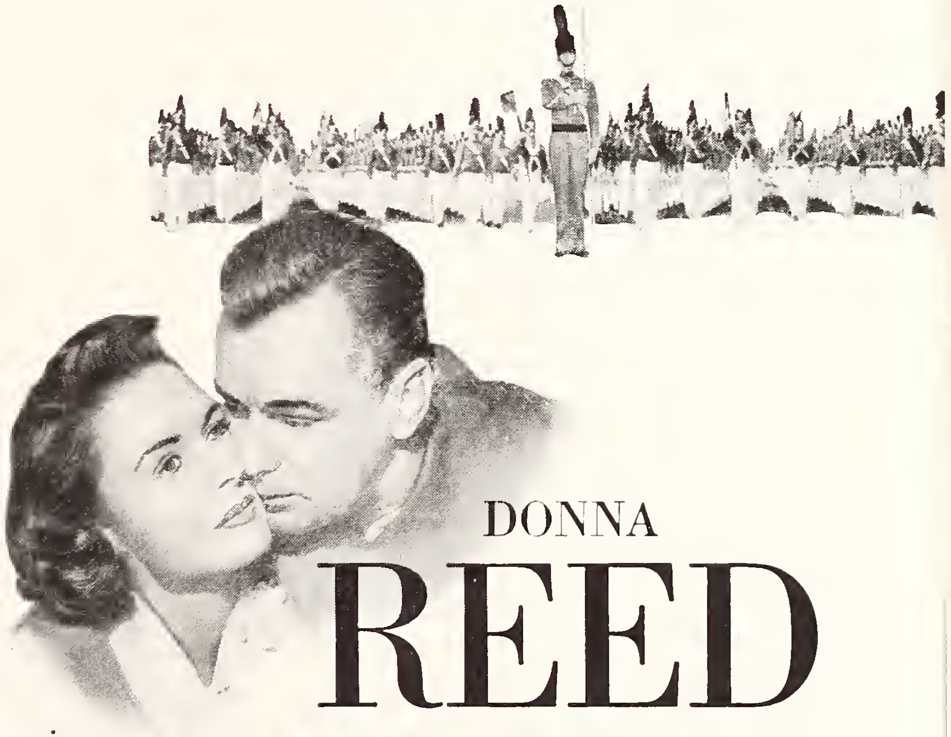
17,000-Playdate Salute

FROM AMERICA'S THEATRES TO

Paramount Week

SEPT. 5-11

setting a 36-year playdate record for Paramount features and shorts on this country's screens, and led by hundreds of Labor Day bookings of this great Paramount Week attraction which has already broken all recent Ladd records at the N. Y. Paramount.



ALAN

LADD

DONNA

REED

in

“BEYOND GLORY”

with

GEORGE MACREADY · GEORGE COULOURIS
HAROLD VERMILYEA · HENRY TRAVERS

Produced by ROBERT FELLOWS · Directed by JOHN FARROW

Original Screenplay by Jonathan Latimer, Charles Marquis Warren and William Wister Haines

'BROAD POWERS':—JOHNSTON AS LONDON TALKS START

Sees Possibility of MPEA Operation in Britain; He Decries Boycotts

by PETER BURNUP

in London

The possibility that American companies operating here might adopt the Motion Picture Export Association type of operation, to counter at least some of the effects of the 45 per cent British quota, arose this week as Eric Johnston, president of the Motion Picture Association of America, initiated his round of conversations with American managers, British film executives and Governmental representatives.

Delayed by Newfoundland Fire

On his arrival here—he was five hours late due to an engine fire at Gander, Newfoundland—he repeated what he had told reporters prior to his departure from New York: that he had virtually plenipotentiary powers on his current mission, insofar as making basic decisions was concerned, but he wished to consider the advice of the men on the spot before taking any action.

In line with this thought he, on Monday, had lunch and a six-hour conference with the American executives here. The discussions were to have been resumed Wednesday. On Monday night he met J. Arthur Rank at a dinner at Claridges. Attending also were John Davis, Mr. Rank's chief aide; Joyce O'Hara, Mr. Johnston's executive assistant, and F. W. Allport of the London bureau of the MPAA. While no statement was issued following this meeting, it was understood that the talk had been extremely useful in clearing the air.

Lower Half of Double Bills for U. S. Films?

Among the subjects likely to have been discussed was the reported Rank intention to relegate American pictures to the second half of double bills in his theatres at arbitrary rental. Under such an arrangement, Mr. Rank's theatres could go far toward complying with the new quota by pairing weak British product, as first features, with strong American films on the lower half of the bills to draw the customers.

On his arrival, Mr. Johnston described his visit as being "purely exploratory" and he said he was satisfied that it was impossible to obtain changes in the current quota law which goes into effect October 1. He has arranged to meet Harold Wilson, president of the Board of Trade, in Oxford Sunday. Last Sunday he met with Lionel Curtiss and later with Lord Vansittart.

Several items on Mr. Johnston's British

(Continued on page 20, column 3)

SIMPP-MPAA Rift Grows As Mulvey Stays Home

The Society of Independent Motion Picture Producers and the Motion Picture Association of America have come to a parting of the ways.

The independents want no part of MPAA negotiations on any new problems in Britain. They feel that MPAA talks on the subject will tend only to diminish their British revenue.

After riding the MPAA bandwagon for several years, the independents last week made the decision to strike out on their own. Friday, Eric Johnston, MPAA president, flew to London to seek adjustment of a number of problems that have arisen since last March when he and James A. Mulvey, president of Goldwyn Productions and spokesman for the SIMPP, concluded their agreement with the British Government.

The new 45 per cent quota law in Britain ranks high on Mr. Johnston's agenda. Mr. Mulvey at first was supposed to accompany him to London. Then the independents moved and, in line with their decision, Mr. Mulvey elected to remain in the United States.

Displeased with French Pact

Earlier, independent ire was aroused over the announcement that the French situation had been settled with a proposed accord under which American producers would limit themselves to 110 pictures for France, these to be supplied by 10 companies. In a long telegram to Secretary of State Marshal, Roy Disney, president of Disney Productions, called the proposed pact "highly discriminatory and unfair." He asked the Secretary to delay finalization of the accord pending consultation with the independents.

That a rift existed between the SIMPP and the MPAA became apparent at midweek when, following a meeting of independents on the coast, reports leaked out that Mr. Mulvey would not go to London. These instructions were confirmed on Thursday night. At the same time the MPAA put out a statement saying: "We expect Mr. Mulvey to be on the plane with Mr. Johnston tomorrow night."

The breach widened at the airport when Mr. Johnston, prior to his departure, told reporters that he was "glad to note that the three large independents—Goldwyn, Selznick and Wanger—were in agreement with him that Mr. Mulvey should go to London." Tuesday, Gunther R. Lessing, chairman of the SIMPP executive committee, denied that there had been any rift within his organization. Samuel Goldwyn declared Mr. Johnston was the victim of a "misunderstanding."

The decision to stay away from any negotiations of new problems in England had been unanimous, Mr. Lessing said. SIMPP members, he said, had been "bombarded with phone calls from New York in an effort to drive a wedge in the membership to change its position and to create discord." He continued: "The Society continues to support the British tax agreement worked out last March and Mr. Mulvey retains authority to conclude the agreement and to make any necessary changes."

Not Bound by MPAA

An SIMPP spokesman in New York said SIMPP's action in withdrawing from joint participation with MPAA on the British problem meant that the Society would not feel itself bound by any agreements which may be reached by Mr. Johnston during his London stay. There have been no indications on whether the Society will seek to negotiate British quota relief on its own.

It is understood that the hesitancy of the independents to go along with MPAA can be ascribed mainly to fear on the part of SIMPP members that any new agreement might encroach on their earning power as individuals in Britain. They are particularly wary of any project like the establishment of a Motion Picture Export Association type of operation in Britain which, they feel, would leave them on the short end of future remittable earnings.

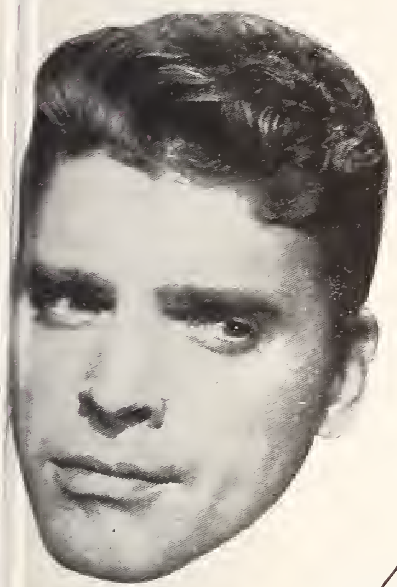
Suggests Wall Street Aid

An independent suggestion on how to deal with the British quota problem came from Walter Wanger, independent producer. Last week he suggested that the motion picture industry call in Wall Street as an aid not only to solve the quota question, but also to build a more stable foreign market.

Mr. Wanger suggested an impartial arbitrator in the person of Alex Ardrey, vice-president of Bankers Trust Company New York, and said Mr. Ardrey and a group of people of his selection could settle the dispute, provided they were given the proper authority. "Wall Street could help us develop our foreign market, help us to deal with governments that are hampering our trade, help us to expand our production and investments," he said.

Not Since "Lost Weekend" Has The Projection-Room Circuit Buzzed With Such Excited *Talk* About A Coming Motion Picture!

CELEBRATED PRODUCERS OF RADIO ENTERTAINMENT SAY:



"'SORRY, WRONG NUMBER' is a unique adventure in suspense-drama. Barbara Stanwyck and Burt Lancaster can take a bow for turning an exceptional radio play into a truly fine motion picture."

—*Anton Leader, Producer of the famous air show, "SUSPENSE"*

"'SORRY, WRONG NUMBER' ranks right at the top of the best suspense-dramas ever filmed. It gave me 90 minutes of the tensest excitement I've had in a long, long time."

—*Jerry Devine, Radio Producer of "THIS IS YOUR FBI"*

"Barbara Stanwyck has long been a favorite of mine, and now in 'SORRY, WRONG NUMBER,' her performance surpasses anything she's done before. Once again Barbara proves she's a truly great actress."

—*Dick Sanvilla, Director of the Alan Ladd radio program, "BOX 13"*

No. 2 Of A Series

BARBARA **BURT**

Stanwyck · Lancaster

in

"SORRY, WRONG NUMBER"

with
ANN RICHARDS · WENDELL COREY · HAROLD VERMILYEA · Directed by ANATOLE LITVAK · Produced by HAL WALLIS and ANATOLE LITVAK

Screenplay by Lucille Fletcher
Based on her famous radio play · A HAL WALLIS PRODUCTIONS, INC., PICTURE · A Paramount Release

20th-Fox Profit $6,894,659 for Six Month Period

A consolidated net profit of $6,894,659 for the 26-week period ended June 26 was reported last Thursday by Twentieth Century-Fox and all subsidiaries, including National Theatres Corporation and Roxy Theatre, Inc. This amounts to $2.37 per share on the 2,769,097 shares of common stock outstanding and compares with a net of $8,401,778 for the similar 1947 period which was equal to $2.91 a share on the 2,768,263 shares then outstanding.

For the second quarter ended June 26, the consolidated net profit after all charges was $3,967,817. After deducting dividends on prior preferred and convertible preferred stock, this amounted to $1.37 per share of common stock. The profit for the first quarter of 1948 was $2,926,842. The profit for the second quarter of 1947 on a comparable basis was $2,504,175, equal to 84 cents per share of common stock.

Following is the consolidated statement of profit and loss for the first half of 1948:

	26 wks. end. June 26, '48	26 wks end. June 26, '47
*Earned per common share.....	$2.37	$2.91
Gross income	90,216,305	96,096,871
Exp., amort., rents, etc.........	73,520,382	76,980,250
Employe retirement plans	1,354,000	1,697,011
Interest	433,491	360,936
Depreciation of fixed assets.....	1,341,240	1,236,914
Federal tax provision	4,900,000	6,200,000
Minority interest	672,533	1,219,982
Reserves for foreign assets.....	1,100,000	......
Net profit	6,894,659	8,401,778
No. common shares..............	2,769,097	2,768,263
Thirteen weeks ended June 26:		
	1948	1947
*Earned per common share......	$1.37	$.84
Net profit	3,987,817	2,504,175

The directors of 20th-Fox have declared a quarterly dividend of $1.12½ cents on the outstanding prior preferred stock payable September 15, 1948, to stockholders of record on September 1; a quarterly cash dividend of 37½ cents per share on the outstanding convertible preferred stock payable September 25 to stockholders of record on September 3; and a quarterly cash dividend of 50 cents per share on the outstanding common stock payable September 25 to stockholders of record on September 3.

Drive to Save Will Rogers Hospital Formally Opened

The industry's drive to save the Will Rogers Memorial Hospital was formally opened in New York Tuesday with a luncheon meeting attended by approximately 150 leaders in the distribution and exhibition field. Representatives from allied industries and labor organizations also attended. Among the speakers were Abe Montague, general sales manager for Columbia, who warned the exhibitors that it was imperative they give complete cooperation to the drive; Hank Hearn, Charlotte exhibitor and one-time patient at Will Rogers, and Jack Ellis, division manager and a trustee of the Will Rogers Corporation.

Universal Out as Operator of New York Winter Garden

Universal-International will discontinue operating the Winter Garden, a New York show house, upon expiration of its lease on September 30. The company has been paying $1,000 a day rent for the Garden to the Shubert theatrical interests. It is reported the house will revert to stage musicals. United Artists originally had the lease on the house. U-I took over at the suggestion of J. Arthur Rank and several of Mr. Rank's British productions have played the house.

British to Test Safety Film

London Bureau

Eastman Kodak has arranged with technical advisers for the Exhibitors' Association for immediate and critical tests of their non-inflammable film.

These tests come at a propitious time. The Home Office (counterpart of Washington's Department of the Interior) has now in draft new motion picture theatre safety regulations which, if implemented, would cost the trade some millions of pounds. The regulations relate to imflammable film only. Exhibitors believe they will be unnecessary if the new film is demonstrated to be practicable.

Five copies of two films have been made on the new Kodak base and will be shown in Associated British Cinemas and Gaumont-British theatres in the London area. Experts from both sides will have the prints under continual observation.

Officials of the Gevaert Company—subsidiary of the Belgian Gevaert Company—report that they momentarily expect a consignment of their own safety base and propose asking for similar tests of their product.

Twentieth Century-Fox Dubs September "Lucky Month"

Twentieth Century-Fox has designated September as "Lucky Month" for the second of its series of special exploitation campaigns. Pictures in "Lucky Month," announced this week by Charles Schlaifer, director of advertising-publicity, include "The Luck of the Irish," "Escape," "Forever Amber" (being released at popular prices), "The Walls of Jericho," and "That Lady in Ermine." Twentieth-Fox is currently distributing a special "Lucky Month" press sheet to exhibitors.

O'Connell Remodeling Madrid

Jack O'Connell, president of Community Theatres, Toledo, O., is remodeling the Madrid theatre at Port Clinton, O., not the Associated Circuit, as previously reported. Mr. O'Connell has a $40,000 program underway and will reopen the house in October, changing its name to the Port theatre. It will seat 550.

JOHNSTON

(*Continued from page 18, column 1*)

agenda stand out. John Warren, the accountant appointed by the control committee set up under the tax agreement, admits that no agreement has been reached as to the amount American distributors will be allowed to take home in respect of earnings of British films in the dollar area. He does not visualize any such remittances until well into 1949. Undoubtedly, Mr. Johnston will attempt to speed up this arrangement.

Suggested Revision in Rental Practices May Be Studied

The MPAA president, further, is likely to examine the suggested revision of American rental practices here. Various distributors here have made tentative efforts to key their releases to the demands of independent exhibitors rather than those of the major circuits. Industry circles now discount the possibility of a distribution pooling arrangement under the aegis of MPEA because of the withdrawal from the conferences of James Mulvey, representative for the Society of Independent Motion Picture Producers.

There is little doubt that Mr. Johnston also will initiate efforts to lower the 45 per cent quota by October 1949.

[On his departure from New York Friday evening, Mr. Johnston, dressed nattily in a blue suit, blue tie and blue suede shoes, said that the quota and Mr. Rank's practices were high on his agenda. He also made his first statement to the effect that a split in the ranks of SIMPP had prevented Mr. Mulvey from accompanying him to London.

Facing the newsreels, he called for a wider distribution of U. S. films in the world market. He will stay in England for 10 days and later plans to visit France, Italy, Spain and, possibly, some of the "Iron Curtain" countries.]

Johnston Says Boycotts Are "Disgusting"

Commenting on the announcement by Sir Alexander Korda to the effect that he would discontinue sending his pictures to America pending the halt of boycotts of British films on the part of the "Sons of Liberty," Mr. Johnston said he thought all forms of boycott were "disgusting." Sir Alexander suggested that some American distributors might use the boycotts as an excuse to retaliate for the British quota.

["Sons of Liberty" representatives last week picketed the Astor theatre, Boston, on the opening night of "Hamlet." Despite the demonstration, the house was a complete sellout. Eagle Lion meanwhile announced that it would fight the boycott groups, possibly in the courts.]

Here in London, spokesmen for Britain's most representative Jewish organizations have denounced the boycotts as "irresponsible." A spokesman for the J. Arthur Rank Organization said the boycott of British pictures would be as harmful to Hollywood as to London since money earned by British films in the U. S. goes to U. S. producers.

"SEALED VERDICT"

All showings Sept. 3rd

BANY
Projection Room
2 Braodway . 8 P. M.

LANTA
amount Proj. Room
Walton St., N.W. . 2:30 P.M.

STON
amount Proj. Room
Berkeley St. . 2:30 P. M.

FFALO
amount Proj. Room
Franklin St. . 2 P. M.

ARLOTTE
amount Proj. Room
S. Church St. . 10 A. M.

ICAGO
amount Proj. Room
6 S. Mich. Ave. . 1:30 P. M.

CINNATI
amount Proj. Room
4 Central Pkw. . 2:30 P. M.

EVELAND
amount Proj. Room
5 E. 23rd St. . 2 P. M.

LLAS
amount Proj. Room
S. Harwood St. 2:30 P. M.

NVER
amount Proj. Room
0 Stout St. . 2 P. M.

S MOINES
amount Proj. Room
5 High St. 1 P. M.

TROIT
amount Proj. Room
Ledyard Ave. 2 P. M.

DIANAPOLIS
amount Proj. Room
W. Michigan St. . 2 P. M.

CKSONVILLE
rida Theatre Screen'g Rm.
Forsyth St. . 8 P. M.

NSAS CITY
amount Proj. Room
0 Wyandotte St. . 2 P. M.

S ANGELES
ulevard Theatre
sh. & Verm't Sts. 1:30 P. M.

EMPHIS
amount Proj. Room
2 S. Second St. . 2:30 P. M.

LWAUKEE
amount Proj. Room
21 N. 8th St. 2 P. M.

NNEAPOLIS
amount Proj. Room
01 Currie Ave. 2 P. M.

EW HAVEN
amount Proj. Room
State St. . 2 P. M.

EW ORLEANS
amount Proj. Room
5 S. Liberty St. . 10:30 A. M.

EW YORK CITY
O Projection Room
Ninth Ave. 10:30 A. M.

KLAHOMA CITY
amount Proj. Room
1 W. Grand Ave. 10:30 A. M.

MAHA
amount Proj. Room
04 Davenport St. 2 P. M.

ILADELPHIA
amount Proj. Room
8 N. 12th St. . 2 P. M.

TTSBURGH
amount Proj. Room
27 Blvd. of Allies 2 P. M.

RTLAND
amount Proj. Room
9 N.W. 19th Ave. 2 P. M.

. LOUIS
amount Proj. Room
49 Olive St. 2 P. M.

ALT LAKE CITY
amount Proj. Room
0 E. 1st South St. . 1:30 P. M.

AN FRANCISCO
amount Proj. Room
5 Golden Gate Ave. . 2 P. M.

ATTLE
amount Proj. Room
30 First Ave. . 1:30 P. M.

ASHINGTON
amount Proj. Room
6 H St., N.W. . 2:30 P. M.

SEPTEMBER 3

"SEALED VERDICT"

"SEALED VERDICT"
Starring **RAY MILLAND** with **FLORENCE MARLY**
and Broderick Crawford · John Hoyt · John Ridgely
Ludwig Donath · Produced by Robert Fellows · Directed
by Lewis Allen · Screenplay by Jonathan Latimer

TRADE SHOWS

of 2 More Great Pictures from

PARAMOUNT

the company that is
leading the industry in hit-after-
hit performance

SEPTEMBER 7 to 13

"Miss Tatlock's Millions"

JOHN LUND · WANDA HENDRIX
BARRY FITZGERALD · MONTY WOOLLEY
in **"MISS TATLOCK'S MILLIONS"**
with Ilka Chase · Robert Stack · Dorothy Stickney · Elizabeth
Patterson · Produced by Charles Brackett · Directed by Richard
Haydn · Screenplay by Charles Brackett and Richard L. Breen

"MISS TATLOCK'S MILLIONS"

ALBANY
Grand Theatre
11 Clinton Ave. . 9/8 . 8 P. M.

ATLANTA
Fox Theatre
660 Peachtree St. . 9/8 . 9 P. M.

BOSTON
Fenway Theatre
136 Mass. Ave. . 9/8 . 8 P. M.

BUFFALO
Shea's Buffalo Theatre
426 Niagara St. . 9/8 . 8:30 P. M.

CHARLOTTE
Manor Theatre
Providence Rd. . 9/9 . 9 P. M.

CHICAGO
Esquire Theatre
58 E. Oak St. . 9/8 . 10:30 A. M.

CINCINNATI
Albee Theatre
13 E. 5th St. . 9/13 . 9 P. M.

CLEVELAND
Loew's State Theatre
1515 Euclid Ave. . 9/8 8:30 P. M.

DALLAS
Majestic Theatre
1921 Elm St. . 9/8 6 P. M

DENVER
Denham Theatre
18th & Calif. Sts. 9/9 8:30 P. M.

DES MOINES
Des Moines Theatre
517 Grand St. . 9/8 . 8:30 P. M.

DETROIT
United Artists Theatre
140 Bagley Ave. 9/8 8:30 P. M.

INDIANAPOLIS
Indiana Theatre
128 Wash. St. . 9/7 8:30 P. M.

JACKSONVILLE
Florida Theatre
134 E. Forsyth . 9/8 10 P. M.

KANSAS CITY
Paramount Theatre
1118 Main St. . 9/9 2 P. M.

LOS ANGELES
Paramount Theatre (Hollywood)
Hollywood Blvd. . 9/8 . 8:30 P. M.

MEMPHIS
Malco Theatre
197 S. Main St. 9/8 . 9 P. M.

MILWAUKEE
Palace Theatre
537 W. Wisc'n Ave. 9/9 9 P. M.

MINNEAPOLIS
Century Theatre
40 So. 7th St. . 9/9 9:30 P. M.

NEW HAVEN
Paramount Theatre
146 Temple St. 9/8 8 P. M.

NEW ORLEANS
Paramount Projection Room
215 S. Liberty St. . 9/9 10:30 A. M.

NEW YORK CITY
Normandie Theatre
51 E. 53rd St. . 9/8 10:30 A. M.

OKLAHOMA CITY
Criterion Theatre
118 W. Main St. 9/9 9 P. M.

OMAHA
Paramount Theatre
20th & Farnan Sts. . 9/8 8:30 P. M.

PHILADELPHIA
Tower Theatre (Upper Darby)
69th & Ludlow Sts. . 9/7 9 P. M.

PITTSBURGH
Harris' Denis Theatre (Mt. Lebanon)
600 Wash. Rd. . 9/9 8:30 P. M.

PORTLAND
Paramount Theatre
1037 S.W. B'way St. . 9/7 8:30 P. M

ST. LOUIS
Shubert Theatre
318 N. Grand Ave. 9/9 8:30 P. M.

SALT LAKE CITY
Capitol Theatre
46 W. 2nd St. . 9/9 9 P. M.

SAN FRANCISCO
Paramount Theatre
1066 Market St. . 9/8 . . 8:30 P. M.
and State Theatre
4th & Market Sts. . 9/8 . 8:30 P. M.

SEATTLE
Music Hall
7th & Olive Way . 9/9 . 8:30 P. M.

WASHINGTON
Palace Theatre
1306 F St., N.W. . 9/8 . 8:30 P. M.

HIRE MORE, PAY MORE: — PETRILLO

Music Union Head Pushes Employment Issue in New Contract Talks

As negotiations between James C. Petrillo, president of the American Federation of Musicians, and producer representatives continued at AFM headquarters in New York this week, it became clear that the basis of the musicians' demands involved increased pay and the need for increased musicians' employment at the studios.

The demands of the union were formally presented to the producers at one of the conferences last week. A hint of what was to come had been dropped earlier when, in their first meeting, Mr. Petrillo made the remark that, with unemployment existing among musicians on the coast, they could do very well with more work.

Discuss Television Problem

While these are the basic demands, there are a number of other adjustments asked by the AFM. Among them is the question of additional compensation for musicians working on pictures made for theatre exhibition which may find their way into television.

The producers are hopeful that, on this issue, Mr. Petrillo will take the same reasonable attitude which he had taken some months back when he ordered the ban on live music on television lifted and instituted a reasonable, if temporary, set of rates for his instrumentalists. In the past, a number of pictures available for television could not be shown because of the musicians' refusal to sign over sound-track rights to television.

The number of musicians represented by the AFM negotiating committee and whose contract runs out August 31, totals some 300. They are now getting $13.30 per hour for a minimum call of three hours. They are guaranteed 520 hours of work per year.

Company Heads Attend

Present from the home offices at the opening of negotiations with the AFM were Spyros P. Skouras and W. C. Michel, representing 20th-Fox; Nicholas M. Schenck and Joseph R. Vogel, MGM; Barney Balaban, Paramount; Albert Warner, Warner Brothers; J. J. O'Connor, Universal-International; Joseph E. McMahon, Republic; A. Schneider, Columbia.

Studio spokesmen present were Y. Frank Freeman and Lou Lipstone, Paramount; Charles Boren, vice-president of the Association of Motion Picture Producers in charge of industrial relations; Al Chamie, his assistant; Robert Newman, Republic; Fred S. Meyer, 20th-Fox; A. H. McCausland, Universal-International; Richard J. Powers, MGM, and Carroll Sax, Warner.

SIMPP BLOWING OWN HORN AT MUSICIANS

Representing another indication of the new attitude on the part of the independents, it was announced last week that the Society of Independent Motion Picture Producers will conduct separate negotiations with James C. Petrillo's American Federation of Musicians. AFM-SIMPP talks will begin once the negotiations between the instrumentalists and the major producers, now current in New York, are completed.

Actors Preparing Television Scale

Hollywood Bureau

Having voted overwhelmingly to continue union shop conditions in the studios, the Screen Actors Guild last week was preparing to ask the producers for a contract to establish rates of pay and working conditions for actors appearing on films made especially for television.

This was one of a number of questions left unsettled when the Guild and the producers arrived at a settlement of their differences early in July in a new, 29-month agreement.

Other problems still left over and to be brought up by the actors include the loan of contract players by one studio to another; length of term contracts; changes in the option system; restrictions on reissues and alleged studio high-pressuring of contract players through the means of putting them into inferior films.

The continuation of the union shop contract was voted by the actors at a referendum held by mailed ballot. The polling of the Guild's members was made necessary under the Taft-Hartley Act. The response was overwhelmingly in favor of a status quo with 3,875, or 88 per cent, of the Guild's membership expressing their views. According to an announcement from Howard Le Baron, Los Angeles Regional Director of the National Labor Relations Board, only 29 actors dissented from the majority's preference.

The Guild has had a union shop contract with the producers since 1937. At union headquarters it was said that a large number of those who did not cast their vote were out of the state and could not be reached in time.

Reelect Walsh; IATSE Studies Arbitration Plan

Cleveland Bureau

The 29th biennial convention of the International Alliance of Theatrical Stage Employes adjourned here last week with the re-election for a two-year term of Richard F. Walsh, IATSE international president, and his entire slate of International officers.

Uppermost on the delegates' minds, following the concluding session during which a number of resolutions were offered and approved, was the appeal from Edward Arnold, Hollywood actor, who called for the establishment of an industry-wide arbitration board for the use of all unions, crafts and guilds to settle jurisdictional disputes.

Terming the overlapping of craft activities "stupid and a waste of time," Mr. Arnold said he thought IATSE delegates and members of the Screen Actors Guild would be the first to put their stamp of approval on such an agency. As the convention adjourned it was made clear that the arbitration proposal was still in a tentative stage and that no working plan for it had been developed. Mr. Arnold also noted the passing of the old-time SAG-IATSE animosity and he assured the IATSE of SAG cooperation.

Among the resolutions approved by the closing session was one raising by 15 per cent the salary for International representatives. Also approved was a request that the salary of road men be increased and that their seven-day week work schedule be reduced to six days for the same pay. Graduating vacation periods also were voted.

The convention went on record as favoring increased social security and an 85-cent hour minimum wage for unskilled labor. It further endorsed an effort for employer participation in a pension plan and referred a retirement plan to its board.

Tom O'Brien, secretary of Britain's National Association of Kinematograph Employes, told the IATSE delegates that the British tax settlement represented "a magnificent compromise" and he again advocated a joint international council where members of both the British and the American industries could discuss mutual problems.

"Hollow Triumph" Premiere Held at Reading, Pa.

Eagle Lion's release of "Hollow Triumph" was given its world premiere at the Astor theatre in Reading, Pa., August 18, as a highlight of the city's bicentennial celebration. Paul Henreid, star and producer of the feature, made a personal appearance. The Eagle Lion home office was represented at the ceremonies by Milton E. Cohen, eastern division sales manager, and Jerry Pickman, assistant advertising-publicity director.

HOULD BRING THE PRODIGAL FANS
LOCKING TO THE BOX OFFICE AGAIN!"

— Film Daily

HIS SCAR marked them BOTH!!

"Suspense melodrama will find favor with fans!"
— DAILY VARIETY

"Suspenseful. Marquee garnish afforded by the Henreid-Bennett combo!"
— VARIETY

"Easily exploitable . . . mass appeal!"
— M. P. DAILY

"Well-acted, fast-paced . . . to please the majority of customers!"
— M. P. HERALD

"Superb suspense offering...strong box office!"
— THE INDEPENDENT

"Payoff handsomely at box office!"
— HOLLYWOOD REPORTER

"Strong! Henreid-Joan Bennett name draws!"
- SHOWMEN'S TRADE REVIEW

FLASH!
BROKE 6-YEAR
HOUSE RECORD AT
ASTOR THEATRE,
READING, PA.!

Eagle Lion Films presents

PAUL HENREID · JOAN BENNETT
"HOLLOW TRIUMPH"

The Story of a Man Who Murdered Himself *and* *Lived* *to* *Regret* *it!!!*

Another
hit for the
BILL HEINEMAN
DRIVE!

with EDUARD FRANZ · LESLIE BROOKS · JOHN QUALEN · MABEL PAIGE · HERBERT RUDLEY
Produced by Paul Henreid · Directed by Steve Sekely

THE NATIONAL SPOTLIGHT

ALBANY

"Easter Parade," MGM's musical, headed the bill at the Palace; "Daredevils of the Clouds" being the second feature. The Strand played "Embraceable You" and "Dream Girl," while the Ritz presented "Four Faces West" and "Money Madness." The Grand held over the Abbott and Costello release, "The Noose Hangs High." "Green for Danger," plus an installment of "Superman," completed the show. A surprise was the playing of "Unconquered" at the Mohawk and Saratoga drive-ins after Albany second runs. . . . Herman Ripps, assistant eastern division manager for MGM, had a box at the Saratoga racetrack. So did Harry M. and Alfred Warner. . . . It is reported that Garry Buckley, son of Mrs. Christopher Buckley, of the General Stark theatre, Gennington, Vt., plans construction of a 1,100-seat house in Bennington. . . . The Variety Club will hold a clambake September 13.

ATLANTA

Visitors in the city: J. T. Ezell, former manager and district manager for some of the major exchanges, in from Florida; Luckie Stein, of the Floyd and Stein theatre circuit in Florida; Nat Williams, Interstate Theatres in Georgia and Florida; Col. T. E. Orr, Alabama circuit owner; Hap Barnes, who operates drive-ins in Alabama and Tennessee. . . . Abe Borisky, former theatre owner in Chattanooga, Tenn., now in Marion, O., was seriously hurt there recently. Jack Barrett, Florida salesman for Monogram, suffered a heart attack in Ft. Myers, Fla., recently. In the hospital for a checkup is Henry Hammond, salesman for Monogram in Tennessee. . . . The new Boynton theatre, in Boynton, Fla., under the supervision of Claughton's theatres in Florida, will open about September 15. Near Charlotte, N. C., a new Negro drive-in will open within three weeks. . . . The new drive-in theatre near Gainesville, Fla., owned by Kenneth Barfield, will open shortly. It has space for 400 cars.

BALTIMORE

Business appears on upgrade for week beginning August 19, with heavy showers for several days in late afternoons, but fair days and cool nights. Five new pictures at first runs. "The Paradine Case," very big at the Century. "Return of the Badman," plus vaudeville, fine at the Hippodrome. "Mr. Peabody and the Mermaid," good at Keith's. "Angel and Sinner," okay at the Little. "King of the Gamblers," plus "Racketeers," fairly good at the Times and Roslyn. The Stanley brought back "Life with Father" at popular prices. Mayfair had reissued "Rose of Washington Square." New theatre held "The Walls of Jericho" to a good second week. "The Babe Ruth Story" went into a good fourth week at the Town. . . . Film theatre seating 1,200 with 14 bowling alleys under it is under construction here.

CHICAGO

The Niles drive-in, operated by the Manta-Rose circuit at Niles, Mich., opened Thursday. It was built at a cost of $360,000. . . . Loop business bogged down somewhat from the previous week, although in a number of instances grosses were excellent. Notable was the Chicago theatre fare with "Give My Regards to Broadway" and a solid variety bill which garnered a smash $72,000, beating "Emperor Waltz" by $2,000. . . . Fine were "Easter Parade" and "Abbott and Costello Meet Frankenstein," grossing $37,000 and $41,000, respectively. On the disappointing side of the ledger was "Life with Father," playing a return Loop run, and "Summer Holiday." . . . New films are "That Lady in Ermine," "Walls of Jericho" and "Raw Deal." . . . Irving Stacel, who formerly operated the Alma theatre here, has joined National Screen Service as city salesman, filling the post left by the late Roy Alexander. . . . Maurice Hellman, UA salesman, invited all UA employees here to help him celebrate his 25th wedding anniversary on August 26. Nancy Irvin has joined the Paramount publicity department as assistant to E. G. Fitzgibbons.

CINCINNATI

Theatre business generally continues on the upswing here, despite reported recession in some other lines. . . . Something new has been added to influence theatre attendance in this exchange territory by the inclusion of a children's recreation room in the remodeling scheme of the Victoria theatre, in Wheeling, W. Va. Other improvements consist of new seats, a new air conditioning system and complete interior redecoration. . . . Harry Bugie, who recently resigned as local manager for Eagle-Lion, is vacationing in Wisconsin. His future plans have not been announced. He was succeeded here by Harris Dudelson, formerly Cleveland branch manager for United Artists. . . . John J. Huebner, veteran exhibitor, has disposed of his 800-seat theatre, at Marion, Ohio, to the Selected Theatre Co., circuit operators, headed by northern Ohio interests. The house will be extensively remodeled. . . . John A. Schwalm, manager of the Northio theatre, in Hamilton, O., is reported making progress following eye surgery performed at Christ Hospital, Cincinnati.

CLEVELAND

Baseball is the industry's heaviest competition this summer, but nobody seems to complain. Manager Bill Veeck has given the official paid attendance to date as over 2,000,000—a record. Last Thursday night's game recorded 78,000 paid admissions, with another 3,000 admissions accounted for. Result was about average takes at the box office. . . . The $500,000 Mayland theatre, built by J. S. Jossey, P. E. Essick and Howard Reif, well known independent circuit owners, opens on August 26. John Newkirk, former manager of the Beackliffe, has been appointed manager. . . . Richland theatre, in the same vicinity, under construction by the Community Circuit, is due to open Thanksgiving Day. . . . John Spurlock, longtime owner of the Rex theatre, Ottawa, Ohio, died in his sleep last week. . . . Phil Smith, drive-in circuit owner, was in town. . . . Ronald Gamble, Palace theatre, Akron, is northern Ohio chairman for Youth Month. Maurice White is Cincinnati chairman for southern Ohio.

COLUMBUS

Mild grosses were recorded in downtown situations following several weeks of above average business. Comparatively weak product prevented higher box office figures. "Tap Roots" at the Palace, "The Paradine Case" at the Ohio and "Letter from an Unknown Woman" at the Broad were the new entries. "Mr. Blandings Builds His Dream House" continued to good business at the Grand after four big days at the Palace. The Art World had fair business with "Ninotchka." . . . George Kirby, manager of Republic exchange in Cincinnati, was a local visitor. . . . Chancellor brothers, owners of the Rex, Arcanum, Ohio, one of oldest theatres in the state, have begun a remodeling program. . . . Veterans' wing and 9,500-capacity convention hall will be first units

(*Continued on page 26*)

WHEN AND WHERE

September 14–15: Independent Theatre Owners of Ohio convention at the Deshler-Wallick Hotel, Columbus, Ohio.

September 14–16: Pacific Coast Conference of Independent Theatre Owners annual trustee meeting at the Ambassador Hotel, Hollywood.

September 16–18: International Variety Clubs mid-year convention at the Statler Hotel, Washington, D. C.

September 24–25: Theatre Owners of America convention at the Drake Hotel, Chicago, Ill.

September 28–29: Kansas-Missouri Theatre Association annual convention in Kansas City, Mo.

September 28 – 30: Theatre Equipment and Supply Manufacturers Association national trade show and convention at the Jefferson Hotel, St. Louis, Mo.

October 14–15: Independent Theatre Owners of Wisconsin and Upper Michigan annual convention at the Schroeder Hotel, Milwaukee, Wis.

October 27–28: Kentucky Association of Theatre Owners convention at the Seelbach Hotel, Louisville, Ky.

"SOLID ENTERTAINMENT!"
—MOTION PICTURE HERALD

"WILL WARM THE HEARTS OF ALL!"
—BOXOFFICE

"Worthy of an exhibitor's best exploitation effort!"
—Harrison's Reports

MONOGRAM PICTURES *presents*

GENE STRATTON-PORTER'S

MICHAEL O'HALLORAN

A WINDSOR PRODUCTION

starring

SCOTTY BECKETT
Your discovery of "The Jolson Story"

ALLENE ROBERTS
You loved her in "The Red House"

with

TOMMY COOK · ISABEL JEWELL

Produced by JULIAN LESSER and FRANK MELFORD

Directed by John Rawlins Screenplay by Erna Lazarus

Based on the novel by Gene Stratton Porter

TWICE **AS THRILLING AS THE BOOK THAT WON A MILLION HEARTS!**

Showmen know that today's public wants wholesome entertainment for the entire family...

AND HERE IT IS!

It's a MONEY HIT from MONOGRAM!

(*Continued from page 24*)

of $4,500,000 Veterans' Memorial to be constructed on a river front site. High construction costs will delay building of a 3,000-seat music hall, 750-capacity recital hall and exposition area. Work on first two units will begin next summer and will be completed 18 months later. . . . The Independent Theatre Owners of Ohio will meet in convention at the Deshler-Wallick hotel here September 14-15.

DENVER

The annual picnic and golf tournament of the Rocky Mountain Screen Club will be at the Park Hill Country Club, August 31. . . . Otto Bartusch is now managing the Oriental. . . . Emmett Savard and Irving Gilman are both building drive-ins at Greeley, Colo. . . . A. B. Smith putting in a 540-car drive-in at North Platte, Neb. . . . Fox Intermountain Theatres to hold district meetings August 31, September 1-2. . . . Victory being modernized at cost of $75,000, including new front, seats and new marquee. . . . Martin C. Burnett, Loew's Central division head, is back from Florida.

HARTFORD

The weather and competing outdoor amusements continue to hit box office takes in this territory. . . . Community Amusement Corp. of Hartford filed a certificate of organization with Secretary of State, listing as amount paid in cash $3,030; president, William A. Hamlin; vice-president, Thomas B. Ward; secretary-treasurer, Robert L. Cookingham. Also filing a certificate was Sellavision Corp., of Hartford; amount paid in cash, $3,750; president, J. Quentin Breen; vice-president, George L. Hatmaker; secretary and treasurer, C. Sterling Wyckoff. . . . An installation dinner for the newly elected officers of Film Employes Local B-41, New Haven, will be held this fall. New officers are: Harold Freed, United Artists, president; Sol Vitale, Monogram, secretary and treasurer; Sol Shiffrin, MGM, vice-president; and Robert Hoffman, business manager. . . . Julian Eaton has been appointed assistant manager at the Warner theatre, Lynn, Mass.

INDIANAPOLIS

A new film house on Indianapolis' east side is included in plans for a $1,500,000 shopping center announced this week. It's the third such project now in the cards here. . . . Bill Carroll, secretary of the Associated Theatre Owners of Indiana, went to Philadelphia Monday to confer with Sid Samuelson in the Caravan office. The ATOI board has accepted an invitation to move the caravan headquarters here. . . . Milt Ettinger, Universal office manager, will shift to Eagle Lion in the same capacity, filling a vacancy left by the resignation of Herb Boss. . . . Two holdovers reduced grosses here last week. But "The Fuller Brush Man" wound up with $6,000 in a four-day third week, making a total of $40,000 for the run. "Key Largo" grabbed a fair $9,000 in its second week at the Indiana. "Dream Girl" was off, with $8,500 at the Circle. . . . Mike Cullen is here filling in for Boyd Sparrow, manager of Loew's, who has gone home to Washington for his vacation.

THE NATIONAL SPOTLIGHT

KANSAS CITY

Durwood Theatres will begin publishing in a week or so a four-page bi-weekly bulletin, *Circuit Chatter*, with emphasis on personnel news. . . . Dickinson, Inc., has begun construction of a drive-in near Shawnee, Kan., with prospects of opening October 15. . . . W. J. Gabel has been appointed city manager for the six Dickinson theatres at Topeka. . . . Mr. and Mrs. R. L. King are the new operators of the Urbana, Urbana, Mo., having purchased the house from Norma Van Buskirk. . . . Tom Edwards, former president of the Kansas-Missouri Theatre Association, was a visitor this week. Other Film Row visitors were L. Z. Henry, Plattsburg; Charles Thomas, Sweet Springs; Joseph Jirush, who recently purchased the Roxy at New Franklin, Mo., from W. C. Hooper; Mr. and Mrs. Dale Danielson, Russell; Frank Weary, Faris; Elmer Bills, Salesbury, and Harley Fryer, Neosho.

LOS ANGELES

Joe Sloate, former owner of the Maynard, has taken over the management of the La Tosca, replacing Bill Finn. The firm of Metzger and Srere have taken over the Coronado, Village and Palms theatres in Coronado from Fred Hyde and Lewis Miller. . . . Midway Enterprises and the Shure Corp., San Diego, have opened office in the Film Building. Floyd Bernard, booker and buyer, will be in charge of the office. . . . The Campus drive-in, San Diego, operated by Russo and Norcross, opened August 18. . . . Arthur Unger, of Poppers Supply, was a visitor on the Row as was L. A. Hufford, manager of the El Monte drive-in, El Monte. Other visitors: Jay Burger, operator of the Valley in Camarillo and the Del Mar in Carpenteria.

LOUISVILLE

Mayor Arthur C. Jones, Frankfort, Ky., has lifted the ban against children attending public gatherings. The ban went into effect July 20 because of the prevalent polio. . . . A charter has been granted to Southway Movie Parks, Inc., Louisville, which has $10,000 capital stock. Incorporators are Ben Hopkins and Mary L. Hopkins, Indianapolis, and F. L. Sieveking, New Albany, Ind. . . . Effective August 15 a number of the neighborhoods increased their admission from 26 cents for adults and 12 cents for children to 30 cents and 15 cents. . . . Bob Enoch's new drive-in near Elizabethtown, not to be opened until next season, will be called the Star-Lite. . . . Edgar Barnett expects to have his new theatre at Sacramento, Ky., in operation by September 10. . . . Film Row visitors: Roland Foster, Bloomfield; W. H. Hahn, Bardstown; J. B. Dale, Celina; George Lindsey, Brownsville; Reach McAllister, Jeffersonville; G. M. May, Corydon, and Robert Enoch, Elizabethtown. . . . Opening at the Mary Anderson was "Lulu Belle," while the Scoop had "Holiday Camp." In with double bills were Loew's with "Summer Holiday" and "The Search"; the National with "Casbah" and "Open Secret"; the Rialto with "A Foreign Affair" and "Big Town Scandal," and the Strand with "Mickey" and "The Enchanted Valley." After a week at the Rialto, "The Walls of Jericho" and "The Checkered Coat" were moved to the Brown for a second week. . . . Paul Sanders, of Sanders Theatres, Campbellsville, will build a 400-car drive-in on the Lebanon Highway outside of Campbellsville. . . . Ollie Phipps, operator at Loew's theatre, Evansville, Ind., has been at a hospital recuperating from an operation.

MEMPHIS

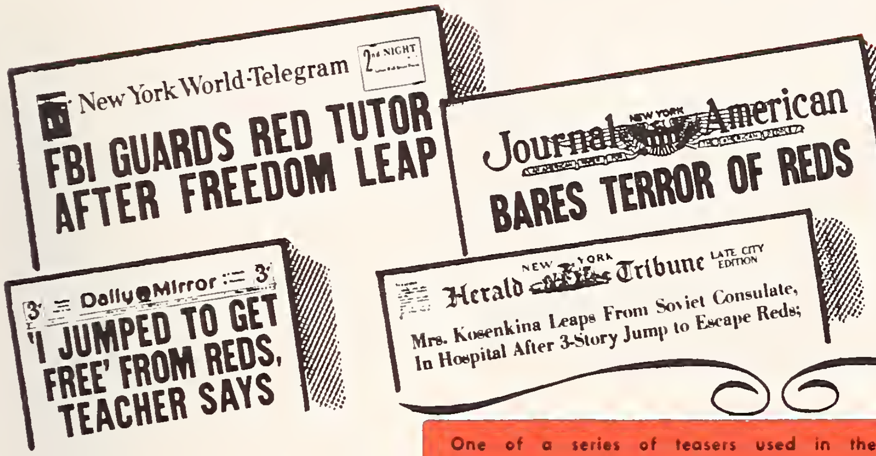
Two first run theatres went in for special promotion to overcome the hot weather attendance slump. Loew's State sponsored a "Teen-Queen" contest in connection with the *Press-Scimitar* for "Date with Judy." Ritz theatre screened "The Search" for newspaper men and the *Press-Scimitar* published on the front page of its second section a layout of stills from the picture. Loew's State and Ritz both reported a jump in attendance. Loew's Palace showed a double feature, Malco, "A Foreign Affair," Warner, "Life with Father." All reported only average attendance. . . . Concord theatre, Concord, Ark., has been opened by J. B. Heinrich, owner. . . . David Adcox has sold Base theatre, Newport, Ark., to Harry Grizzle. . . . De Soto theatre in Memphis has been closed. . . . Arkansas National Guard Theatre at Camp Robinson, Ark., has been reopened. Mid-south exhibitors visiting Film Row: Floyd B. Peek, Little Rock; Emma Cox, Osceola; Amelia Ellis, Mason, M. E. Rice, Brownsville; John Burgess, Jackson; Clifford Nix, Swifton; Gordon Hutchins, Corning; J. K. Jameson, Bald Knob; C. H. Dozier, Charleston; J. J. Sharum, Walnut Ridge; R. B. Cox, Batesville; W. A. Rush, Houston; J. H. Moore, Crenshaw; S. T. Lyles, Oxford, and Mrs. J. M. Forth, Olive Branch.

MIAMI

Ryt Suez, former assistant manager at the Beach, is the new manager of the Colony. . . . Cecil Tuggle will open the Trail—serving as manager—September 1. . . . The Circle theatre, Miami Springs, will open the middle of November. It's another of the Claughton enterprises, as is the Trail. . . . The popularity of foreign films in this area is continuing strongly at some houses. . . . Bill Dock, former manager of the Dade, is now managing the Boulevard. Dave Cowan replaces him at the Dade. Harold Griffin

(*Continued on page 28*)

Timely As Today's Headlines!



New York World-Telegram 2nd NIGHT

FBI GUARDS RED TUTOR AFTER FREEDOM LEAP

Journal NEW YORK American

BARES TERROR OF REDS

3¢ Daily Mirror 3¢

'I JUMPED TO GET FREE' FROM REDS, TEACHER SAYS

Herald NEW YORK Tribune LATE CITY EDITION

Mrs. Kosenkina Leaps From Soviet Consulate, In Hospital After 3-Story Jump to Escape Reds;

Acclaimed

HOLLYWOOD REPORTER
Quote: *"Arpi-Film Classics up with a winner 'SOFIA' strong spy melodrama—Balkan intrigue."*

●

VARIETY . . .
Quote: *"Enterprising exhibs can make hay with 'SOFIA'!"*

●

FILM DAILY . . .
Quote: *"Should bolster box office potential. Rates in the top bracket! Cinecolor at best!"*

●

MOTION PICTURE DAILY
Quote: *"F.C. Makes impressive show of strength!"*

One of a series of teasers used in the New York Campaign

Announcing

A STARTLING NEW PICTURE!

FILMED ON A TREMENDOUS SCALE IN COLOR BY CINECOLOR . . . AND SPARING NOTHING IN THE FURY OF ITS TELLING—HERE IS THE REMARKABLE STORY OF A CITY OF SPIES AND SABOTAGE, OF BEAUTIFUL WOMEN AND RUTHLESS MEN . . . THE STORY THAT RIPS THE CURTAIN FROM THE EXPLOSIVE SECRETS HIDDEN DEEP IN TODAY'S POWDER KEG OF EUROPE!

ARPI PRODUCTIONS
presents

SOFIA
City of Intrigue

Another FIRST
FROM
FILM CLASSICS, INC.

color by Cinecolor

Starring

GENE RAYMOND · SIGRID GURIE

Patricia MORISON · Mischa AUER · John WENGRAF

Directed by John REINHARDT · *Produced by* Robert PRESNELL, Sr. and John REINHARDT

Screenplay by FREDERICK STEPHANI

Released by FILM CLASSICS, INC.

THE NATIONAL SPOTLIGHT

(*Continued from page 26*)

is the new assistant at the Boulevard. . . . Two theatres under construction for the Branscome circuit are expected to be ready for this season. They are the Coral Way drive-in, expected to open November 1, and a theatre at West Dixie Highway, North Miami, expected to open about December 15. . . . "So This Is New York" came into the Town as a midnight show. "On Our Merry Way" brought good attendance to the Miami while the Paramount did very well with "Easter Parade."

MONTREAL

"Best Years of Our Lives" at Loew's, and "All My Sons" at Princess are only holdovers. . . . "Sons" is first film shown at Princess under new first-run, "A"-film policy, and after extensive renovations. . . . At other Consolidated Theatre houses there are "Winter Meeting" at the Palace, replacing "Miracle of the Bells," and "Sainted Sisters" at the Capitol, replacing "Scudda Hoo! Scudda Hay!" "Wallflower" is currently at the Imperial. . . . Head of the National Film Board, Ross McLean, attending UNESCO conferences in Europe to probe technical needs in press, radio and film for countries devastated by war. . . . It's learned that some 15,000 theatres in U. S. will play Paramount's "Neighbor to the North" as part of the entire industry's Canadian co-operation project. The short was made in Canada.

NEW ORLEANS

The best offering last week was "The Paradine Case" at Loew's State. "The Walls of Jericho" was showing at the Saenger. The Joy showed "Feudin', Fussin' and A'Fightin'." "The Velvet Touch" was at the Orpheum. The Liberty offered "The Black Arrow." "On an Island with You" was featured at the Center. "Hatter's Castle" was the Tudor presentation and the Globe showed "Hazard." "Badlands of Dakota" and "Spoilers of the North" were at the Strand. . . . Visitors: Ed Ortte, St. Louis; Joe Lyons, Lucedale; Sam Wilson, Hazelhurst; Charles King, Mobile; Clinton Vucovich, Pensacola; Alfred Sack, Dallas; George Wiltse, Dallas; Warren Salles, Sr., Covington; F. G. Pratt, Jr., Vacherie; Charles Levy, Thibodaux; Ira Phillips, Moreauville; Milton Guidry, Erath, and J. H. Naquin, Cecilia. . . . The Grand theatre, Stonewall, Miss., operated by Phil Murphy, has been closed indefinitely for repairs. . . . The Gayla theatre, operated by Vorice Cormier at Gueydan, La., has been closed. . . . The Laurel theatre, New Orleans, has been purchased by Roy Lombardo from Ellie Schill. . . . The Star, Leaksville, Miss., formerly called the Byrd, has been purchased by Tex Hicks. . . . Clinton Vucovich has opened his new Sky Chief at Pensacola, Fla.

NEW YORK

Five new films were scheduled for Broadway openings this week. They were: Twentieth Century-Fox's "That Lady in Ermine" at the Roxy; Universal-International's "Tap Roots" at Loew's Criterion; Alfred Hitchcock's production of "Rope," which Warners is distributing, at the Globe; "The Velvet Touch," produced by Independent Artists for RKO, at the Rivoli, and Warners "Two Guys from Texas" at the Strand. . . . William L. Ainsworth, president of Allied States, was a visitor on Film Row during the weekend. . . . Allied Theatre Owners of New Jersey cancelled its annual summer outing, scheduled for Tuesday, in deference to the Will Rogers Memorial luncheon which was held in New York. . . . J. A. Maurer, president of J. A. Maurer, Inc., and vice-president of the Society of Motion Picture Engineers, has been appointed head of the National Television Film Council "production clinic" by Jack Glenn, chairman of the production committee. The "clinic" will handle production problems arising from films for television. . . . Mrs. Mary Looram, chairwoman of the motion picture department of the International Federation of Catholic Alumnae, left New York Sunday by plane to attend the International Film Conference August 28 through September 1 at Venice, Italy. . . . Norman E. Gluck has left the managership of the Park Avenue theatre to join United World films in an executive capacity. Mrs. M. Esberg, formerly assistant manager, succeeds Mr. Gluck.

OKLAHOMA CITY

Pat McGee, general manager of the theatre operations of the Cooper Foundation, has announced that the Foundation has donated $1,000 to the Variety Club of Oklahoma toward the construction of the Oklahoma Medical Research Institute Building. . . . Theatres showed 324 returns totaling $28,600 for sales tax returns in the state during the month of June, as compared to 355 returns totaling $28,632 for the same month last year.

OMAHA

Nebraska crops have never been better. Said Rufus Howard, State Director of Agriculture: "It's next to perfect when you hit on so many crops in one year. There has been nothing like it in the history of Nebraska to my knowledge." . . . The Lakeland drive-in, to be operated by H. A. Parrott, who owns the Strand at Milford, Ia., will open about September 1 a mile north of the city. Capacity will be 275 autos. . . . M. H. Noragon took over the Manilla theatre, Manilla, Ia., from L. R. Howorth August 15. . . . Bill Wink, Warner Brothers salesman, is now improving rapidly after a serious operation. . . . Wallace Deupree, owner of the Pix theatre at Woodbine, Ia., has bought land for a new 500-seat house. . . . Mudge Robinson closed the Home theatre, Blair, Neb., for extensive remodeling. . . . Clarence Wright has sold out at Hebron, Neb. . . . Nate Galbreath, Universal-International salesman, underwent an operation.

PHILADELPHIA

The State convention of the American Legion last week gave some impetus to the box office at the downtown houses, particularly at the matinees, but business in general still continues below par. . . . Morris Wax closed his Joy for an indefinite period and the Frolic continues to be dark. . . . Vandals smashed the box office window at the Casino. . . . Hal Warner, manager of the Benson, at the Hahnemann Hospital with a back condition. . . . Fabian Theatres distributing a semi-monthly *Amusement Digest* through its houses in Harrisburg, Pa. . . . Variety Club set September 24 for the annual golf tournament and dinner dance at the Whitemarsh Country Club. . . . Keeney Theatres in Reading, Pa., planning to light up the Rajah and Plaza there next month. . . . Motion Picture Associates here has opened up its membership rolls to the exchange bookers. . . . Ben Stern, National Screen Service salesman, back at his post after an operation at Mt. Sinai Hospital. . . . Charles Crowley, manager of the Grand and Globe, Vineland, N. J., takes time out to serve as captain with the National Guard at Pine Camp, N. Y. . . . Fire Company in Newmanstown, Pa., owners of the Joy there, awarded contracts for $30,000 to enlarge the house. . . . Joseph M. Shverha, owner of the Shillington, Shillington, Pa., began excavations for his new theatre there on a site purchased before the war. . . . Rialto Theatre Company, Wilmington, Del., announced plans to convert its garage building into a three-story structure capable of parking accommodations for some 200 automobiles.

PITTSBURGH

Herb Berman has left Eagle Lion to join the Columbia sales staff here. He replaces Leo Isaacs, who has resigned. . . . After almost 20 years of service as a manager and publicist with Warner Brothers here, Donn Wermuth has quit to open an advertising agency in Fairmont, W. Va. . . . A midnight stage and screen show was held at the Manos and State theatres in nearby Uniontown for the benefit of the George Silver Memorial Fund. Silver, who died two weeks ago, long was prominent in western Pennsylvania theatrical circles. . . . Guy Peterson, a Paramount salesman here for nearly 25 years, now is in the lead production business in Canada.

SAN ANTONIO

"Red River" opened at the Majestic. . . . A. Grady Cole opened his new theatre, the Cole, at Jarrell, Texas, August 20. It seats 250. . . . Jake Webb has sold his Ban-tex, Bandera, to Charles Knauf, of Klahoma. . . . G. F. Lee has sold his Portland, Portland, Texas, to M. R. Butler. . . . The Rex, Santa Rosa, a Mexican film house, was burned to the ground recently. . . . With the

(*Continued on page 30*)

Artist with chintz and Chippendale...

WHEN this room says "home, sweet home" to movie-goers, it also speaks in praise of its creator—the man who dressed the set so understandingly.

For his was the feeling for fabrics and furniture that gave the set its "lived-in" look . . . that made it so truly convey time and place, and catch the spirit of the actors' roles.

Whether an interior is modern or medieval, penthouse or "poverty row," the set dresser's artistry makes its atmosphere authentic.

An important contribution, this—and one that is reflected to the full by faithful photographic reproduction . . . unfailingly provided by Eastman's famous family of motion picture films.

EASTMAN KODAK COMPANY
ROCHESTER 4, N. Y.

J. E. BRULATOUR, INC., DISTRIBUTORS
FORT LEE • CHICAGO • HOLLYWOOD

(Continued from page 28)

thermometer hovering over the 100-degree mark, less than half the usual number of exhibitors were seen along Film Row. Visiting were W. J. Chesher, Littlefield; E. B. Wharton, Rouge, and Wallace Blankenship and his sons, Royce and Wesley.

ST. LOUIS

Everybody is getting ready for the Theatre Equipment and Supply Manufacturers Association and Theatre Equipment Dealers Protective Association meetings, September 27-30, and Ray Colvin, TEDPA president, is the busiest theatre man in town. Hotel Jefferson will be convention headquarters. . . . A 750-car drive-in, with restaurant and children's amusement park, will be built in the Belleville, Ill., area. Bloomer Amusement Company, Belleville, is the promoter. Herrin, Ill.'s 600-car Egyptian drive-in is opening for business, and the John Marlow drive-in between Herrin and Marion is expected to have its 1,000-car plant operating before Labor Day. . . . Suburban Richmond Heights enacted its proposed five per cent amusement tax.

TORONTO

A half-dozen Toronto theatres held their programs on the strength of improving business. Spectacular, of course, was the life of "The Mating of Millie" at the Biltmore, where this picture was in its twelfth week and may continue during the two weeks of the Canadian National Exhibition to come. "Easter Parade" was doing well in its third week at Loew's and it was a continuous affair at the Tivoli and Eglinton with "A Foreign Affair" in its second big week. Shea's theatre held "Melody Time" for a second week. A series of Italian opera features was on the screen of the Royal Alexandra which reverts to touring stage shows August 30. . . . The Ontario Hydro-Electric Commission will permit limited lighting of "display windows" from 4:30 to 9 p.m. daily, otherwise it will be a dimout for the fall and winter. Illuminated signs and billboards are out. . . . A. H. Newman has been appointed by the Dominion government to stir up Hollywood film production in Canada. . . . Thanksgiving Day in Canada will be observed Monday, Oct. 11. . . . Steve McManus of the Odeon Theatre, Kingston, is the manager of the latest Odeon which has been opened at Fort William, Ont.

VANCOUVER

Harry Thornton, Eagle Lion shipper, has resigned and will make his home in Winnipeg. He has been succeeded by Bill Howell, recently returned from England where he was with the J. Arthur Rank Organization. Joe Dalman, former Columbia shipper, has also left the industry and will enter the lumber business in B. C. . . . Approximately 30,000 witnessed the opening ceremony of the annual Peach Festival held at Penticton, B. C. . . . Increased costs of living have affected theatre box office returns with the result that attendance is decreasing in British Columbia and across western Canada, according to circuit officials. . . . A conciliation board has been established to settle a dispute between Film Exchange Employees Union—front office help—and nine distributors. . . . Best grosses of the week were for "The Best Years of Our Lives" at the Vogue, "Duel in the Sun" at the Strand and "Fuller Brush Man" at the Orpheum.

THE
NATIONAL
SPOTLIGHT

WASHINGTON

Business was good with holdovers reported at Loew's Capitol, with a "Date With Judy" being held for a second week; and RKO Keith's, where "Mr. Blanding Builds His Dream House" went into a third week. New openings included: "Life With Father" at the Warner, at regular prices; a reissue: "God's Country and the Woman" at the Metropolitan; another reissue, "Hatter's Castle" at Loew's Columbia, and "Walls of Jericho" at Loew's Palace theatre. . . . Vylla Poe Wilson, of the Washington *Times-Herald* women's page, devoted a recent column to the Variety Club welfare activities, and the work of Mrs. Sara Young and her committee of women in the annual Welfare Awards drive.

Majors Adjust Clearances in New York City

Adjustments in the clearance system for the New York City area are in process. Some adjustments already have been made; others have been requested.

Distributors have informed RKO Theatres that the clearance which the circuit has had over four theatres, one each in the Bronx, Brooklyn, Long Beach and Lynbrook, Long Island, N. Y., is to be eliminated, thus permitting the four houses to get day-and-date availablity with RKO houses in their respective areas.

Skouras Theatres, Fox Metropolitan Playhouses and Century Circuit have asked the distributors for clearance reductions in various sections in the New York area. They have asked for an end to the seven-day clearance now held by RKO and Loew houses in those areas.

The distributors are reported sympathetic to the requests.

Films, Equipment Exports Show Sharp Decline

Washington Bureau

Exports of motion picture film and equipment during the first six months of 1948 were off considerably from the record levels of the first half of 1947, according to a report by Nathan D. Golden, film chief of the Department of Commerce.

Raw stock exports registered the largest drop, amounting to 194,570,637 linear feet valued at $3,374,642 for the January-June period this year, compared with 257,270,358 linear feet valued at $3,748,890 during the like 1947 period.

Shipments of exposed feature films totaled 153,774,670 linear feet, valued at $4,389,103, in the first six months this year, compared with 160,435,301 linear feet valued at $4,261,264 last year. Equipment exports dropped from $7,764,717 last year to $1,001,325 this year.

A sharp drop in exports of 35mm positive raw stock accounted for most of the decline in the rawstock category. The 35mm positive shipments dropped to 124,661,251 linear feet valued at $1,593,894, in the 1948 first half, from 190,865,453 linear feet valued at $2,047,278 in the 1947 period. Exports of 35mm negative rawstock were practically unchanged and small gains were recorded in the exports of 16mm positive and negative unexposed film.

McCarthy Resigning as MPAA Manager January 1

Frank McCarthy, European manager of the Motion Picture Association, has resigned that position effective January 1, the MPAA office confirmed this week. Although Mr. McCarthy has made no announcement of his future plans, reports are that he will go to Twentieth Century-Fox in an executive position. MPAA has made no announcement of a successor.

20th-Fox Sales Convention In Chicago, September 8-11

Twentieth Century-Fox will hold a domestic sales convention at the Drake Hotel in Chicago, September 8-11, A. W. Smith, Jr., general sales manager, has announced. The convention will be attended by all U. S. branch managers, the five division managers and their assistants, as well as corporation executives and domestic distribution department heads. Darryl F. Zanuck, vice-president in charge of production, is also expected to be present.

Colorfilm Into Bankruptcy

The Hollywood Colorfilm Corp., Burbank, filed a voluntary petition of bankruptcy August 19. Receiver Walter C. Durst said the business would be put up for sale.

THE *HOLLYWOOD SCENE*

Studio Stages Vacant As Production Drops From 30 to Only 23

by WILLIAM R. WEAVER
Hollywood Editor

Placed end to end, the shooting stages vacant at weekend could have accommodated an incoming B-29, as the production index plummeted from a desultory 30 to a desperate 23. Professionals are around now to paraphrasing that Brooklyn exhibitor who observed that there must be a hell because if there wasn't where had business gone. They ask the same question about production.

Not even the usually voluble, if not reliable, "well informed sources" have come up with a generally acceptable explanation of the drop-off. There is continuingly the talk about high costs of production, but there is relief of a kind on that score, in that employment contracts with guilds and unions —five more of the latter last week—have been coming off the negotiation line free of wage increases.

Reports Show Shortening Of Film Runs at Theatres

On the other hand, however, there is continuingly news from the theatre front about shortening of runs and drying-up of public interest in reissues, which translates locally into terms of backlog depletion and, theoretically, replenishment. Nobody needs computing equipment more complicated than a table cloth and a lead pencil to prove that all the auguries are for a sharp and sustained upturn in the number of pictures being made. But the upturn, confidently expected for several months now, just doesn't materialize. And the firing, which latterly has been invading executive areas formerly regarded as inviolate, goes on.

Fourteen pictures were taken from camera stages and sent to cutting rooms during the week, with only seven new ones starting. Three of the new undertakings will bear the Twentieth Century-Fox trademark.

Walter Morosco is producing "Mother Is a Freshman," which will present Loretta Young, who usually wears the RKO Radio label; Van Johnson, a MGM contractee, and Rudy Vallee, who free lances. Lloyd Bacon is directing.

Louis D. Lighton is producing "Down to the Sea in Ships," a remake of an especially well liked and profitable attraction back in the silent era, with Henry Hathaway directing. Richard Widmark, whose first picture won him an Academy Award nomination; Lionel Barrymore, borrowed from MGM, and Dean Stockwell head the cast.

Alson Productions Start "Rose of Cimarron"

Edward L. Alperson, who is Alson Productions, started "Rose of Cimarron," with Jack Hungmeyer, Jr., as associate producer, and with Lesley Selander directing. George Montgomery, Rod Cameron, Wallace Ford and Ruth Roman are the principals.

Sam Bischoff's Moroccan Productions started "Outpost in Morocco," which United Artists will distribute, with Robert Florey directing George Raft, Marie Windsor, Akim Tamiroff, John Litel and Damion O'Flynn.

Hal E. Chester, whose Joe Palooka in "Winner Take All" is reviewed in this edition, started another in the same series, "Joe Palooka in the Big Fight" (and how does an exhibitor get all that onto his marquee?) with Cy Endfield directing Joe Kirkwood, Leon Errol, Lina Romay, Virginia Welles and others.

Screen Guild Productions president, Robert L. Lippert, went to work, as producer-director, on "Last of the Wild Horses," presenting James Ellison, Jane Frazee, Mary Beth Hughes and Reed Hadley.

There's No Business Like Show Business — Ah, Yes

Two weeks ago this department blithely stated, after interviewing the principals, "Six hundred of the 3,000 exhibitors who received letters from Norma Productions asking what they thought of 'Kiss the Blood Off My Hands' as a title replied so promptly and positively that the NP partnership—Harold Hecht and Burt Lancaster—changed it to 'The Unafraid', and may change it to something else, if exhibitors so advice, before the production, co-starring NP vice-president Lancaster and Joan Fontaine, goes into release next January."

This week the Universal-International studio issued to the press the following statement:

"'The Unafraid', Harold Hecht-Norma production for Universal-International, will be released under the title of 'Kiss the Blood Off My Hands'. Joan Fontaine and Burt Lancaster are starred in the film. 'Kiss the Blood Off My Hands' is the original title under which the picture was made."

Next week—who can tell?—and January still five months away.

Eagle Lion Setting Large "Olympic" Campaign Plans

What Max E. Youngstein, vice-president in charge of advertising-publicity, calls the "largest exploitation and promotion campaign in the company's history" is now being set for "The Olympic Games of 1948," the full feature-length Technicolor record of the Olympic Games. The picture will be released in September. Castleton Knight, who produced the film for the J. Arthur Rank Organization, has announced that considerable slow-motion footage on the U. S. wins at the meet has been added to the U. S. edition.

STARTED

MONOGRAM

Joe Palooka in the Big Fight

RKO-RADIO

Follow Me Quietly

SCREEN GUILD

Last of the Wild Horses (Lippert)

20TH CENTURY-FOX

Mother Is a Freshman
Down to the Sea in Ships
Rose of Cimarron (Alson)

UNITED ARTISTS

Outpost in Morocco (Moroccan)

COMPLETED

COLUMBIA

The Lone Wolf and His Lady
Jungle Jim

EAGLE LION

Red Stallion in the Rockies
Tulsa (Wanger)
Parole (Orbit)

METRO-GOLDWYN-MAYER

The Bribe

MONOGRAM

Incident
Call of the Cactus

PROTESTANT FILM COMMISSION

Prejudice

REPUBLIC

Far Frontier

RKO-RADIO

Interference

20TH CENTURY-FOX

The Fan
Chicken Every Sunday

UNITED ARTISTS

The Lucky Stiff (Amusement Enterprises)

SHOOTING

COLUMBIA

Mr. Soft Touch
Knock on Any Door

ENTERPRISE

The Best Things in Life Are Free

METRO-GOLDWYN-MAYER

Little Women
Take Me Out to the Ball Game
The Barkleys of Broadway

PARAMOUNT

One Woman
The Heiress (Wyler)
Streets of Laredo

REPUBLIC

Wake of the Red Witch

20TH CENTURY-FOX

Sand
Canadian Pacific (Nat Holt)

UNITED ARTISTS

Blondes Up (Artists Alliance)

WARNER BROTHERS

The House Across the Street
The Fountainhead
Somewhere in the City

FINE U. S. MAJORS IN ARGENTINA

Companies to Pay $450,000 For Exchange Law Break; Import Permits Granted

Buenos Aires Bureau

Fines totalling more than 2,175,000 pesos ($450,000) were levied against eight American distributors by a series of executive decrees from President Juan Peron and Ramon Cerijo, Minister of Finance, published August 19 in the Argentine Government's official bulletin.

This bad news was balanced by some good: it is learned that the Central Bank has set aside a fund of $500,000 for import permits on the understanding that the companies have agreed to waive the right to collect their monies immediately. Since before the first of the year the U. S. distributors here have been fighting for free importation.

The fines levied by the government related to the alleged violation of old exchange laws. The distributors were charged with declaring only the value of the print, without taking into account what money that print might earn. The Government brought suit long ago and the action was continued long after the custom regulations had been revised.

Fines reportedly ranged from more than 500,000 pesos for MGM to less than 178,000 pesos for Warner Brothers. Other companies fined were United Artists, Twentieth Century-Fox, RKO, Columbia, Universal and Paramount.

It is expected the companies will appeal the fines.

The new $500,000 agreement on imports was negotiated largely by Joaquin Rickard of the Motion Picture Association of America.

JAPAN

Tokyo Bureau

A strike of motion picture and theatre unions Monday closed theatres affiliated with the Toho Studios. These strikes were in the way of being a retaliation to the government's action in calling out the police the previous week to evict sit-down strikers at the studios.

▽

American and other foreign pictures are not only recovering their former market here, but are steadily gaining new ground. During 1947, a total of 223 features, inclusive of reissues, was released. Of these, 139 were Japanese, 95 new and 44 reissues; 74 American, of which 57 were new and 17 reissues; six French features, all of them reissues; two new British productions and two new Soviet productions.

▽

During 1947, Japan's studios produced 95 features at a cost ranging from 3,500,000 to 15,000,000 yen. As of January 1, 1948, there were 2,258 theatres in the country, including 201 theatres serviced by touring exhibitors.

Principal producers are Toho Kabushiki Kaisha, Shochiku Kabushiki Kaisha, Daiei Kabushiki Kaisha, and Toyoko Kabushiki Kaisha. Shin Sekai Eigasha, Nippon Eigasha, and Riken Eiga Kabushiki Kaisha produce news films and documentaries.

GREECE

by D. PAPADOPOULOS
in Athens

Approximately 300 films of a technical and educational nature are being shown here each month, sponsored by the Film Department of the Information Service of the American Mission for Aid to Greece and the U. S. State Department's information service. These films, of which about 75 per cent are dubbed in the Greek language, have been seen by 350,000. Some units of the Greek Army are exhibiting the films.

SPAIN

by JUAN CUENCA
in Madrid

The Direccion General de Cinematografia has resolved that each film declared to be of "National Interest" will henceforth be awarded three permits for dubbing foreign films. Those films considered "First Class" will receive two permits, those declared "Second Class," one permit. Producers of films so designated already receive import permits which are, in turn, sold to Ameriman and other foreign distributors.

▽

Before being able to produce or distribute films, it is now necessary to be designated as a producer or distributor by the Sindicato Nacional del Espectaculo de Espana, which is currently reorganizing the classifications of producers.

▽

The Argentine producer, Alberto Soifer, will produce two Spanish-Argentine pictures here, one to be directed by Leon Joskomowsky, the other by Bayon Herrers. Bais S. A. and Minerva Films are the producing companies.

▽

MEXICO

by LUIS BECERRA CELIS
in Mexico City

MGM is doing much better at the box office with its revival of "Gone With the Wind" than it did with its original exhibition. The company plans to show the feature in 650 Mexican theatres. Selznick is doing well with the exhibition at the Cine Orfeon of the Dolores del Rio picture made in Argentina, "Story of a Bad Woman." Mexican distribution rights for this feature, based on "Lady Windermere's Fan," were sold by Miss Del Rio to SRO.

▽

The trade received loans, discounts and credits totaling $3,504,278 during the first seven months of the year from its own bank, the Banco Nacional Cinematografico.

▽

Complaints that Mexican news reels were selling certain government officials too much space prompted the government to order the elimination of such personal advertising.

▽

Fernando Soler, veteran picture star, and Jaime Menache have organized a production company and will start its first picture in October.

NEW ZEALAND

by R. A. USMAR
in Wellington

While the box office is currently in the doldrums, there are certain outstanding American productions which are doing excellent business.

It is significant that last year at this time the best business was being done by British films. This year it is such features as "Since You Went Away," "Sitting Pretty," "It Happened on Fifth Avenue," and "The Secret Life of Walter Mitty" that are the box office successes.

One or two British films have done well, but not nearly to the same extent as they did last year. This change of taste can be attributed to the improved American product and the lack of anything really outstanding from the British studios.

Unfortunately, the polio epidemic, which was so devastating over the Christmas and New Year's period, has returned and in various districts the number of cases has increased considerably.

There is at this time no general ban on theatre attendance, but health officers are requiring certain theatres to omit children's matinees.

RKO Net Profit $556,536 For 1948 Second Quarter

A consolidated net profit of $556,536 was reported Wednesday by RKO and subsidiary companies for the second quarter of 1948. This is equivalent to approximately 14 cents per share of the 3,899,914 shares of common stock outstanding. It compares with a consolidated net profit for the second quarter of 1947 of $2,836,663, equivalent to approximately 73 cents per share for the same number of shares. Consolidated net profit for the first half of 1948 was $1,901,863, equivalent to 49 cents per share of common stock. This compares with a net for the first half of 1947 of $5,107,374, equivalent to approximately $1.31 per share. RKO directors Wednesday declared a dividend of 15 cents per share on the common stock, payable October 1 to stockholders of record September 15.

MPEA Head Sees European Film Market Tighter

Although business in most European countries is good, or at least back to the "normal" level, the ever-widening scope of restrictions against American films and the tendency of governments of individual countries to take over or speak for their motion picture industries is going to force the American companies to turn to the Motion Picture Export Association type of operation in increasing measure.

This was the observation of Irving Maas, vice-president and general manager of MPEA, when he met the trade press in New York Monday, following his return from a 10-week tour of Europe. Countries covered by the MPEA executive included Czechoslovakia, Hungary, Holland, Germany, and Austria. The news he brought back was not overly encouraging and, in his own words, "the foreign horizon looks beclouded."

Blocked in Several Countries

MPEA currently is blocked in a number of countries. In Czechoslovakia "certain unexpected difficulties" arose to spoil a deal, the details of which had already been worked out. Rumania wants only "progressive" pictures and does not consider American films to be in that category. There have been no new MPEA releases in Hungary since February due to the inability of the parties concerned to arrive at terms. Poland still has quite a few pictures left and is releasing slowly.

In Holland, MPEA has returned to its original type of operation with six companies participating. The new arrangements go into effect September first and provide a closer liaison between MPEA operations in the Netherlands and the continental managers of the companies. The Dutch also have come up with a playing time arrangement termed "frankly discriminatory" by Mr. Maas. All Western European product is guaranteed 12 weeks out of the year. The remaining 40 weeks are free to anyone. According to Mr. Maas, this arrangement, while not yet law, is already a *fait accompli* and is contrary to the spirit of the ITO charter under which a country has the right to protect its own product only.

Expect $1,800,000 from Holland

Dollar remittances from Holland for the year starting September 1 will amount to $1,800,000 for the Americans. This represents 60 per cent of all transferable funds.

Mr. Maas stressed that there still remains a possibility for deals in Czechoslovakia and Hungary. One of the difficulties that arose after a Czech pact has already been worked out was the Czech insistence that MPEA handle a number of Czech pictures in this country. Mr. Maas said he had told the heads of the Czech monopoly that MPEA had ways and means at its disposal to be helpful to the Czechs in their desire to get their product onto American screens. He impressed on them, however, that such aid could be extended only for good pictures and pointed up the fact that some of their product had not been of good quality.

Business in the "Iron Curtain" countries is very good, Mr. Maas reported. "We could import twice as many pictures and do three times as much business if these countries were free markets," he said.

LATE REVIEW

A Song is Born

RKO-Goldwyn—Kaye Returns

For those who like their jazz hot and who appreciate that good old rockin' rhythm, Samuel Goldwyn here has assembled a company of musicians that probably beats any other combination ever seen on the screen before. They let go with everything they have and the hepcats should have a field day.

Others who may come not so much because of the abundance of jive but to see Danny Kaye, may be in for a disappointment. For in this picture Kaye just isn't Kaye any more. He is still excellent, of course, whenever he's given a chance and some of the comedy sequences, especially in the beginning, are a riot. But otherwise he has what amounts to almost a straight acting part. Not once, throughout this whole film, is he heard singing a song and there are no tongue-breakers to delight the audience.

When Mr. Goldwyn first made this Thomas Monroe-Billy Wilder story it was called "Ball of Fire." Here it is again, this time in Technicolor, with the same director, Howard Hawks, and the same cameraman, Gregg Toland. In some sequences this combination makes for some rather strikingly similar shots even where details are concerned. "A Song is Born," Kaye's last picture for the Goldwyn studios, does, however, have that important addition of the music. It accomplishes in fact what the characters in it set out to do—the illustration of how jazz was born.

To do this—and the marquee can but benefit from these names—Mr. Goldwyn has called together the most distinguished jazz musicians of our day and their accomplishments give the picture quality. Here are Benny Goodman, Tommy Dorsey, Louis Armstrong, Charlie Barnet, Lionel Hampton, Mel Powell, Buck & Bubbles, the Golden Gate Quartet and others. They all play and sing to their hearts' content and with exquisite skill. Virginia Mayo is a very beautiful temptress to Kaye's professorial eye and Hugh Herbert, Felix Bressart, Ludwig Stossel and O. Z. Whitehead stand out as members of the scholastic crowd.

Howard Hawks' direction permits the picture to lag in spots and tends to mute Kaye's most effective talents. The story tells of a group of professors working on an Encyclopedia of Music. One day, having been shut in for years, they find out about jazz and Kaye sets out to discover its origin and development. Of course, he runs into trouble in the form of Virginia who proceeds to move in with the professors. The girl is mixed up with a group of gangsters and unwillingly leads Danny on. Punctured with laughs and music, their road finally leads to marriage.

Previewed at the Colonial theatre, New York. The audience, including many exhibitors, clearly enjoyed the fine rhythm and in spots there were howls of laughter. Reviewer's Rating: Good—FRED HIFT.

Release date, November 6, 1948. Running time, 113 mins. PCA No. 12799. General audience classification.

Professor Hobart Frisbee..............Danny Kaye
Honey Swanson....................Virginia Mayo
Professor Magenbruch.............Benny Goodman
Tommy Dorsey, Louis Armstrong, Lionel Hampton, Charlie Barnet, Hugh Herbert, Steve Cochran, J. Edward Bromberg, Felix Bressart

LAFF
BEGINS
ON
'K'-DAY!

PLENTY SIZZLING!
MUSIC TOO!

Samuel Goldwyn

Drastic Remedy Necessary for British:—Yates

The American film industry must do "something desperate if it is going to beat the British film quota," Herbert J. Yates, Republic president, said at a trade press conference in New York Tuesday noon. He suggested as a possible move the halting of film shipments and letting the "British step in their own juice. He estimated film remittances from Britain in 1949 will not exceed $20,000,000.

Meeting with reporters in the home office board room following his return last Thursday to this country after a nine-week visit to Europe to study the foreign market, Mr. Yates said that the American film industry is working at a disadvantage in attempting to reach a solution in the quota problems since it does not have the backing of the United States Government. However, he predicted, that if some satisfactory solution is not worked out soon, Eric Johnston, president of the Motion Picture Association, currently in London for quota discussions, may be expected to toss a "bombshell" which may well bring the desired results.

Cites Halting of Shipments

What this "bombshell" would be Mr. Yates had no idea, but he cited the successful negotiations arrived at after the industry halted film shipments to England when the 75 per cent *ad valorem* tax was imposed a year ago. "We had 'em licked that time and if we had held out for three or four more months we could have written our own deal," he said.

Except for the J. Arthur Rank interests, British exhibitors want no part of the quota for they realize that they can't make enough money without American films. "There just aren't enough good British pictures," he quoted them as saying.

Discussing the nationalization of the British film industry Mr. Yates intimated that it was almost a hopeless task to make it a profitable venture regardless of how much Government money was being thrown into the project.

To Open Foreign Offices

In an effort to utilize some blocked funds and also to keep the Republic trade-mark before the people, the company will open branch offices in Paris and Rome "probably early next year." In other key cities in Italy and France the company's product will be distributed by agents.

Spiking rumors that several individuals and syndicates have been negotiating to purchase his controlling interest in Republic for sums as high as $2,500,000, Mr. Yates said if he were willing to sell he would consider nothing less than $5,000,000 and anyone would have to be "crazy" to offer that. He's having "too much fun" to even consider selling out now, he said.

IN NEWSREELS

MOVIETONE NEWS—Vol. 31, No. 67—Throngs pay homage to the late Babe Ruth. . . . MacArthur visits the Republic of Korea. . . . Canadian oil well on a rampage. . . . Beauty contest for grandmothers in Chicago. . . . High-diving dare-devil. . . . Olympic games' closing highlights.

MOVIETONE NEWS—Vol. 31, No. 68—Treason trials face Axis Sally and Tokyo Rose. . . . U. S. demands recall of Russian Consul in teacher case. . . . Australia supports U. N. appeal to aid orphans. . . . Invasion tactics shown in landing on Virginia coast. . . . Football: Professional Chicago Cardinals defeat All-Stars. . . . U. S. defeats France in dual swim meet. . . . Expert maneuvers displayed in sailing regatta.

NEWS OF THE DAY—Vol. 19, No. 301—Independent Korea hails MacArthur. . . . Farewell to Babe Ruth. . . . Canadian oil well strike. . . . Olympic finale. . . . High-diving champion. . . . Perfect legs win beauty acclaim.

NEWS OF THE DAY—Vol. 19, No. 302—Defense chiefs meet. . . . U. S. takes stern action in case of Red teacher. . . . Treason trial for Axis Sally and Tokyo Rose . . . China sets up Boys' Town. . . . Fur fashion preview. . . . Sports thrills.

PARAMOUNT NEWS—No 104—Greatest oil discovery in Canada . . . Babe Ruth at rest. . . . Korea Republic proclaimed. . . . Olympic fade-out.

PARAMOUNT NEWS—No. 1—Middies, Cadets in amphibious test. . . . Cologne Cathedral reopens for 700th anniversary. . . . Forrestal talks defense. . . . Axis Sally arrives. . . . Grid preview. . . . Seattle sail classic.

UNIVERSAL NEWS—No 171—Babe Ruth laid to rest; honored by millions. . . . Korean independence. . . . Oil development in Canada. . . . Beautiful legs contest. . . . High-diving. . . . Olympics' final events.

UNIVERSAL NEWS—No. 172—Joint Chief of Staff in hush-hush meeting. . . . Soviet Chancellors. . . . Axis Sally. . . . Outstanding daughters chosen.. . . . Miss Canada crowned. . . . Fall fur fashions. . . All-Star football. . . . Motorcycle hill climb. . . . Rodeo.

WARNER PATHE NEWS—No. 2—Farewell to Babe Ruth. . . . Korean Republic proclaimed. . . . "Little sisters" beauty contest. . . . Canadian oil discovered. . . . Olympics finale. . . . Great Events: Battle of Lake Erie.

WARNER PATHE NEWS—No. 3—Army-Navy war games. . . . People in the News: U. S. top brass; Arab commander; Tokyo Rose; Axis Sally; Miss Canada. . . . German crowds protest prices. . . . Shanghai Boys' Town. . . . Fur fashions for '49. . . . Sports: All-Star games; Paris swim meet.

TELENEWS DIGEST: Vol 11, No. 35—Countess Tolstoy hails Lomakin dismissal. . . . Babe Ruth laid to rest. . . . Comic books incite boys to crime. . . . Contest winners take over railroad. . . . Miss Australia visits New York. . . . Axis Sally and Tokyo Rose arrive on treason charges. . . . Palestine round-up. . . . Cologne cathedral rededicated. . . . Holland: Throne ready for new Queen. . . . Tobruk becomes hallowed ground. . . . England's new "Brabazon I." . . . American fliers honored in Germany. . . . Post-Olympic swim meet. . . . International horse show.

Republic's "Macbeth" Likely a Special

The Orson Welles production of Shakespeare's "Macbeth" will have its premiere in October, according to Herbert J. Yates, president of Republic, which will distribute the feature. Mr. Yates said the feature would likely be sold on special terms and would be advertised and exploited in a fashion similar to the campaigns on "Henry V" and "Hamlet." No theatre has been set for the premiere as yet.

Front Page for "Hamlet"

The Boston *Herald* thought enough of Laurence Olivier's "Hamlet" to put its review of the feature on its front page last Thursday, the first time that the *Herald* has so honored a picture.

Purchases Spokane Theatre

W. K. Beckwith has purchased the Liberty theatre at Spokane, Wash., from the Gamble theatre circuit.

Owner-Operator Closes Up 'Til Pickets Go Away

On July 24 Walter L. Sawner opened his newly purchased De Soto theatre at De Soto, Mo. A licensed motion picture projector operator, Mr. Sawner ran the booth himself; his wife sold the tickets.

Two days later the pickets appeared. For 22 days the Motion Picture Operators Union picketed the house. On August 16, Mr. Sawner closed his theatre. He and his wife stated last week: "We will try to get an injunction against the union to stop the picketing. We can't reopen until the pickets are withdrawn."

Once before the house had been closed because of labor trouble. Two months before Mr. Sawner purchased the house, R. C. Middleton closed it because, he said, he could not afford to stay open and pay union wages.

Mr. Sawner, who operated a projector in the Navy for three years, said he had applied for membership in the operators' union but had not been admitted.

Asked if Mr. Sawner intended to hire union operators, Mrs. Sawner replied: "We have no intention of hiring a union operator as long as my husband is a licensed operator and is capable of operating the machine himself. After we get on our feet, we would hire a union helper."

Pay Video Ready But AT&T Isn't

Zenith Radio Corporation will incorporate phonevision in its autumn line of television receivers, but there are no indications when the system will be ready for public use.

Company officials issued this statement in Chicago last week after an official from the American Telephone and Telegraph Company had stated in a letter that, with no tests involving phonevision conducted so far, AT&T did not yet know whether the system could be applied without interference with regular phone service.

E. F. McDonald, Jr., president of Zenith, said he had approved of release of the letter because "certain motion picture companies are anxious to move too rapidly with phonevision." The Zenith system involves the transmission of certain frequencies over regular telephone wires. Anyone wanting to see a certain program would have to call the operator, who would then supply the missing signals and charge the consumer.

The AT&T official's letter to Zenith said there had been "considerable public misunderstanding regarding phonevision" and he also indicated that the phone companies would not find it practicable to bill customers for special programs as suggested by Zenith.

Sees Boom In French Studios

In anticipation of the 1,000,000,000 francs subsidy voted by the French Government, French studios are humming with activity and from 16 to 18 pictures went before the cameras during the summer months, Jacques Chabrier, president of Pathe Cinema of America, said last week following his return from France.

"French production has been greatly heartened by the law taxing admissions and footage," he said. "Chances are that pictures will continue to go before the cameras at the rate of about six a month. After a disastrous slump early this year, French production will rally to the point where it will make as many films as last year." The French in 1947 produced 68 pictures.

His own company, Pathe Cinema, will fill its 1948 quota of 12 pictures and the 1949 schedule may be heavier, depending on the amount of money allotted it under the subsidy plan. The Government now is figuring out how much each producer should get. The amount is computed on the basis of receipts. The bonus is retroactive to pictures produced since January 1947.

To assist smaller producers and also to increase its volume, Pathe Cinema has hit on a plan involving co-production, Mr. Chabrier said. Pathe provides the studio and part of the money. This gives the small producer a chance to compete in a market where costs are abnormally high and permits Pathe Cinema to extend its resources over a larger number of films. Pathe Cinema also is considering co-production with a number of American companies.

Kansas Owners To Hear Television Discussion

Kansas City Bureau

Television ranks high on the agenda of the Kansas-Missouri Theatre Association which is scheduled to hold its annual convention here September 28-29. Plans for the meeting were discussed by the Association's board of directors at a conference last week. Other subjects to be discussed will include the New York Federal Court decision holding illegal the collection of a music tax by the American Society of Composers, Authors and Publishers, and public relations. The convention further will hear reports on the observance of Youth Month.

Hughes Withdraws Action

Howard Hughes has withdrawn his action to enjoin United Artists from releasing "Red River." This follows an agreement with Howard Hawks, "Red River" producer. Mr. Hawks is understood to have consented to delete about 15 feet from his film and strike out one line of dialogue. Mr. Hughes originally filed his action in Federal Court at Dallas, charging that a scene fo "Red River" closely resembled a scene in "The Outlaw."

U-I to Emphasize Comedy to Boost Falling Grosses

Universal-International, taking cognizance of current trends "indicating that comedies are leading all other types of subjects in public acceptance," will place its greatest selling emphasis on this type of picture during the coming months, William A. Scully, U-I vice-president and general sales manager, said last week.

According to Mr. Scully, a study of current boxoffice returns of top pictures in key cities indicates that comedies have been least affected by the downward trend in theatre grosses. He pointed to pictures like "The Emperor Waltz," "Easter Parade" and "The Fuller Brush Man" to underline his point.

A MOTION PICTURE HERALD survey on August 21 showed that all studios are concentrating on the production of comedies and musicals and that 29 comedies and nine musicals are set for fall release by eight major companies.

Mr. Scully said his company hoped to stem the tide of sliding grosses with such pictures as "You Gotta Stay Happy," Joan Fontaine and James Stewart; "Family Honeymoon," Claudette Colbert and Fred MacMurray, and "One Touch of Venus."

COLUMBIA PICTURES
ANNOUNCES THAT PRINTS OF THE FOLLOWING PICTURES
ARE NOW AVAILABLE IN OUR EXCHANGES FOR SCREENING

COLUMBIA PICTURES

WALK A CROOKED MILE
starring LOUIS HAYWARD · DENNIS O'KEEFE
with LOUISE ALLBRITTON
CARL ESMOND
An EDWARD SMALL Production
Screenplay by George Bruce · Directed by GORDON DOUGLAS · Produced by GRANT WHYTOCK

BLACK EAGLE
The Story Of A Horse
Based upon the story "The Passing of Black Eagle"
by O. HENRY
with William Bishop · Virginia Patton
Gordon Jones · James Bell
Screenplay by Edward Huebsch and Hal Smith
Directed by ROBERT GORDON
Produced by ROBERT COHN

SINGIN' SPURS
with THE HOOSIER HOT SHOTS
(Hezzie, Ken, Gil and Gabe)
KIRBY GRANT · PATRICIA WHITE · LEE PATRICK
MARION COLBY · RED EGNER, BILLY HILL and
THE SHAMROCK COWBOYS
Original screenplay by Barry Shipman
Directed by RAY NAZARRO
Produced by COLBERT CLARK

WARNER BAXTER in
THE GENTLEMAN FROM NOWHERE
with
FAY BAKER · LUIS VAN ROOTEN
CHARLES LANE · WILTON GRAFF
Original screenplay by Edward Anhalt
Directed by WILLIAM CASTLE
Produced by RUDOLPH C. FLOTHOW

SAYS BIG CITY CRITIC SMALL TOWN WASHOUT

To The Editor of the Herald:

I notice that the boys who prepare the pressbook and the national ads still are under the impression that the country will be swayed by the New York newspaper reviews. Certainly the patrons of my town don't give a tinker's dam what the newspaper reviewers in New York or any other city think about a picture. I have never in my 21 years experience in this business as a manager ever been able to sell a picture based on the fact that a New York newspaper reviewer thought the picture was good. I have on occasion, however, had the opposite reaction.

The average movie fan is interested in the cast, the title and a couple of good catch lines. If the boys who prepare the pressbooks will stay with that formula, they will turn out better selling ads and it will also give us managers more time for exploitation instead of having to completely redesign the ads as they are shown in the pressbooks.

There also should be a law requiring that the pressbooks be made up of newsprint stock so the boys could see just how bad some of those reverse plate ads and Benday background ads will really appear in the newspapers. All proofs look good on slick paper.

One of these days someone in this business is going to wake up to the fact that the backbone of the business are the managers operating the theatres of this country, who are in constant contact with the folks who lay the money down at the box office. From these managers some of the socalled experts who like to be quoted in the trade papers all the time about what's wrong with this business, might learn something they never knew before. — EARLE M. HOLDEN, *North Carolina Theatres, Hickory, N. C.*

OBJECTS TO SECOND - HAND METHOD OF TELLING

To the Editor of the Herald:

What's wrong with production in Hollywood?

As an exhibitor for 30 years, I have seen many cycles on movies come and go. However, this time it is not the fact that they are making too many musicals, dramas, Westerns or any particular kind but a complete mistake in the process of story telling that spoils each picture for most of the audience. It is my honest opinion that 90 per cent of our slow business is caused by this method of production and only 10 per cent by the high cost of living and other alibis.

First we must bear in mind that the majority of the theatre-goers do not read books at all or very little. We are in a business of make-believe, but why on earth do producers kill at least 75 per cent of the entertainment value of all good stories by making use of a second-handed method of telling. In other words, every recent picture would have been 100 per cent better entertainment without someone in the picture telling or thinking about the actual happening as it is being told on the screen by flashback.

Every minute the spectator is aware of the fact that it is faked. The story loses all realism by showing every minute detail of even places where the character could not have been. Patrons go to the theatre to lose themselves from their everyday living, but by this method of second-hand telling, they are positively aware of the fact that they are wasting their sympathy, heart throbs, or whatever the case may be by this constant reminder that it is only a makebelieve story of not once, but second-hand telling (so to speak) of several times. We are supposed to create an illusion of realism and this method of telling has spoiled many an otherwise good picture such as "Homecoming," "I Remember Mama," "Miracle of the Bells," "Iron Curtain," "Naked City," "All My Sons," and all the good star pictures that would have drawn twice the amount of people without this second-hand story telling process.

Says Spectators' Illusion Of Realism Is Necessary

If the spectators' illusion or realism is not necessary for his amusement, then my advice is to save a lot of money and disregard all locale of story whether it takes place in a mountain, seashore or battlefield, and just let someone recite all the happenings of the picture in one scene or one room.

Producers, how about sticking to the realistic method that made our business great? Avoid reminding our patrons that they are seeing a fake story that is unravelled on the screen with this method of spoiling their realism or illusion. Let them live with the characters, which can be done with any and all pictures, and see our business come back to normal.

Incidentally, every small town has a "Firemen's Parade." There is a tip for a good title for small town patronage in particular. —C. V. MARTINA, *Rialto Theatre, Albion, N. Y.*

SMALL TOWN EXHIBITOR ORGANIZATION ASKED

To the Editor of the Herald:

I would like to see this letter published for every exhibitor concerned to read.

I have just been reading my August 14 Herald and there I find an article with pictures telling of the coming TOA convention in Chicago and couldn't help but notice the array of big names representing large theatres on the various committees.

Then today I received a bulletin from the St. Louis branch of Allied telling about their big convention to be held in New Orleans. Once again, big operators.

Now, I am wondering just what response this letter would bring from the thousands of exhibitors all over this great land of ours who find themselves categorically "out of place" in the workings of these two organizations because they and their little theatres have so little in common with either of them? That after attending one or two of their meetings they go home disgusted because the entire discussion was by and for theatres many times larger and consequently operating in a way entirely foreign to them?

Asks How Many Exhibitors Desire Information Unity

What I want to know, fellow exhibitors, is how many of you have often wished for some kind of organization held together by the trading of information that is relevant to your towns, independently owned and operated, and, above all, towns of 5,000 and less?

How many of us are operating in towns of 5,000 to 9,000 with houses seating from 150 to 500, possibly a few more, and wondering how our film rentals compare? Or if our percentage for our size is greater than the larger theatres or even if it is the same for many of us operating almost identical houses in size and potential? (Percentage of film cost, I mean.)

Now Allied attempts to answer this in their Caravan, but I still believe we operators of really small communities could formulate a trading-post of information for comparison that would be just what we need and want without having to be subjected to a lot of tripe that is completely out of our realm.

I believe I can see such a plan working successfully with the cooperation of everyone within this category.

What do you think, fellows? Does this interest you enough to drop me a line with your ideas? Would a bulletin stating the size of town, number of seats, price paid for every picture by title and company do for a starting suggestion? Of course the naming of towns would likely be eliminated for obvious reasons. Then, of course, many other things occurring in towns of our size could be included as they are suggested.

Urges a Solid Front of Small Town Exhibitors

What about it? Why not sit down and knock out a few pages and state what you think "for" or "against" the idea and let's get our heads together, too! After all, it appears to me we small fellows in this business are going to need each other in a solid front before too long. Too many things are being done (presumably for us) by too many city and affiliated operators that I am afraid we small fry may get smashed in the "heavy hand of assistance."

So, come on, boys and girls, step away from that popcorn machine long enough to write a page or two on your views, suggestions or just anything that comes to your mind on this subject.—*W. H. HOFFMAN, Lamar Theatre, Arthur, Ill.*

Four New Cities Approve Taxes On Admissions

Of the seven cities and municipalities taking action on amusement taxes in the past week, four adopted the levies, one tax measure was amended, one action was postponed and the consideration of another was put aside.

In suburban St. Louis, the Richmond Heights City Council adopted an ordinance imposing a five per cent tax on gross receipts on the two theatres in that city. The new ordinance will become effective September 1 and is expected to yield $10,000 annually.

The City Council of Harrisonburg, Va., has adopted a 10 per cent amusement tax ordinance to help defray city operating costs, while in Pekin, Ill., the City Council has approved a theatre tax ordinance which once was repealed after some 3,000 citizens signed a petition opposing it. The new ordinance levies a four per cent tax on "commercial" amusements and affects the city's two theatres.

At Fredericton, New Brunswick, the Council has voted to place a tax on all amusement and is currently drafting recommendations for imposing the levy. In East St. Louis Mayor John T. Connors announced that the proposed three per cent amusement tax had been tabled until mid-September at the request of the local Chamber of Commerce.

The Borough Council of Elizabethville, Pa., has amended its amusement tax to one cent on every 20 cents instead of the five per cent collected on gross receipts. And in Newark, N. J., the City Commission has eliminated a proposed amusement tax from its fund raising program. Unofficially, opposition by theatre men to the measure brought about the tax's elimination from the budget plan.

Legion of Decency Reviews Four New Productions

The National Legion of Decency has reviewed four new productions, approving of all but one. In Class A-I, unobjectionable for general patronage, were "Isn't It Romantic" and "A Southern Yankee." "The Gentleman from Nowhere" was placed in Class A-II, morally unobjectionable for adults. "The Damned," a French feature, was placed in Class B, morally objectionable in part for all, because of "low moral tone."

"Creeper" To Be Tradeshown

Twentieth Century-Fox's release, "The Creeper," will be tradeshown in all exchange centers August 30 with the exception of Buffalo, Chicago, Des Moines and Indianapolis. In those cities the picture was to be tradeshown Friday.

Gold Nominated To Head Television Film Council

Melvin L. Gold, one of the founders of the National Television Film Council and its temporary chairman, last week was nominated for the presidency of the Council. Mr. Gold is director of advertising and publicity for National Screen Service. Other nominations included Burt Balaban, film director of Paramount Television, for vice-president; Robert M. Paskow, film director of WATV, Newark, for treasurer and Robert W. Wormhoudt, executive vice-president of Telecast Films, Inc., for secretary of the organization.

Greta Garbo to Appear in New Walter Wanger Picture

Greta Garbo, film star, absent from the screen for seven years, has signed a contract with Walter Wanger, producer, to star in a picture to be made in Europe next spring, the producer has announced in Hollywood. Although he would not reveal the title of the picture, Mr. Wanger said the principal scenes would be filmed in Rome and Paris and that Eugene Frenke would be associated with him in the production.

Mrs. Anna M. Schlussel Dies

Mrs. Anna M. Schlussel, 70, wife of Louis Schlussel, owner of the Farnum theatre, Hamtramck, Mich., died August 13 following a long illness. She is survived by her husband, two sons, and four daughters.

William Blair

Funeral services were held at Osborne, Kans., August 21 for William Blair, owner of the Blair theatre at Osborne. He died of a heart attack in a hospital at Neodesha, Kans.

20th-Fox Set To Distribute RKO In South Africa

Twentieth Century-Fox has taken on the sole distribution of RKO product in the Union of South Africa, it was announced last week.

The deal, closed by Spyros Skouras and Murray Silverstone for 20th-Fox, and Phil Reisman and Ned Depinet for RKO, goes into effect September 1. Under it, 20th-Fox will distribute all product from the RKO studios as well as product from their independent producers and from their line-up of British films.

The executives expressed gratification over the agreement, terming it "one of the most significant in the history of film distribution" since it brings together under one distribution banner the combined output of 20th-Fox and RKO, guaranteeing South African exhibitors an uninterrupted flow of product to their theatres.

RKO pictures that will figure in the early stages of the deal include "Notorious," "Sinbad and the Sailor," "Fort Apache," "Crossfire," "Good Sam" and three Disney productions.

Republic's Trucolor Process In First Outside Deal

Hollywood Bureau

The Trucolor process, recently made generally available by Republic, will be used for "Montana Belle," to be produced independently by Howard Welch and Walter Colmes, using Republic studio space. This is the first outside deal Republic has made for its color process.

This announcement is not an offer to sell or a solicitation of an offer to buy any of these shares. The offering is made only by the Prospectus.

TELEVISION FUND, INC.

Common Shares

Copies of the Prospectus may be obtained from the undersigned or from dealers only in States in which the undersigned or dealers are qualified to act as dealers in securities and in which the Prospectus may be legally distributed.

TELEVISION SHARES MANAGEMENT COMPANY
135 South LaSalle Street
Chicago 3, Ill.

FINancial 3223 Teletype CG1141

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

THE JOLSON STORY: Larry Parks, Evelyn Keyes—Two-year box office record.—C. W. Massy, State Theatre, Worthington, Ind.

IT HAD TO BE YOU: Cornel Wilde, Ginger Rogers—We found this one to be very good entertainment, but should not have been single billed. Business was below average. Played Sunday, Monday, August 1, 2.—Jack Hammond, Shastona Theatre, Mount Shasta, California.

IT HAD TO BE YOU: Cornel Wilde, Ginger Rogers—Please, Columbia, don't give us any more like this. Wilde is usually OK but won't be long with a few pictures like this. Ginger has really lost her box office appeal here. Played Sunday, Monday, July 11, 12.—L. M. Blakeman, Cimarron Theatre, Cimarron, Kansas.

MARY LOU: Frankie Carle Orch., R. Lowery—Very good musical program. Played Tuesday, Wednesday, July 27, 28.—D. W. Trisko, Ritz Theatre, Jerome, Ariz.

MATING OF MILLIE: Glenn Ford, Evelyn Keyes—This one is top drawer entertainment. It played to very good business against stiff competition. Just the type of picture to provide a shot in the arm for sagging grosses. Evelyn Keyes is always well liked here. Played Saturday-Monday, July 24-26.—William R. Miller, Russell Theatre, East Point, Georgia.

MY DOG RUSTY: T. Donaldson, Ann Doran—Better than the run of dog shows. Kids go for it in a big way. Played Tuesday, Wednesday, July 27, 28.—D. W. Trisko, Ritz Theatre, Jerome, Ariz.

RELENTLESS: Robert Young, Marguerite Chapman—A good show. It was well made and pleased all. Business off due to rain. Played Friday, Saturday, July 23, 24.—D. W. Trisko, Ritz Theatre, Jerome,

RELENTLESS: Robert Young, Marguerite Chapman—Beautiful Technicolor, and plenty of excitement to please 100%.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

SIGN OF THE RAM: Susan Peters, Alex. Knox—Another mental case picture. People are beginning to stay away on shows of this type. Played Sunday, Monday, August 1, 2.—D. W. Trisko, Ritz Theatre, Jerome, Ariz.

SIX-GUN LAW: Chas. Starrett, Smiley Burnett—Play one of these Durango Kid pictures every month with Smiley Burnett and Charles Starrett as the stars. I believe they'd click every week-end.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

THE SWORDSMAN: Larry Parks, Ellen Drew—Another "super" from Columbia that failed at the box-office. The picture is very well done in outstanding Technicolor, and the plot is interesting—pleasing those who came out. Played Friday, Saturday, August 6, 7.—Jack Hammond, Shastona Theatre, Mount Shasta, California.

THE SWORDSMAN: Larry Parks, Ellen Drew—It's swell—comments all good. Business below average. Played Sunday, Monday, Aug. 8, 9.—K. A. Spears, Roxy Theatre, Winlock, Wash.

Eagle Lion

MICKEY: Lois Butler, Irene Harvey—I should have played this on preferred time and longer, for word of mouth will bring the business. To prove my statement I have asked for a return on "Mickey" for an early date and will use it Sunday-Tuesday, and since I charge more for productions used on preferred time, I will naturally be getting more for "Mickey" on the second run than I did on the first run. I will report to you results on this tryout. "Mickey" is box office if properly sold, and will please all. Played Thursday, Friday, August 12, 13.—L. E. Downing, Haven Theatre, Brookhaven, Miss.

THE SMUGGLERS: Michael Redgrave, Jean Kent—This one is a well constructed Britisher with excellent color and costumes, but it just plain died for two days. We try the British jobs every now and then but they are no good for us. When my patrons saw the strange names on the marquee and the British sign on the displays they turned away. The ones that did come in, however, were fairly well pleased. Played Thursday, Friday, July 29, 30.—William R. Miller, Russell Theatre, East Point, Georgia.

Metro-Goldwyn-Mayer

BIG CITY: Margaret O'Brien, Robert Preston—Rain made this flat rental a complete washout. The ones who ventured out had praise for it.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

CASS TIMBERLANE: Spencer Tracy, Lana Turner—A top bracket picture and it belongs there. Ran three days to good business with an appreciative audience.—R. V. Fletcher, Hartington, Nebr.

A DATE WITH JUDY: Wallace Beery, Jane Powell—I attended a screening recently of this production, and predict that it will do some house breaking records, especially if properly sold. "A Date With Judy" and "Mickey" are kindred in many respects. However, the latter is the least of the two, but both are naturals to be used through the forthcoming juvenile delinquency drive to which I hope every exhibitor in America will lend their fullest support.—L. E. Downing, Haven Theatre, Brookhaven, Miss.

HIGH WALL: Robert Taylor, Audrey Totter—Poorest gross in months.—C. W. Massy, State Theatre, Worthington, Ind.

HIGH WALL: Robert Taylor, Audrey Totter—Too long and too expensive to double feature and not strong enough to run alone. Let 'em keep it unless you get it at a double feature price.—R. V. Fletcher, Hartington, Nebr.

HOMECOMING: Clark Gable, Lana Turner—This one played to SRO for four straight days. I heard many comments to the effect that this is Gable's best since "GWTW." The women ate it up—sent them home happy, but with wet handerkerchiefs. Played Saturday-Tuesday, Aug. 7-10.—William R. Miller, Russell Theatre, East Point, Georgia.

ON AN ISLAND WITH YOU: Esther Williams, Peter Lawford—Had a nice Sunday business (matinee only here on Sunday) and a good gross today. But what pleases me most, is the well pleased expression I enjoy seeing on their faces; all ages are enjoying it, so may we have more with this pleasing effect for our patrons. Played Sunday-Wednesday, August 15, 18.—L. E. Downing, Haven Theatre, Brookhaven, Miss.

THE STATE OF THE UNION: Spencer Tracy, Katharine Hepburn—This timely production was certainly appreciated by this small town.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

STATE OF THE UNION: Spencer Tracy, Katharine Hepburn—A good political show that didn't draw here. Played Friday, Saturday, July 16, 17.—D. W. Trisko, Ritz Theatre, Jerome, Ariz.

THE STATE OF THE UNION: Spencer Tracy, Katharine Hepburn—This picture seemed to please and it was well done. Business was average. Played Tuesday, Wednesday, Aug. 10, 11.—Albert Hefferan, The Crown Theatre, Marne, Michigan.

STATE OF THE UNION: Spencer Tracy, Katharine Hepburn—This production may not be your biggest grosser. However, I did all right with it. But it will gain respect for the exhibitor who uses it properly, and each exhibitor, the same as every other business man, owes it to his fellow men to lend his support for our nation's betterment; this production will help. Played Sunday-Wednesday, June 6-9.—L. E. Downing, Haven Theatre, Brookhaven, Miss.

SUMMER HOLIDAY: Mickey Rooney, Gloria De Haven—The silliest picture of the year. Most of the people walked out the first day and no one came the second. Another case of Hollywood trying to cash in on a Broadway play's fame, just because of the title. Don't play it if you can get out of it. Played Thursday, Friday, July.—Palace Theatre, Cisco, Texas.

TENTH AVENUE ANGEL: Margaret O'Brien, George Murphy—Played this on a double bill to watch the reaction of the western fans to Margaret O'Brien. They were the most attentive weekend audience I've ever had; they sat spellbound.—James C. Balkcom, Jr., Jr., Gray Theatre, Gray, Ga.

THREE DARING DAUGHTERS: Jeanette MacDonald, Jose Iturbi—A good Technicolor musical that missed being top entertainment for the masses. Your women folks will fall for it, so give 'em a break.—R. V. Fletcher, Hartington, Nebr.

THREE DARING DAUGHTERS: Jeanette MacDonald, Jose Iturbi—Delightful, beautiful color—all kinds of music, romance, gorgeous gowns. This picture seems to have everything. Played Tuesday-Thursday.—A. N. Miles, Eminence Theatre, Eminence, Kentucky.

Monogram

KILROY WAS HERE: Jackie Cooper—This little picture stood up well for the upper half of our double bill. Lots of laughs and every one seemed to enjoy Kilroy. Played Friday, Saturday, August 6, 7.—Earle J. Stierwalt, McCleary Theatre, McCleary, Washington. Small town and rural patronage.

LOUISIANA: Governor Jimmie Davis, Margaret Lindsay—Good crowd and excellent comments on this fine musical biography.—Emerson H. Wood, Community Theatre, Harbor Beach, Michigan.

PANHANDLE: Rod Cameron—If it's action you want—play this. It is a good Western. So far I have received no unfavorable comments. Played Friday, Saturday, August 6, 7.—L. M. Blakeman, Cimarron Theatre, Cimarron, Kansas.

SONG OF THE WASTELAND: Jimmy Wakely—This is just a program picture for the lower half of a double bill. Seemed to please our Western fans. Played Friday, Saturday, August 6, 7.—Earle J. Stierwalt, McCleary Theatre, McCleary, Washington. Small town and rural patronage.

SONG OF THE SIERRAS: J. Wakely, Lasses White—Doubled with Columbia's "The Swordsman" to only fair business. Wakely is not a drawing card here. Played Friday, Saturday, August 6, 7.—Jack Hammond, Shastona Theatre, Mount Shasta, California.

PRC Pictures

HER SISTER'S SECRET: Nancy Coleman, Phillip Reed—Played very late, yet to surprisingly good mid-week business. Doubled with "Queen of the Amazons." Played Tuesday-Thursday, August 3-5.—Jack Hammond, Shastona Theatre, Mount Shasta, California.

Paramount

ALBUQUERQUE: Randolph Scott, Barbara Britton—Second highest gross in two years.—C. W. Massy, State Theatre, Worthington, Ind.

ALBUQUERQUE: Randolph Scott, Barbara Britton—A very good picture for small town patronage. It has a good cast and a good story. It was well enjoyed by all. The weather was good. Played Sunday, Monday, Aug. 8, 9.—Saint Mary's Ga. Small town patronage.

I WALK ALONE: Lizabeth Scott, Burt Lancaster—This is a good show, and we did good business. This chap Lancaster has talent, and plenty of it, even if he is sorta rough. Played Wednesday, Thursday, July 28, 29.—N. W. Huston, Liberty Theatre, Columbus, Kansas.

UNCONQUERED: Gary Cooper, Paulette Goddard—Good action show. Color perfect, no great crowd drawer. Enjoyed by all that saw it. Played Friday, Saturday, July 30, 31.—D. W. Trisko, Ritz Theatre, Jerome, Ariz.

RKO Radio

BAMBI: Disney Feature Cartoon—Big business and everybody happy. Doubled with "Tarzan and the Huntress" and the program was a natural. Played Thursday-Saturday, August 5-7.—K. A. Spears, Roxy Theatre. Winlock, Wash.

BAMBI: Disney Feature Cartoon—We played a

(*Continued on opposite page*)

Short Product in First Run Houses

NEW YORK—Week of August 23

ASTOR: Haredevil Hare......Warner Bros.
Feature: The Babe Ruth Story.........Monogram
CAPITOL: Wacky Bye Baby...........MGM
Just Suppose.........................MGM
Feature: Pitfall..........................UA
CRITERION: Woody Woodpecker...Universal
Feature: Tap Roots...................Universal
GLOBE: Foghorn, Leghorn......Warner Bros.
Mysterious Cylon............Warner Bros.
Feature: The Rope................Warner Bros.
PARAMOUNT: Popeye Meets Hercules Paramount
Unusual Occupations, No. 6......Paramount
Tropical Masquerade...........Paramount
Feature: Beyond Glory...............Paramount
RIVOLI: Athletic Varieties.............RKO
Winter Draws On..............Paramount
Feature: The Velvet Touch.................RKO
ROXY: Desert Lights..........20th Cent.-Fox
A Sleepless Night............20th Cent.-Fox
White Collar Girl............20th Cent.-Fox
Feature: That Lady In Ermine......20th Cent.-Fox
STRAND: Bugs Bunny Rides Again Warner Bros.
A Nation on Skis.............Warner Bros.
Feature: Key Largo.................Warner Bros.
WINTER GARDEN: Jimmy Dorsey and His Orch......................Universal
Paris on the Plata...............Universal
Feature: Mr. Peabody and the Mermaid Universal

CHICAGO—Week of August 23

APOLLO: Tropical Masquerade...Paramount
Souvenirs of Death..................MGM
Feature: Raw Deal...........................EL
GRAND: Tommy Tucker and Orch......RKO
Athletic Varieties...................RKO
Copa Carnival.................Univ.-Intl.
Feature: Man Eater of Kumaon.........Univ.-Intl.
PALACE: Superman..............Columbia
Woody Woodpecker.............Univ.-Intl.
Feature: Abbott and Costello Meet Frankenstein Univ.-Intl.
ROOSEVELT: Golden State.......Paramount
Feature: Life With Father...........Warner Bros.
STATE LAKE: Wolf in Sheik's Clothing Paramount
Feature: Walls of Jericho..........20th Cent.-Fox
UNITED ARTISTS: The Truce Hurts....MGM
Feature: Summer Holiday................MGM

(Continued from preceding page)

matinee on this for Saturday and I didn't think there were so many kids in the whole county. I believe that we could have had a crowd if we would have played all day. Don't miss this fine reissue. Played Saturday, July 24.—Emerson H. Wood, Community Theatre, Harbor Beach, Michigan.

BODY AND SOUL: John Garfield, Lilli Palmer—Here was a picture that was good but not box office appeal. I think that the trailer was what hurt business as it was a picture about boxing but the trailer did not mention boxing at all. People did not know about the picture. Business very poor. Played Tuesday-Thursday, Aug. 3-5.—Albert Hefferan, The Crown Theatre, Marne, Michigan.

CROSSFIRE: Robert Mitchum, Robert Young—A very fine attraction, with an excellent cast.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

FORT APACHE: Henry Fonda, Shirley Temple—A good show for our territory. Rain held attendance down first night. Played Friday, Saturday, August 6, 7.—D. W. Trisko, Ritz Theatre, Jerome, Ariz.

THE FUGITIVE: Henry Fonda, Dolores Del Rio—A picture based on reign of Villa in Mexico. Good for any town with a large Spanish population. Played Sunday, Monday, July 25, 26.—D. W. Trisko, Ritz Theatre, Jerome, Ariz.

THE FUGITIVE: Henrfy Fonda, Dolores Del Rio—The worst cluck this year. Small attendance and plenty of walkouts. It's just no good. Played Sunday, Monday, July 11, 12.—K. A. Spears, Roxy Theatre, Winlock, Wash.

THE FUGITIVE: Henry Fonda, Dolores Del Rio—I was the only one that sold on this. It has no draw—too morbid. Just as well off without it. Played Thursday, Friday, July 15, 16.—Emerson H. Wood, Community Theatre, Harbor Beach, Michigan.

IF YOU KNEW SUSIE: Eddy Cantor, Joan Davis—Just the thing for our town. Did above average business and had a thoroughly pleased audience.—Emerson H. Wood, Community Theatre, Harbor Beach, Michigan.

THE LONG NIGHT: Henry Fonda—Too bad, exhibitors have to show such pictures. Hope Fonda doesn't have to make many of this kind of picture or he won't be on the books for long. Don't play this—won't do you any good. Played Wednesday, Thursday, July 21, 22.—L. M. Blakeman, Cimarron Theatre, Cimarron, Kansas.

MIRACLE OF THE BELLS: Fred MacMurray, Valli, Frank Sinatra—If you live in a Catholic community, this picture will perform miracles at your box office.—R. V. Fletcher, Hartington, Nebr.

TARZAN AND THE MERMAIDS: Johnny Weissmuller, Brenda Joyce—These Tarzan pictures are the country people's dream. Several remarked this one let them down—reasons: (1) No "boy," (2) Very few animal scenes, (3) Not enough of the jungle, (4) Not enough swimming, (5) Cheta almost ignored, (6) Very slow. It was an above average draw, but my comments to RKO are in the way of constructive criticism. We in small towns certainly don't want to see anything happen to the Tarzan pictures. So the next time please get back in line. It may be nearly the same thing again but who cares as long as the customers are pleased. Aren't most westerns the same. No kick from the Western fans.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

Republic

BILL & COO: Burton's Love Birds—A very masterful production with a good kid draw. Nothing to rave about. Played Tuesday, Wednesday, August 3, 4.—D. W. Trisko, Ritz Theatre, Jerome, Ariz.

CALIFORNIA FIREBRAND: Monte Hale, Adrian Booth—Another Hale Western. Pleased the Western fan. As we haven't any, it didn't help much. Played Tuesday, Wednesday, August 3, 4.—D. W. Trisko, Ritz Theatre, Jerome, Ariz.

Screen Guild

QUEEN OF THE AMAZONS: Pat Morison, Robebt Lowery—A very corny plot, but one that succeeded in filling the house for an above average midweek business. Doubled with "Her Sister's Secret." Played Tuesday-Thursday, August 3-5.—Jack Hammond, Shastona Theatre, Mount Shasta, California.

Twentieth Century-Fox

DAISY KENYON: Joan Crawford, Dana Andrews—Another show that failed to please. Played Sunday, Monday, July 18, 19.—D. W. Trisko, Ritz Theatre, Jerome, Ariz.

DAISY KENYON: Joan Crawford, Dana Andrews—Lousy! Why waste film on such junk?—C. W. Massy, State Theatre, Worthington, Ind.

GREEN GRASS OF WYOMING: Peggy Cummins, Chas. Coburn—Here is a picture that was really good and we sure were glad to see the people turn out and see this one. We played it on a double bill with "Valley of the Giants." It really made a fine program. Played Sunday, Monday, August 8, 9.—Albert Hefferan, The Crown Theatre, Marne, Michigan.

HOME IN INDIANA: Lon McAllister, June Haver—Still a fine picture; played double bill and did OK. Some re-issues are tops and you enjoy showing them; others, well . . . Plenty of action. Played Friday, Saturday, July 9, 10.—L. M. Blakeman, Cimarron Theatre, Cimarron, Kansas. Rural patronage.

SCUDDA HOO—SCUDDA HAY: June Haver, Lon McAllister—Three days of jam-packed seats tells the story of this heart-warming production. The fact much of it was filmed here in the midwest had much to do with the local universal appeal. Applause, laughter, and emotion combined to make this picture a great treat for whole families. And those gargantuan mules! And that wonderful little girl snooper! Brennan, McAllister, and lovely June Haver, were all perfect in their roles. Everybody got their just desserts in this picture, happy ending for the lovers, triumph for the mules, discomfiture for the meanies. Hats off to the director, F. Hugh Herbert; Played Sunday-Tuesday, August 8-10.—N. W. Huston, Liberty Theatre, Columbus, Kansas.

TENDER YEARS: Joe E. Brown, Noreen Nash—A good little show that didn't do too good here. Played Sunday, Monday, July 11, 12.—D. W. Trisko, Ritz Theatre, Jerome, Ariz.

THUNDER IN THE VALLEY: Edmund Gwenn, Lon McAllister—Paid top price, and expected smash business. Gross was disappointing, due chiefly to brutality, and terrible mis-casting of Santa Claus Gwenn as a son-beating Scotchman. And there wasn't any "thunder in the valley" excepting the echo of the shotgun which killed a dog. The main reason why this picture failed to click was because there was nothing in it to attract the women. Sunday business was fair, but the following two days were flops. Played Sunday-Tuesday, July 25-27.—N. W. Huston, Liberty Theatre, Columbus, Kansas.

United Artists

ARCH OF TRIUMPH: Charles Boyer, Ingrid Bergman—Played to poor business in this class suburban house. Patrons who had read the book expressed disappointment in the screen version. Boyer is not strong here any time; however, Bergman brought them in. Played Saturday-Monday, July 17-19.—William R. Miller, Russell Theatre, East Point, Georgia.

HAL ROACH'S COMEDY CARNIVAL: Frances Rafferty, Larry Olsen—Very good Friday-Saturday. Everyone enjoyed this and we enjoyed the returns.—Emerson H. Wood, Community Theatre, Harbor Beach, Michigan.

HAL ROACH'S COMEDY CARNIVAL: Frances Rafferty, Larry Olsen—This proved a good draw for us, and gave satisfaction. Played Sunday, Monday.—A. N. Miles, Eminence Theatre, Eminence, Kentucky.

MONTANA MIKE: Robert Cummings, Brian Donlevy—Here is a good picture with a misleading title. It brought in straight Western fans who were disappointed and perhaps it kept away some people who would have enjoyed it, if the original title "Heaven Only Knows" had been kept. Fair business. Played Tuesday-Thursday.—A. N. Miles, Eminence Theatre, Eminence, Kentucky.

PERSONAL COLUMN: Lucille Ball, George Sanders—Extra good murder mystery but I couldn't get folks in to see it. Played Tuesday-Thursday.—A. N. Miles, Eminence Theatre, Eminence Kentucky.

Universal

THE EXILE: Douglas Fairbanks, Maria Montez—This is just a fair picture that did not do business for us. This type of picture is not made for the small town. Played Wednesday, Thursday, August 4, 5.—Earle J. Stierwalt, McCleary Theatre, McCleary, Wash. Small town and rural patronage.

RIDE THE PINK HORSE: Robert Montgomery, Wanda Hendrix—Good picture but no draw. This little Wanda Hendrix sure makes you remember her. We will look forward to seeing her name in the cast of another picture. Played Tuesday-Thursday.—A. N. Miles, Eminence Theatre, Eminence, Kentucky.

SECRET BEYOND THE DOOR: Joan Bennett, Michael Redgrave—A very gripping suspenseful picture without any horror. Drew only average crowd. Played Sunday, Monday.—A. N. Miles, Eminence Theatre, Eminence, Kentucky.

Warner Bros

SINGAPORE: Fred McMurray, Ava Gardner—A very average picture to very average business. Not worth what is being asked for it. Played Sunday, Monday.—A. N. Miles, Eminence Theatre, Eminence, Kentucky.

SLAVE GIRL: Yvonne de Carlo—This lush Technicolor movie brought a nice crowd out to see it. All seemed to enjoy it. And, what is more, we had more than the proverbial "baker's dozen" out on Monday night so that showed that the Sunday night customers must have told their friends and neighbors about it Monday morning on the "party line."—Played Sunday, Monday.—A. N. Miles, Eminence Theatre, Eminence, Kentucky.

ALWAYS TOGETHER: Robert Hutton, Joyce Reynolds—Another Janie show that pleased. Played Tuesday, Wednesday, July 13, 14.—D. W. Trisko, Ritz Theatre, Jerome, Ariz.

DARK PASSAGE: Humphrey Bogart, Lauren Bacall—Terrible—low gross.—C. W. Massey, State Theatre, Worthington, Ind.

I BECAME A CRIMINAL: Sally Gray, Trevor Howard—We took a nose dive on this one, and sank without a ripple! These British productions, with their cock-eyed accents, are usually a Jonah to the American box-office. The English prison scenes were realistic, and we only regretted that the fellow who sold us this picture was not incarcerated there. Luckily we doubled this with another feature, so we had enough for taxi fare home. Played Friday, Saturday, August 6, 7.—N. W. Huston, Liberty Theatre, Columbus, Kansas.

MY WILD IRISH ROSE: Dennis Morgan, Andrea King—A fine musical. Buy it right and you are sure of best box office results. Dennis Morgan was never better. Played Sunday-Tuesday, July 4-6.—L. M. Blakeman, Cimarron Theatre, Cimarron, Kansas. Rural patronage.

ROMANCE ON THE HIGH SEAS: Jack Carson, Doris Day—I cetrainly recommend this, if musicals are popular in your town. Doris Day has a wonderful voice and Jack Carson has the gift of "gab" to make any picture a success. Great musical numbers.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

PICTURE GROSSES

A statistical compilation and comparison of Box Office Performance in first run theatres

Figures directly below picture title compare estimated dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending July 31, 1948.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

EASTER PARADE (MGM)

Final Report:

Total Gross Tabulated	$994,100
Comparative Average Gross	864,600
Over-all Performance	114.9%

ATLANTA—Loew's Grand, 1st week	95.5%
ATLANTA—Loew's Grand, 2nd week	100.0%
BALTIMORE—Century, 1st week	134.6%
BALTIMORE—Century, 2nd week	102.5%
BALTIMORE—Century, 3rd week	76.9%
BOSTON—Orpheum, 1st week	98.0%
BOSTON—Orpheum, 2nd week	84.0%
BOSTON—Orpheum, 3rd week	75.5%
BOSTON—State, 1st week	99.4%
BOSTON—State, 2nd week	79.4%
BOSTON—State, 3rd week	50.0%
BUFFALO—Great Lake, 1st week	97.0%
BUFFALO—Great Lake, 2nd week	85.7%
BUFFALO—Hippodrome, MO 1st week	96.9%
CHICAGO—Woods	176.4%
CINCINNATI—RKO Capitol, 1st week	205.6%
CINCINNATI—RKO Capitol, 2nd week	140.1%
CINCINNATI—RKO Capitol, 3rd week	102.8%
CINCINNATI—RKO Capitol, 4th week	84.1%
CLEVELAND—Loew's State, 1st week	135.6%
CLEVELAND—Loew's State, 2nd week	92.9%
CLEVELAND—Loew's Stillman, MO 1st week	126.1%
DENVER—Orpheum, 1st week (DB) Dear Murderer (UI)	158.7%
DENVER—Orpheum, 2nd week (DB) Dear Murderer (UI)	81.0%
INDIANAPOLIS—Loew's, 1st week	181.8%
INDIAPAPOLIS—Loew's, 2nd week	107.4%
KANSAS CITY—Midland, 1st week	177.1%
KANSAS CITY—Midland, 2nd week	106.8%
LOG ANGELES—Egyptian	167.9%
LOS ANGELES—Fox-Wilshire	164.1%
LOS ANGELES—Los Angeles	158.4%
MINNEAPOLIS—Radio City, 1st week	114.9%
MINNEAPOLIS—Radio City, 2nd week	71.4%
OMAHA—Paramount, 1st week	149.1%
OMAHA—Paramount, 2nd week	78.0%
PHILADELPHIA—Mastbaum, 1st week	169.2%
PHILADELPHIA—Mastbaum, 2nd week	125.7%
PHILADELPHIA—Mastbaum, 3rd week	95.0%
PHILADELPHIA—Mastbaum, 4th week	71.1%
PHILADELPHIA—Mastbaum, 5th week	57.6%
PITTSBURGH—Penn, 1st week	175.4%
PITTSBURGH—Penn, 2nd week	111.1%
PITTSBURGH—Ritz, MO 1st week	150.0%
SAN FRANCISCO—Fox, 1st week (DB) The Winner's Circle (20th-Fox)	166.6%
SAN FRANCISCO—Fox, 2nd week (DB) The Winner's Circle (20th-Fox)	96.6%
SAN FRANCISCO—Fox, 3rd week (DB) The Winner's Circle (20th-Fox)	77.2%
ST. LOUIS—Loew's State, 1st week	155.5%
ST. LOUIS—Loew's State, 2nd week	111.1%
ST. LOUIS—Loew's Orpheum, MO 1st week	146.3%
ST. LOUIS—Loew's Orpheum, MO 2nd week	121.8%
TORONTO—Loew's, 1st week	112.8%
TORONTO—Loew's, 2nd week	95.9%

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KEY LARGO (WB)

Final Report:

Total Gross Tabulated	$1,080,800
Comparative Average Gross	926,600
Over-all Performance	116.6%

BALTIMORE—Stanley, 1st week	151.5%
BALTIMORE—Stanley, 2nd week	79.5%
BOSTON—Metropolitan, 1st week (DB) The Shanghai Chest (Mono.)	91.6%
BOSTON—Metropolitan, 2nd week (DB) The Shanghai Chest (Mono.)	75.3%
BUFFALO—Great Lakes, 1st week	114.4%
BUFFALO—Great Lakes, 2nd week	80.7%
BUFFALO—Teck, MO 1st week	100.0%
CHICAGO—State Lake, 1st week	72.6%
CHICAGO—State Lake, 2nd week	67.0%
CLEVELAND—Warner Hippodrome, 1st week	166.6%
CLEVELAND—Warner Hippodrome, 2nd week	87.7%
DENVER—Denver (DB) Stage Struck (Mono.)	106.9%
DENVER—Esquire (DB) Stage Struck (Mono.)	90.9%
DENVER—Webber (DB) Stage Struck (Mono.)	96.7%
DENVER—Aladdin, MO 1st week (DB) Stage Struck (Mono.)	72.7%
DENVER—Rialto, MO 2nd week (DB) Stage Struck (Mono.)	114.2%
INDIANAPOLIS—Indiana, 1st week	141.6%
INDIANAPOLIS—Indiana, 2nd week	75.0%
KANSAS CITY—Paramount, 1st week	153.8%
KANSAS CITY—Paramount, 2nd week	85.4%
LOS ANGELES—Warner's Downtown, 1st week (DB) Music Man (Mono.)	178.5%
LOS ANGELES—Warner's Downtown, 2nd week (DB) Music Man (Mono.)	110.4%
LOS ANGELES—Warner's Downtown, 3rd week (DB) Music Man (Mono.)	85.9%
LOS ANGELES—Warner's Hollywood, 1st week (DB) Music Man (Mono.)	191.3%
LOS ANGELES—Warner's Hollywood, 2nd week (DB) Music Man (Mono.)	126.8%
LOS ANGELES—Warner's Hollywood, 3rd week (DB) Music Man (Mono.)	70.9%
LOS ANGELES—Warner's Wiltern, 1st week (DB) Music Man (Mono.)	201.3%
LOS ANGELES—Warner's Wiltern, 2nd week (DB) Music Man (Mono.)	109.3%
LOS ANGELES—Warner's Wiltern, 3rd week (DB) Music Man (Mono.)	74.2%
MINNEAPOLIS—RKO Orpheum, 1st week	103.1%
MINNEAPOLIS—RKO Orpheum, 2nd week	92.5%
NEW YORK—Strand, 1st week (SA) Count Basie Orchestra	161.6%
NEW YORK—Strand, 2nd week (SA) Count Basie Orchestra	167.6%
NEW YORK—Strand. 3rd week (SA) Count Basie Orchestra	145.4%
NEW YORK—Strand, 4th week (SA) Count Basie Orchestra	117.1%
NEW YORK—Strand, 5th week (SA) Count Basie Orchestra	105.0%
OMAHA—RKO Brandeis, 1st week (DB) Heart of Virginia (Col.)	135.1%
OMAHA—RKO Brandeis, 2nd week (DB) Heart of Virginia (Col.)	83.7%
PHILADELPHIA—Stanley, 1st week	194.0%
PHILADELPHIA—Stanley, 2nd week	130.1%
PHILADELPHIA—Stanley, 3rd week	89.0%
PITTSBURGH—Stanley, 1st week	142.8%
PITTSBURGH—Stanley, 2nd week	74.5%
SAN FRANCISCO—Fox, 1st week (DB) The Big Punch (WB)	119.6%
SAN FRANCISCO—Fox, 2nd week (DB) The Big Punch (WB)	69.3%
SAN FRANCISCO—United Nations, 1st week (DB) The Big Punch (WB)	126.3%
SAN FRANCISCO—United Nations, 2nd week (DB) The Big Punch (WB)	54.4%
ST. LOUIS—Fox, 1st week (DB) The Checkered Coat (20th-Fox)	140.5%
ST. LOUIS—Fox, 2nd week (DB) The Checkered Coat (20th-Fox)	86.4%
TORONTO—Imperial, 1st week	98.7%
TORONTO—Imperial, 2nd week	88.6%

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Powell to Make "Mrs. Mike" In Canadian Northwest

"Mrs. Mike," a love story laid in the Canadian Northwest, will be the next picture to be produced by Regal Films, Dick Powell, vice-president and co-producer in the company with Sam Bischoff, said in New York this week, where he is making a personal appearance on the stage of the Capitol Theatre.

"Mrs. Mike" will have a budget of $1,400,000. Its release has been tentatively scheduled through United Artists. It will be the new company's second effort, the first, "Pitfall," having opened to good business in New York and San Francisco. Abroad, "Pitfall" also will be released by United Artists.

Mr. Powell said he had bought two more originals and that he plans to star in both of them. They are "Cry Danger" and "Breakaway." Shooting on "Mrs. Mike" will start in November on location in Canada. Independents are finding increasingly tough sledding to get financing, Mr. Powell said. He may do one of the Regal productions in England, using frozen funds there.

His commitments to Regal permit him to do outside pictures, Mr. Powell said. He has at this point two unreleased pictures—"Rogue's Regiment" (Universal-International) and "Stations West" (RKO). He is also committed to do a picture for James Nasser.

Visual Education Dealers Elect Merriman Holtz

Merriman Holtz, Portland, Ore., was elected president of the National Association of Visual Education Dealers at the group's annual convention in Chicago, August 6-11. Other officers elected included Hazel Calhoun, Atlanta, first vice-president; Roa Kraft Brich, Milwaukee, second vice-president, and Keith South, Minneapolis, secretary-treasurer. L. C. Larsen, director of audio-visual instruction at Indiana University, was elected chairman of the Board of Trustees of the Film Council of America, which also met in Chicago in connection with the Education Dealers meeting.

To Remodel Audubon

Plans to rehabilitate and modernize the Audubon theatre on upper Broadway, New York, were announced last week by Moe Goldman and Gilbert Josephson, who have formed a corporation to lease the house. The lease is for a long term, according to Berk & Krumgold, who arranged the transaction. The renovation will include installation of large-screen television equipment.

NBC Television Reel To Move

Operations of the NBC Television Newsreel will move into new quarters at the RKO-Pathe studios in New York on or about October 1, Sidney Strotz, administrative vice-president in charge of television for the National Broadcasting Company, announced last week. The studios, now being renovated for television use, were leased from RKO-Pathe last May.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

WALTER BROOKS, Director

ONE thing we wish for in this business of exploitation is a central source to supply special accessories that managers need in order to successfully carry out ideas that are reported here. Often we can tell you about a stunt, but there remains the necessity of finding the materials to work with; usually special printing, or advertising mats putting over that particular scheme.

For instance, the excellent "Lucky Bucks" auction idea that Pierce McCoy used so successfully in Augusta, Ga., recently. It's a grand idea, but it requires accessories which should be advertised and sold on a national basis. The plan requires special "money" that is printed for the occasion, store and theatre banners and trim, and advertising mats to dress up dozens of cooperative ads. If there is a source, why don't they advertise to other managers?

Or consider the good idea that Al Hatoff showed us, which was reported in the Round Table a week or so ago, from the Ritz theatre, Brooklyn. Al had a collection of old trailers, left over from charity and other drives during the war period, and he built an audience participation game that could be used elsewhere. But, as we said then, you can't do this unless you can obtain suitable screen material that carries proper clues without revealing names.

If one enterprising manager can point the way towards an excellent idea such as this, why can't someone make it available across the board, with everything furnished in a pressbook, and the availability of short film issues to provide the contest?

* * *

¶ Mike Piccirillo, who as brand new manager of the Center theatre, Hartford, started something with a campaign to get his new neighbors and friends to "clean up" their end of Main Street, is the winner of a new job, as a reward of merit. The merchants have elected him chairman of the newly organized North Main Street Businessmen's Association, whose intent and purpose is to clean up their end of Main Street and bring business "around the bend."

COMMUNITY THEATRES

If you didn't read the special article in a recent HERALD, telling of the Walter Reade-RKO Hamilton theatre, Trenton, N. J., which, the headline stated "cites theatre as community focus" then turn back and read it now, for here is as good procedure for permanent public relations as you will ever find in print.

We compliment Walter Reade theatres, not only for this example, but for others, notably, the Community theatre in Morristown, the Community theatre in Tom's River and the Brunswick, in Trenton, all of which share that excellent virtue of having been built for the community, part of the home place to which they are attached. Some of these, together with the Community, in Hudson, and the Community, in Saratoga, are partnership situations. All have the distinction of being essentially "community" enterprise, and not in name only or merely as a sign over the door. You have only to look at the picture of the Walter Reade-RKO Hamilton, illustrating the HERALD story, to see what this means.

Walter Reade has specialized in building theatres that are not carbon copies of other theatres elsewhere, but which have both appearance and management tailored to fit the life and character of the community. There is a Walter Reade theatre in Asbury Park, the Mayfair, that looks like Asbury Park, not an adaptation of Broadway. The Mayfair has no marquee, but it does have the style of the seashore resort.

¶ We call attention, in this issue to a special story in *Look* which results from the activity of a friend of the Round Table. Leo Jones' "All Night Prom," in which the whole town cooperates to entertain the Senior Class of Upper Sandusky High School in their final fling, won the attention of this national weekly and they sent a brace of photographers who shot several hundred pictures to illustrate the affair for 17,439,000 readers—"the second largest magazine audience in America."

As could be expected, *Look* didn't give Leo Jones all the credit that we do, but they are not so much interested in the Star theatre, and they want to present the story for their readers just as we want to present it to ours, with the interest directed along lines of appreciation.

We salute a member of the Round Table who found an opportunity at home to perform a public service, while giving his best customers a treat.

* * *

¶ Art Farrell, manager of the Atlantic theatre, Atlantic, Iowa, read of John Wolfberg's offer of his two drive-in theatres for church services, and reports a personal experience of his own. About two months ago, the Zion Lutheran Church in Atlantic burned to the ground, on a Friday night, and while the church was still burning, Art sought out the pastor and offered the use of his theatre for Sunday services.

Needless to say, valuable public relations have been cemented, and a local newspaper made editorial reference to the fact that the Irish Catholic manager of a Jewish owned theatre building was first to come to the aid of the despairing congregation. This kind of community participation can create untold good will for the industry as a whole as well as to the credit balance of local enterprise. —*Walter Brooks*

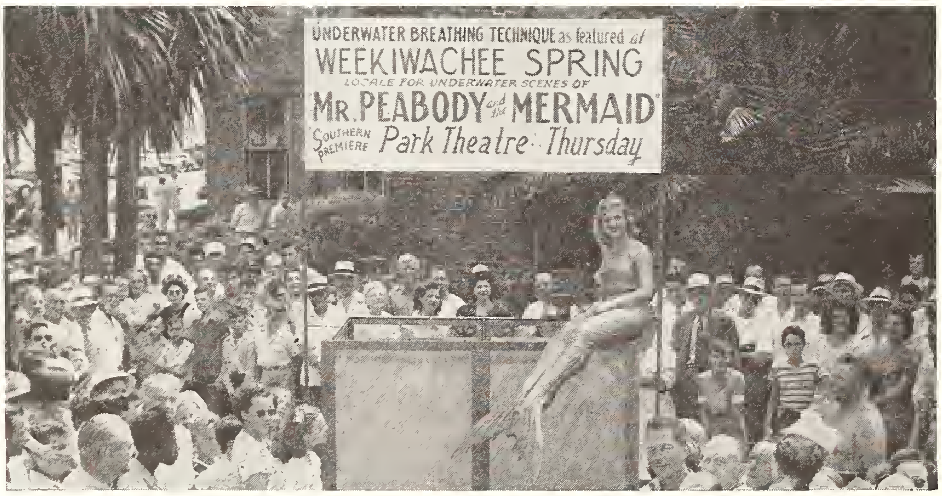
Exploitation—Out of This World

Exploiteers have strange ways—always trying for characters and curiosities off the beaten track. Here, for instance, is a ballyhoo specialist, maybe from Central Avenue, but credited, seriously, as a "Vulture Man" from Brazil. You can go as far afield, without leaving your home town, or even going outside that little cubicle known as the manager's office, under the stairs.

WIN FREE PASSAGE
PASSENGER LIST

The four Music Hall theatres in Los Angeles had "Urubu", the Vulture Man, as ballyhoo, and he was smart enough to point out Brazil as his presumable home.

Charles Kroll, above, shows his "Lucky Numbers Passenger List" lobby board, to advertise "Romance on the High Seas" at the Lincoln theatre, Lincoln, Nebr.


UNDERWATER BREATHING TECHNIQUE as featured at
WEEKIWACHEE SPRING
LOCALE FOR UNDERWATER SCENES OF
MR. PEABODY and the MERMAID
SOUTHERN PREMIERE Park Theatre · Thursday

LOIS BUTLER
HATED.. CURSED.. FEARED!
THE SPIRITUALIST
BET BARI O'DONNELL
The SPIRITUALIST
RICHARD CARLSON
Free!
LET
SHANGHAI-LIL'
SEE the SPIRITUALIST
STARTING WEDNESDAY

Elmer Hecht had a real live mermaid as ballyhoo for "Mr. Peabody and the Mermaid" at the Park Theatre, Tampa, Fla., and this natural phenomena promoted plenty of publicity for the attraction.

ABBOTT and COSTELLO SCARE METER
TEST YOUR FEAR COMPLEX
THE MONSTER OF MENACE
THE MASTERS OF MIRTH!
Bud ABBOTT Lou COSTELLO MEET FRANKENSTEIN
PRESS THE BUTTON
PRESS THE BUTTON

An "Abbott & Costello Scare Meter" in the lobby of the Criterion theatre, on Broadway, tested your fear complex at the press of a button, and indicated a dozen different things you were scared of!

Manager James King, of the Dalton theatre, Baton Rouge, La., contrived this effective stunt for "The Spiritualist" by setting up a typical Louisiana fortune teller in the lobby of his theatre, with free fortunes for prospective patrons. A palmist directly in front of these posters might predict a cash customer.

"Drive Behind The Drive" In Ogden, Utah

Ted Kirkmeyer, manager of Fox Inter-Mountain Egyptian and Ogden theatres, in Ogden, Utah, who is an old Quigley award winner, writes his own slogan for the campaign book which he submits in this quarter. He says "it's the drive behind the drive" that gets showmanship results for him, and by that he means the way in which he builds exploitation back to the source of new business for his theatres.

For instance, there has always been great rivalry between two high schools in Ogden, and this year Ted went behind the scenes and promoted a little extra rivalry to result in a theatre party, given to the winning team, with everybody taking sides and rooting for their favorites. It created more public interest in the theatre than any device in years, and the school rally was biggest in Ogden history. The Governor of Utah sent a representative to attend stage activities at the theatre, which were broadcast and made front page news.

Another of Ted's ideas was a "Miss Cinderella" contest with several Ogden merchants sponsoring the presentation of complete wardrobes to children who wrote the best letters. Many of the 1,000 entries were illustrated with crayon drawings of the new things they wished for. The first prize winner, a little girl from a poor family, gained by the generosity of the sponsor, who gave her three outfits. All the prize winners participated in a juvenile fashion show, on stage.

An average of one major drive per month is maintained in Ted Kirkmeyer's theatres, and he always has the unqualified support of his Chamber of Commerce and other organizations.

Follows Round Table Plan

Holt Gewinner, Jr., publicity head for Georgia Theatres, reports one of the most active kiddie matinee clubs in the country, with 2,500 members, at the Bradley theatre, Columbus, Ga., which, he says, was organized along lines outlined by Round Table member Earle Holden, of Hickory, N. C. Cooperative merchants have donated gifts in one of the biggest promotions for youth in the history of Columbus, and the newspapers have backed the idea to the hilt.

Round Tabler Moves Up

Jack Crowe, who was assistant to Dick Feldman at the Paramount theatre, Syracuse, puts his good training into effect in his first two weeks as manager of The Auburn theatre, Auburn, N. Y., where he turns in good results with a radio contest for "Street with No Name" and another sponsored contest for "Letter from an Unknown Woman."

SHOWMEN IN ACTION

Robert R. Portle, manager of Loew's Poli-Elm Street theatre, Worcester, Mass., turned a neat trick in billing "The Street Without A Name—*now* Loew's Poli-Elm Street."

▼

Clarence Moses, who succeeded Mack Jenning's as manager of the Pix theatre, Evergreen, Ala., when Mack moved to the Martin circuit home office, sends his photo for our files.

▼

Rudy Koutnik, back home at the Palace theatre, Milwaukee, and settled down to work again, after a vacation trip that took him to New York and the island of Bermuda.

▼

"Miss Pysyk handled the publicity today"—oft-recurring line in bulletins received from Loew's Poli-Broadway theatre, Norwich, Conn., over Joe Boyle's signature.

▼

Ed Miller, manager of the Hippodrome theatre, Cleveland, Ohio, presented cash prizes to winners of his "Key Largo" portrait painting contest for art students.

Manager Harold Lyon, of the Des Moines theatre, Des Moines, Iowa, got disc jockeys in nautical spirit by wearing yachting caps to publicize hit tunes in "Romance of the High Seas."

▼

Edward Schwartzbart, manager of the Tivoli theatre, Brooklyn, advertised "our own neighborhood 84th precinct police department" cooperation in advertising This Is America's "Crime Lab" short film.

▼

Lester Pollock getting out-of-season Easter lillies from a cooperating florist to advertise "Easter Parade" at Loew's Rochester theatre.

▼

Howard Burkhardt, manager of Loew's Midland theatre, Kansas City, used Crosley station wagon bannered for "Easter Parade" as ballyhoo on downtown streets.

▼

Sam Gilman showing fine examples of coming attraction displays in the lobby of Loew's theatre, Harrisburg done in poster style with hand colored enlargements of scenes and stars.

▼

Steve McManus, manager of the Odeon, Kingston, Ontario, proud of his results with a mystery "October Man" contest which won radio, newspaper and lobby displays for exploitation.

▼

Ted Barker arranged an all-over front for "The Search" at Loew's Ohio theatre, Cleveland, as a single-bill attraction.

▼

Elliott Johnson used a spectacular cut-out made from a 24-sheet poster as special overhead display for "Lulu Belle" in advance of the playdates at the Malco theatre, Memphis.

Fred Putnam, manager of the Strand theatre, Port Arthur, Texas, had all the men in his town growing beards for a Golden Jubilee celebration, and then was "arrested" himself and fined in a "kangaroo court" when his own beard was discovered to be false. He paid a heavy fine in stage money.

▼

Bill Reisinger is on vacation, and V. J. Aldert, relief manager sends in the co-op ads from Loew's theatre, Dayton, which are "planted" by the assistant manager, Fred Johanningmeyer.

▼

Harry Wiener distributed 2000 heralds printed in Italian to advertise "Miracle of the Bells" with the new star, Valli, at Smalley's theatre, Johnstown, N. Y. He also issued a special herald in Polish.

▼

Leo Carlson, manager of the St. Albans theatre, St. Albans, L. I., used a miniature electric train in a special display for "The Berlin Express."

▼

William "Uncle Billy" Graham, manager of the President theatre, Detroit, has a knack for handling youngsters, and says "if there's anything I like better than kids, it's more kids."

▼

Abe Ludacer's campaign for "Time of Your Life" at Loew's Valentine theatre, Toledo, Ohio, notable for newspaper ads with sponsorship of cooperating merchants and dealers.

▼

Hugh S. Borland presented helmets to safety patrol boys of local school as part of safety campaign tieup for the Louis theatre, Chicago. All-American colored newsreel made pictures.

▼

Boyd Sparrow can't land contests with Indianapolis newspapers but he did the next best thing and found a cooperative advertiser to sponsor one for "Time of Your Life" at Loew's theatre.

▼

Merwyn Sargeant, manager of the Washington theatre, Washington, Pa., put his candy counter employees in tropical headgear to promote "Bring 'Em Back Alive" and also sell popcorn.

▼

Al Reh, manager of the Mastbaum theatre, Philadelphia, displaying a well made lobby poster on "The Babe Ruth Story" which tied in with the newspaper headlines in dignified style.

▼

Leonard Utecht reports that "Youth Month" will start in full force at the Lake theatre, in the village of Oak Park, Ill.,—"the world's largest village" with a population of 100,000. The President of Oak Park Village has issued a proclamation to observe "Youth Month" Sept. 1st to 30th.

Leo Jones' All-Night Prom Is In National Magazine

The new issue of *Look* magazine, on the stands next week and dated September 13th, carries an illustrated story of the "All-Night Prom" which Leo Jones, manager of the Star theatre, in Upper Sandusky, Ohio, created "to keep our youngsters out of trouble"—which is now well established as an annual affair.

The student body of the Upper Sandusky High School, as in many small towns, make quite an event of their annual "Prom" as the climax of their commencement week. Formerly, this got out of control; as the hour grew late, the supervision lagged, and a few years ago, a terrible automobile accident resulted in death and serious injury of a number of the popular younger set.

Originated "Prom" Idea

Leo Jones first suggested a "midnight" at the theatre, and this was extended to satisfy that youthful urge to have an "All Night Prom" that really lasted until dawn. But there is nothing to drink, stronger than Cola, and there's no risk to health or morals, under joint supervision of the hometown theatre man, the superintendent of schools, and parents who, having been students themselves, understand the need for celebration.

It begins in the lobby of the Star theatre, as shown in the photograph below, where the youthful element meet and "have a coke" before seeing a midnight preview of a picture "newer than Cleveland"—in fact, this year, a national preview. That's what attracted *Look* to the scene; that, and a good story of how a small town solved a problem of youth, with an answer to youth's demands. Leo is credited with instigating the whole idea. He thought of it, and provided the underwriting of energy, time and money that it takes to do anything on the grand scale, in Upper Sandusky, or anywhere else. On the all-night schedule, the youngsters enjoy a perambulating party from place to place, movies and dancing and eating, winding up at the swimming pool at sunrise, with breakfast served by Aunt Jemima.

Leo Jones owns and manages all the theatres in his county; the Star and Upper in Upper Sandusky, the county seat, the Forrest, in Forrest, Ohio, and the Carey, in Carey, Ohio, small towns nearby. He has a good citizen's interest in his home place, a fathers' interest in his own children, and a good manager's interest in the community service that his theatre provides.

Leo Jones in his office at the Star theatre, Upper Sandusky, Ohio, where he plans community benefits that react for his profit as well as better appreciation for film industry.

Friends and classmates gather in the lobby of the Star theatre, with Leo Jones as their host, for a midnight preview and a snack, beginning the famous "All Night Prom" that keeps youngsters happy and out of trouble, in Upper Sandusky, Ohio. Leo himself, near the wall in right center greets his guests. (Picture by "Look" staff photographer on the scene.)

Harvest of Hits Slogan for New Movie Season

Loew's theatres will lead off the new season with a slogan, "Harvest of Hits" supported by an all-out campaign to get audiences flowing back into the theatre after summer activities. Tied with this approach will be an election year ballot marked with an X for "the People's Choice of Hits". Both campaigns are aimed to take over the burden of advertising after Labor Day.

A number of ideas have been submitted by members of the Round Table towards the use of the new "Harvest" slogan. As a gag, Walter Kessler, at Loew's Columbus theatre, painted the slogan on the roof of his theatre, for the benefit of a newspaper photographer who shot it, and the caption runs, "Loew's is overlooking no opportunity to plug its Harvest Hits, we even advertise to passing heliocopters—and pigeons" which will attract attention. Ted Barker at Cleveland is promoting a "Jeepster"parade; Lou Cohen at Harvard has a radio quiz show planned for newspaper classified page or lobby tieup.

The Harvest" idea is especially well suited for co-op advertising, and large department stores will go for the slogan, in conjunction with theatre support to make it sell the new season, in fall merchandise as well as entertainment. "A Harvest Hit at Hudson's" is an example of how the headline ties in for advertising advantages to both parties, with cooperative illustrations.

Exploitation In Siam Sells the Attraction

Floyd Crowder writes from Bangkok, Siam, where he has taken over for Columbia Pictures, with examples of his exploitation. To exploit the serial, "The Monster and the Ape," they had a simulated mechanical monster and ape in costume that attracted thousands on the streets of Bangkok. Serials, in Siam, are presented in two parts, and this opened to capacity business. For "Black Arrow" at the Rex theatre, Mr. Crowder shot 1,000 feet of 16-millimeter, with personalities well known in the city, places of interest and a direct approach to the man in the street, which was so successful that he plans to do it again.

St. Louis Street Crowds Like "Easter Paraders"

Russell A. Bovim, manager of Loew's State theatre, had a pair of well dressed folks riding through downtown St. Louis in an open Crosley car to advertise "Easter Parade" with good results—the car was very small and the couple stood up to take bows. His complete campaign for the picture includes excellent newspaper publicity, as well as radio and merchant tieups. Twenty news trucks were bannered for the attraction.

Reade Managers Win Prizes for "Albuquerque"

Four Walter Reade circuit managers won praise as well as prizes for their campaigns on "Albuquerque," which are submitted as entries for the Quigley Awards. Bill Stewart, of Walter Reade's theatre at Plainfield, N. J., has already had pictures printed here of his prize winning stunt of setting up a cowboy corral in the lobby of his theatre. At a cost of $18 for "maintenance" for the horses, he had a real-life western scene recreated, through the advance period. He also offered prizes to the best boy or girl "cowboy" costumes seen at his Saturday matinee.

Sam Shumer, of the Strand theatre, Perth Amboy, took second place in the Reade preliminaries with his campaign, which featured free admission for 1895 silver dollars, a horse display at a local leather shop and a fine group of window displays and co-op ads, obtained at a total cost of $10 in extra expense. William H. Knaus, manager of the Park theatre, spent $11 extra and had $260 above the average income of that day and date in the theatre.

For a small situation, J. Balmer, at the Strand theatre, Freehold, N. J., did remarkably well at a cost only $5.00 above his normal budget. He used a horse and wagon around town for two days, conducted a hunt for "silver ore" at Monument Park, and had lobby display which looks well and sells the picture, though made of costless materials.

Jack Downing Makes His Calendar Stick

L. E. (Jack) Downing, manager of the Haven theatre, Brookhaven, Mississippi, has a way of encouraging his customers to keep his monthly program calendar where they can find it. On the August calendar, he prints a little note, saying: "Keep this calendar for it will be good for a free pass one day in September." But he doesn't say *when* and they have to be on the watch for that. Calendar shows good use of ad mats and has three sponsoring local advertisers to share the cost. Jack continues to get out his friendly mimeographed letter, filled with jokes from Filmack's bulletin, hometown news, local politics and sales talk.

FILMACK SPECIAL TRAILERS
ARE SHOWMENS CHOICE EVERYWHERE
THREE PLANTS COMPLETELY EQUIPPED
CHICAGO 1327 S WABASH AVE
NEW YORK 245 WEST 55 STREET
LOS ANGELES 1574 W WASHINGTON
FINEST QUALITY ★ P D Q SERVICE

A New Selling Approach

REVIEW OF CURRENT PRESSBOOKS

KEY LARGO—Warner Brothers. With a Cast as Explosive as Its Story. You'll see the performances of your life in the hit of their lives. When the guns roar, the screen explodes as it never has before. A smashing gangster melodrama with an up-to-date twist and superior presentation. Newspaper advertising runs to larger sizes than most theatres can afford to use, but for the sake of the smash, use at least one as good as Mat No. 301 or 208. With Humphrey Bogart, Edward G. Robinson and Lauren Bacall, you can afford to splurge. The title is meaningless, but you can find a way to explain that it is a Florida "key" or island hideaway. There are five teasers, but other small ads are just type. Posters are interesting and exciting, but the 24-sheet is the same as the 6-sheet, bigger but not better. Best radio tieup in months is series of five interviews on five separate records with Bogart, Robinson, Bacall, Lionel Barrymore and Claire Trevor, which are available free, from your Warner's exchange. Plant them on your radio station on five successive days. Star-head drawings are distinctive and would make good lobby display for coming attraction. A two-column newspaper contest mat shows just the eyes of the five principal members of the cast, or these can be displayed in a lobby frame, blown up to show eyes before cast is publicized. Best contest idea in first runs was "Key Largo" Treasure Chest, with keys given out to open chest each day to winners, who in turn were eligible for a grand prize. A good series of publicity mats will help get publicity in newspapers and make both editor and reader more interested in the picture.

RETURN OF THE BAD MEN—RKO-Radio Pictures. 1948's Big Western Epic. More thrilling than "Bad Men's Territory". The West's Most Ruthless Bad Men Ride Again. The Ten Worst Killers of the Untamed West. There is a nice combination of thrills and dignity in the presentation of this typical western. The advertising is rather inspired, in that it has punch plus style. You can use a lot of posters and none of them will offend the kind who sometimes resent the "shoot 'em up" western, yet you'll pull them in off the street with the promise of a better than average picture. 24-sheet is fine for cut-outs or special display and so is the 6-sheet; window card follows same style. Herald repeats the theme found in newspaper ad mat No. 303, identifying the ten bad men by name with picture of each. It's worth while to advertise all ten—and name them so the western fans can start counting their favorites. Some of the other advertising is "just western" and so doesn't fall into the class of these outstanding examples. We've seen a lobby display here on Broadway, following the style of the 24-sheet poster, that was attractive enough to sell tickets to non-movie fans. Film has been pre-sold with magazine advertising in usual RKO procedure. "Gabby" Hayes is featured, and a contest to locate the best beard like his—or a street ballyhoo with a bearded prospector, is suggested. Old copies of historic "dime novels" make good lobby trim. Fix up your drink bar with typical setting of western saloon, with attendants in costume. "Wanted" posters and typical sheriff's advertising can be used for teaser campaign. Coloring contest on Mat 3-X is also good.

For the "White Collar Girl"

Ed May and Sonny Shepherd had an effective joint campaign for March of Time's "White Collar Girl" in simultaneous first runs at the Lincoln theatre, Miami Beach, and the Miami theatre, Miami. Support of Woman's Professional Club through personal letters, and four by-line articles in Miami papers were noteworthy. The department stores were especially cooperative with this title. A dozen radio tieups are reported, over five local stations.

Abbott and Costello Hang High

City manager John Harrison, of the Lyric theatre, Waycross, Ga., topped their billing of "The Noose Hangs High" with the hanging of Abbott and Costello in effigy from the roof of the theatre. The characters were lighted at night and swung merrily in the breeze to demonstrate the title of the picture. No report as to how A. & C. liked it.

Unusual Sales Letter From Sutton Theatre

The Sutton theatre, in New York's fashionable and exclusive Sutton Place area, uses an open letter to its clientele, announcing "Mine Own Executioner," which typifies the class audience they hope to reach. Written in Tiffany style, the deluxe handbill refers to the picture as "one of the most engrossing experiences of the year."

Uses 125-Piece All-Girl Band

Ed Harris, manager of the El Rey theatre, Los Angeles, staged a mammoth patriotic program in celebration of the American Anniversary Jamboree with a high spot of the week being a parade on Wilshire Boulevard and the appearance of the Monterey Park All-Girl Band of 125 pieces. Excellent full page advertising was sponsored by cooperating merchants.

CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions, for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

USED EQUIPMENT

OUR OFFICE ISN'T IN OUR HAT—BUT IN A swell new building to serve you better—22 years of square dealing. Typical values complete 35mm. sound and picture equipment; Dual DeVry ESF 2,000' with amplifier, speaker, $595; Holmes, $695; DeVry XDC with low intensity lamps, $1,995; with 1 KW arcs, $2,495; closing out some good Simplex heads $69.50 up; arc lamps, rectifiers and generators at a sacrifice. Tell us what you want. New Address S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

DEVRY XD PROJECTORS WITH MAZDA lamphouses, 25-watt amplifier, speaker, lenses, etc., complete and rebuilt, pair, $745; with low intensity lamphouses, $1,075; with high intensity, $1,395; Century mechanisms, rebuilt like new, $750 pair; Neumade dynamic rewinders, $8.95; pair Motiograph DeLuxe mechanisms with sound drives, excellent, $200; DeVry 25-watt ND amplifiers, rebuilt, $69.50; Griswold splicers, $12.50. STAR CINEMA SUPPLY, 459 W. 46th St., New York 19.

VENTILATING EQUIPMENT

COOL 'EM WITH WATER! QUICK DELIVeries new Air Washers, 5,000 cfm—$138; 7,000 cfm, $168; 10,000 cfm—$204; 15,000 cfm—$240; 20,000 cfm—$276; New Blowers with motors and drives, 8,500 cfm—$172.50; 11,000 cfm—$229.90; 13,500 cfm—$276; 22,500 cfm —$348. Beat the heat—wire S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

POSITIONS WANTED

ASSISTANT MANAGER AND CHIEF PROJECTionist desires position in progressive organization in Western New York State or Cincinnati, Ohio, areas. Three years experience in Army Theatres, age 27. Leave service in December. Salary secondary to position with chance for advancement. BOX 2267, MOTION PICTURE HERALD.

BUSINESS BOOSTERS

GIVEAWAY TOYS, SCHOOL SUPPLIES FOR school opening at your Saturday children matinees. $30 per thousand (all 10c values). UNIVERSAL TOY CO., 40 E. 23rd St., N. Y.

COMIC BOOKS AGAIN AVAILABLE AS premiums, giveaways at your kiddy shows. Large variety, latest 48-page newsstand editions. COMICS PREMIUM CO., 412½ Greenwich St., N. Y. C.

BINGO DIE-CUT CARDS, 75 OR 100 NUMBER. $3.00 per M., Screen Dial $20.00. PREMIUM PRODUCTS, 354 W. 44th St., New York 18, N. Y.

SCHOOLS

LEARN MODERN MANAGEMENT. HUNDREDS have successfully advanced to better theatre positions through the Institute's time tested training in spare time, at low cost. Free information. Established 20th year. THEATRE MANAGERS INSTITUTE, Elmira, N. Y.

NEW EQUIPMENT

PHILLIPS SAFETY CARBON SAVERS. ASK your THEATRE SUPPLY DEALER.

SUCCESSFUL DRIVE-INS BUY HERE IN droves—complete sound projection outfits, $1,995 up; new 500-watt Western Electric Booster Amplifiers, $650; new dual in-car speakers with junction box and transformer, $19.95; new driveway entrance and exit signs, illuminated, $18.75; Burial Cable, 7½c ft.; Generators, 70/140 amperes, $525; Super Snaplite f1.9 lenses increase light 25%, from $150; 40" Aircolumn Weatherproof reflex horns with drivers, $39.75. New Address S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

DRASTIC REDUCTIONS DESPITE INFLATION. Replacement parts for Simplex 40% off; Simplex BB Movements, $61.20; Universal splicers, $4.25; Stereopticons, $27.50; pump type extinguishers, $6.95; carbon savers, 77c; Jensen 12" PM speakers, $18.95; 1,000-watt T-20 Mog. Pref. C-13D lamps, $3.95; 1,500-watt, $5.95; film cabinets, $3.95 section; sound film amplifiers including record player $124.75; exhaust fans, 10", $10.79; 12", $13.75; 16", $18.15; 24" 3-speed pedestal fans, $69.50. New Address S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

15-AMPERE RECTIFIER BULBS, $5.55; REEL end alarms, $4.45; parts for Powers 30% discount; pair 65-ampere rectifiers with 8 new tubes, $295; RCA photo-cells, $3.25; Automatic rewinders, $69.50. STAR CINEMA SUPPLY, 459 W. 46th St., New York 19.

FOR PERFECT SOUND AND PROJECTION Equipment: All Supplies, Popcorn Machines, for Modern Theatres, everywhere. Write, AMERICAN THEATRE SUPPLY, INC., Seattle 22. Big money savings. Satisfaction guaranteed!

SEATING

THEATRE CHAIRS AT $1.75 UP—3,000 IN STOCK used spring cashioned, part full upholstered back and part insert panel back, with spring edge and boxspring cushions; 1,000 veneer chairs, 800 good backs, 500 spring cushions; and hinges. Immediate delivery. Advise how many you need. Write for prices and photographs. Phone Valley 2-3445. JESSE COLE, 2565 McClellan Avenue, Detroit, Michigan.

ARTIFICIAL LEATHER FOR RECOVERING seats. All colors, durable, washable, priced from 80c per yd. and up. Write for samples to MANKO FABRICS CO., INC. 29 W. 26th St., New York 10, N. Y.

USED CHAIRS, GOOD CONDITION, 1,150 SPRING seat, spring back, mohair cover. 500 spring seats, insert panel back, imitation leather cover. Available approximately September 15th. INTERSTATE CIRCUIT, INC., Majestic Theatre Bldg., Dallas, Tex.

WE ARE INSTALLING NEW SEATS IN THE Imperial Theatre in Griffin and have 471 used Heywood-Wakefield seats with leatherette backs and bottoms for sale. Write or wire JACK S. GRESHAM, Griffin, Ga.

QUARTER OF A MILLION CHAIRS SOLD BY SOS since 1926—here's quality and low price—288 Andrews fully upholstered back, boxspring cushion, good as is $4.95; 350 American panel back, boxspring cushion, rebuilt, $5.25., Plenty others—get Chair Bulletin 15. New Address S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

THEATRE CHAIRS: AT PREWAR PRICES, large stock with metal bottoms and metal backs; write for photos. BODELSON & CO., 10-38 Jackson Ave., Long Island City, N. Y.

STUDIO EQUIPMENT

2000W FRESNEL STUDIO SPOTS, $57.50; MR make 2000W on rolling stand, $99.50; used Auricon recording outfit, $495; Neumade 35mm film racks, 76" high, $39.50; Bell & Howell Automatic 16/35 hot splicer, $795; B & H Single System Recording and Studio Camera, with rackover; magazines, 6 fast Astro lenses, 4 position amplifier, 4 mikes, power supply, etc., reduced—$5,250; Western Electric Preview Magazines, $395; Bodde Process, $2.40 sq. ft.; W.E. 35mm Sound Moviola, $795; Mitchell Plywood Blimp, $149.50; Klieglite 2000W Rifle, $79.50; Neumade Automatic Film Cleaners, $159.50. Send for latest Catalog. New Address S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

CLEARANCE SALE: EYEMOS—71A, 2" F2.8, $245; 71K, 2" F4.5, $245; 71K, 2" F2.8, $295; 71Q, 3 lenses, motor, 400 foot magazine, $1195; Arriflex 3 lenses, 2 magazines, $725. 2—35mm Holmes "Educator" sound projectors, heavy pedestals, amplifier $1095. 35mm moviolas, sound and picture $850, picture only $295. Hundreds of items in "Mart Message" #3. Worldwide export service. CAMERA MART INC., 70 W. 45th St., N. Y.

THEATRES

MOTION PICTURE THEATRE WANTED IN Metropolitan area of New York City. Preferably within 45 to 60 minutes from Times Square. All replies giving full and complete details about every phase of operation are guaranteed prompt answer. Write BOX 2265, MOTION PICTURE HERALD.

FOR SALE—THEATRE COMPLETE WITH NEW brick building, 400 seats, only theatre in fast growing oil town Southern Arkansas. Require $25,000 cash, balance of $20,000 over five years. Reply to POST OFFICE BOX 1191, Texarkana, Tex.

MOTION PICTURE THEATRE WANTED WITHin 100 miles of New York City. Principals only, independent operation, furnish details. BOX 2266, MOTION PICTURE HERALD.

BUSINESS OPPORTUNITIES

EXCELLENT INVESTMENT, $25,000 ADVANCE for 5 year concession rights new 500-car Drive-In Theatre southern town 300,000 population. BOX 2264, MOTION PICTURE HERALD.

BOOKS

MAGIC SHADOWS—THE STORY OF THE ORIgin of Motion Pictures by Martin Quigley, Jr. Adventurous explorations of the screen's history told in 191 crisp pages and 28 rare illustrations. Exciting reading for now and authoritative reference for tomorrow. A Georgetown University Press Book. Price, postpaid, $3.50. QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. Best seller since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Chart. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert. $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

INTERNATIONAL MOTION PICTURE ALMANac—the big book about your business—1948-49 edition ready soon. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listing of feature pictures 1937 to date. Order your copy today. $5.00, postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

Gosch Files Libel Action Against Four Film Figures

A $1,000,000 libel suit was filed in Superior Court in Los Angeles last Friday by Martin Gosch, Broadway stage producer, against Mrs. Lela Rogers, mother of film star Ginger Rogers; Ayn Rand, author of "Fountainhead"; Sam Wood, film director, and James McGuiness, MGM scenario writer. Mr. Gosch charged that a script prepared by the four defendants, and read over a national radio network last September, referred to his play as Communistic and tended to work against the success of the production. The play was "Gentleman from Athens," written by Emmett Lavery, who also has a libel action pending against Mrs. Rogers.

Arkansas Theatre Destroyed

The B. G. Robertson theatre building and equipment, Fouke, Ark., and three other buildings were destroyed by fire August 6. Damage was estimated at $20,000.

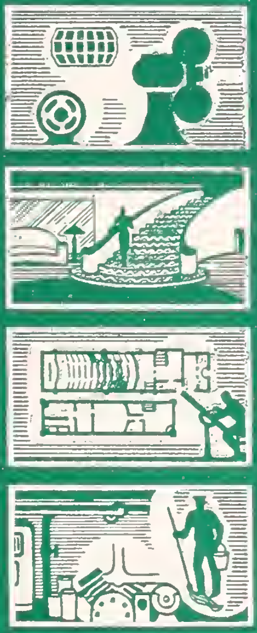
Closes Memphis Theatre Over Labor Dispute

Manager Walter L. Sawner closed his De Soto theatre, Memphis, August 16 after the house had been picketed for 22 days by the Motion Picture Operators Union. Mr. Sawner did not employ a union operator and helper, because, he said, he himself was a licensed operator and could not afford to hire an operator. His wife had been selling tickets at the theatre. The Sawners stated they would attempt to get an injunction.

MOTION PICTURE HERALD

Better Theatres

EQUIPMENT · FURNISHINGS · DESIGN



GEORGE M. PETERSEN, prominent drive-in theatre designer, "debunks" some current notions about drive-ins, and adds suggestions to regular theatres "competing" with them.

■ ■ ■

WALTER L. MORRIS, Knoxville, Tenn., exhibitor, opens another theatre of unusual features.

■ ■ ■

GIO GAGLIARDI, projection and sound engineer, begins an effort to help management determine practicable picture size.

■ ■ ■

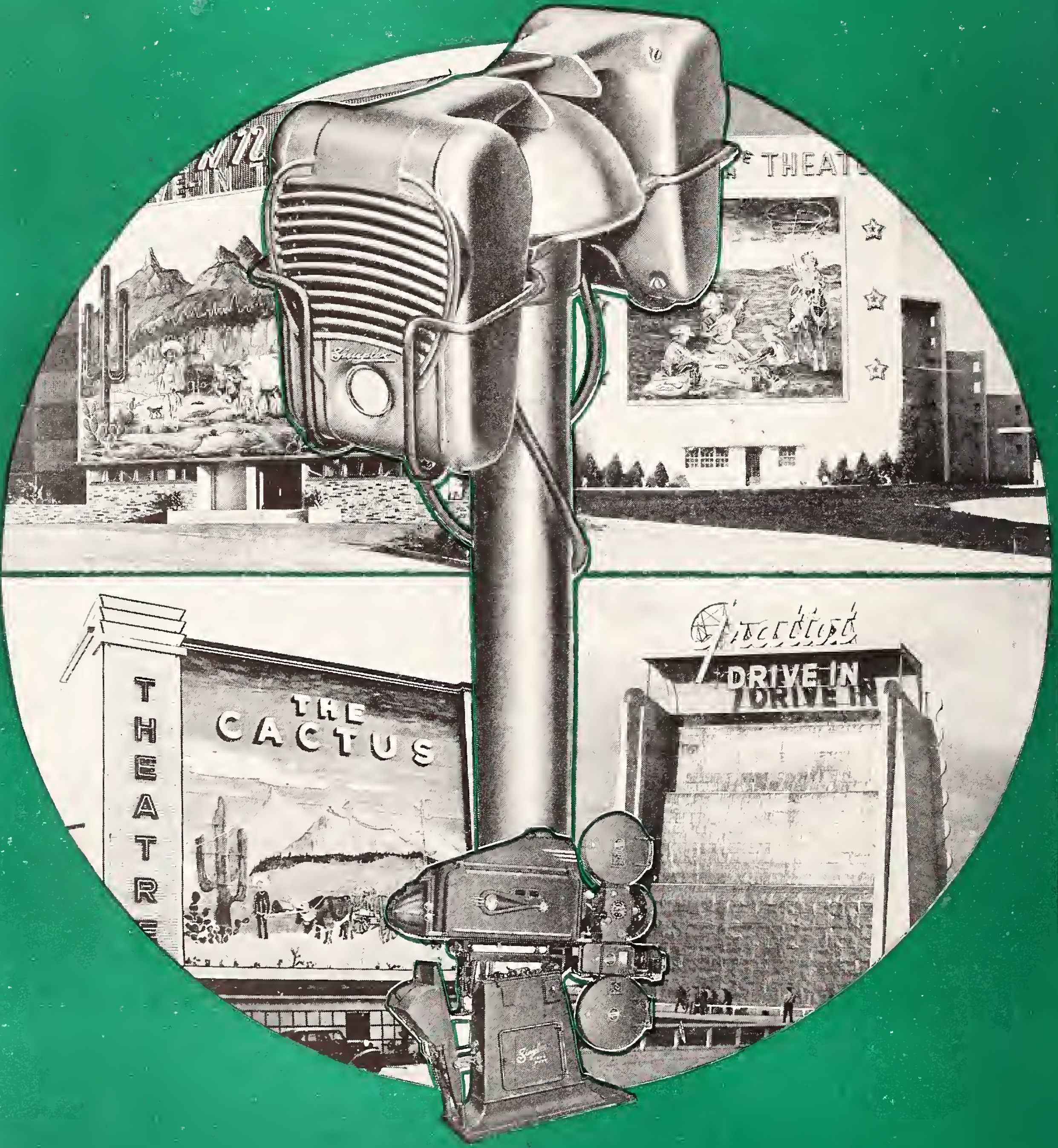
BEN SCHLANGER, theatre architect and consultant, shows how raising the screen may make important improvement inexpensively.

PHYSICAL OPERATION · MAINTENANCE

AUGUST 28, 1948

Simplex

DRIVE-IN THEATRE EQUIPMENT

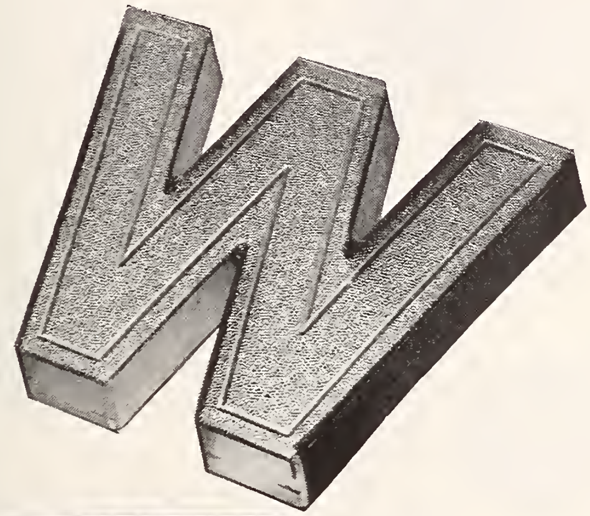

THEATRE
THE CACTUS
THEATRE
DRIVE-IN

Simplex
T M REG U S PAT OFF

THE FIRST NAME IN DRIVE-IN PROJECTION AND SOUND

MANUFACTURED BY INTERNATIONAL PROJECTOR CORPORATION • BLOOMFIELD, NEW JERSEY

THIS IS THE LETTER THEY'RE ALL TALKING ABOUT



DRIVE-IN
THEATRE
JOAN BENNETT
SECRET BEYOND THE DOOR

The New
WAGNER SHOCK-PROOF
TRANSLUCENT COLORED LETTERS

are made of the new plastic material which is 60% stronger than any previously used by anyone. The gorgeous, deep, jewel-like colors go all the way through the letter, cannot chip or scale, never require painting or other maintenance.

These popular Wagner letters afford freedom from freezing to the sign, as in the case of letters designed for mounting arrangements which employ channels.

Wagner's exclusive slotted method of mounting provides more than six times the bearing surface of the lug-type letter. Complete safety is assured.

Wagner multi-size letters avoid the eye monotony of ineffective one-size letter copy, doubling the effectiveness of the display board. 4", 8", 10" and 17" sizes are available in red, green, blue and opaque black. 4", 8" and 10" sizes available in amber.

WAGNER WINDOW-TYPE FRAMES

permit openings of any height and length in ONE panel, making it unnecessary to construct a makeshift series of small signs and join them together. They are by far the most economical to maintain. Lamps, neon and glass can be removed and replaced from any section of the sign without disturbing any other portion and without removing the frames.

Wagner Plastic Letters Can Be Used in Combination With:

WAGNER SLOTTED ALUMINUM LETTERS

Many styles and colors in 4", 6", 8", 10", 12", 16", 24" and 30" sizes—more sizes than offered by any other company.

WAGNER LOBBY DISPLAY UNITS

(White enameled steel. 24", 36" and 48" sections combine to make any length.)

WAGNER MOUNTING STRIP

(Stainless steel, drilled for mounting. No special wiring required.)

WAGNER TRANSPARENCIES AND FRAMES

(Full colored photographs for marquee frame or lobby. All stars. Any size.)

FREE!

USE THE COUPON FOR BIG CATALOG ON EFFECTIVE SHOW SELLING

Wagner Sign Service, Inc.
218 S. Hoyne Avenue
CHICAGO 12, ILL.

See Our Exhibit at the TESMA Show,
Jefferson Hotel, St. Louis, Mo.
Sept. 28-29-30, Booth Nos. 47 & 48

IMMEDIATE DELIVERY

Wagner Sign Service, Inc.
218 S. Hoyne Ave., Chicago 12, Ill.

Please send big free catalog on Wagner theatre display equipment, the largest line in the world.

Name ....

Theatre ....

Street ....

City and State..

TODAY... and EVERY DAY
Featured Attraction
Marlite
PLASTIC-FINISHED
WALL PANELS
CONTINUOUS SHOWING
plan on Marlite walls

"BOOK" MARLITE plastic-finished wall and ceiling panels into your theatre and watch attendance climb while maintenance costs drop to a new low. For ticket offices, lobbies, foyers, lounges, washrooms, doors, wherever colorful, attractive interiors are required, Marlite fits the bill.

Marlite wall-size panels are easily and quickly installed – over new walls or old – with regular carpenter's tools. Marlite's sealed surface resists dirt, grime and moisture, cuts maintenance time and effort to a minimum. Easy to clean and never needing refinishing, Marlite comes in a wide range of sparkling colors and distinctive patterns that match any decorative theme.

What's more important, Marlite's lifetime economy is especially easy on your operating budget. Plan on Marlite for one of your feature attractions – today and every day. Marsh Wall Products, Inc., 469 Main Street, Dover, Ohio.

Marlite
REG. U. S. PAT. OFF.
PLASTIC-FINISHED
WALL PANELS

FOR CREATING BEAUTIFUL INTERIORS

One way to keep posted—be a coupon clipper.

TESTS HAVE SHOWN THAT
★ BETTER LIGHTING MEANS MORE PROFITS

★ Brighten your theater fronts
★ Illuminate your parking lots
★ Light up your promotional displays

A full line of approved WEATHERPROOF FLOODLIGHTS at a HUGE SAVING IN MONEY.

Used by theaters, carnivals, and "drive-in" nationally. Floodlights ranging from 150 watt to 1500 watt bulb size. Write for FREE LITERATURE.

GENUINE ELECTRIC CO., 224 W 49th St. N. Y. C. 19 • CI 6-5334 •

about People of the Theatre

AND OF BUSINESSES SERVING THEM

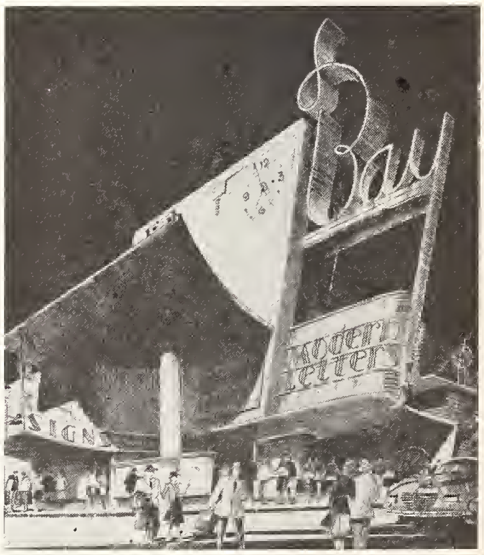
Fred H. Hotchkiss, continental European regional manager of the Westrex Corporation, has returned to New York after ten weeks in Europe. During his stay he visited Western Electric offices in Barcelona, Rome and Basle, and met in Paris with branch managers of Algeria, Belgium, Denmark, Holland and Sweden.

Fred G. Weis has announced that work will get underway soon on the rebuilding of the Savannah theatre at Savannah, Ga. R. E. Collins is the architect, with Carl E. Helfrich as associate.

William T. Powell, one time division director of publicity and district manager of Publix Theatres, has assumed control of the Kameo theatre at Pittsfield, Mass., under a special leasing agreement with Peter Cimini, the owner.

A 60-ton air-conditioning plant has been installed in the 1,000-seat Orpheum theatre, Champaign, Ill., it is reported by Grant A. Martin, manager of RKO Champaign theatres.

Extensive redecoration of the Strand theatre at Clarksville, Ark., and two adjoining buildings, has been started under the supervision of P. W. Kryer of the



Architect's rendering of the front for a new theatre in Pacific Palisades, Calif., to be erected by Leland M. Ford for operation by So-Cal Theatres. The theatre has been designed by S. Charles Lee of Los Angeles, prominent theatre architect. The theatre will seat 1500 with 1200 chairs of loge type. The building will also house market facilities and will have parking space for 500 cars.

COOL as a... Customer

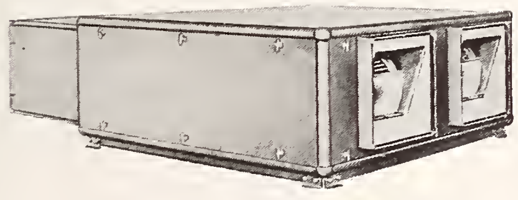
in a
G-E Air Conditioned Theatre

The Most Colossal Hit of All Time may prove a floperoo on hot muggy days . . . unless you keep your patrons cool and comfortable.

That's why it really pays to install a General Electric Better Air Conditioning system . . . one that has adequate refrigeration capacity to provide proper cooling and de-humidification. Such a system can handle the heavy cooling load of a capacity audience on a hot summer day. It can also have the flexibility to give you economical operation at lighter loads.

Better Air Conditioning adds up to better business . . . it pays off in satisfied patrons . . . in bigger audiences the year 'round.

To get exactly the right equipment to suit your particular theatre, consult an expert . . . your General Electric Distributor or Contractor. Ask him to work with you, your architect and engineer in designing "smash hit" weather for your theatre. He'll be glad to help. *General Electric Company, Air Conditioning Department, Section A8418, Bloomfield, New Jersey.*



THIS G-E CENTRAL PLANT AIR CONDITIONER is pre-fabricated far easy assembly. All parts are readily accessible.

GENERAL ELECTRIC

Better Air Conditioning

DOES YOUR AUDITORIUM NEED A "FACE LIFTING?"

You spend so much time in your theatre you may overlook the fact that it is "dated". Take a look at it! Are the chairs modern and comfortable? Is the carpet new-looking and soft underfoot? Are the draperies restful and in harmony with the decorative scheme?

If the answer is "No!", modernization is indicated—*now*—before the fall season starts.

Call your National Branch! Let the National man assist you in selecting

AMERICAN BODIFORM CHAIRS

CRESTWOOD CARPET

A NATIONAL DRAPERY JOB

An inviting auditorium—assures better patronage!

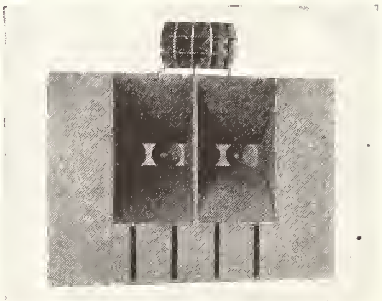
NATIONAL THEATRE SUPPLY
Division of National • Simplex • Bludworth, Inc

more than 3,000 major U.S. theatres use "Voice of the Theatre" SPEAKER SYSTEMS

Only the best in sound is a sound investment today. The best is "Voice of the Theatre"—proved superior to all other speaker systems by impartial acoustical measurement tests—witnessed by the leading scientists of the motion picture industry.

☆ ☆ ☆ ☆ ☆ ☆ ☆

There is a "Voice of the Theatre" speaker system for every size theatre. Ask your supply dealer for information about modernizing your present system with "Voice of the Theatre". "Voice of the Theatre" speaker systems are supplied as standard equipment by most leading theatre sound system manufacturers.



161 Sixth Ave.,
New York 13, N. Y.

ALTEC LANSING CORPORATION

1161 N. Vine St.,
Hollywood 38, Calif.

Little Rock office of Malco Theatres. According to E. W. HOLLAND, local manager, it is expected that the project will be completed within three months, during which time the theatre will remain in operation. Plans for the renovation include installation of a structural glass front, new seats, a cooling unit, and new carpeting.

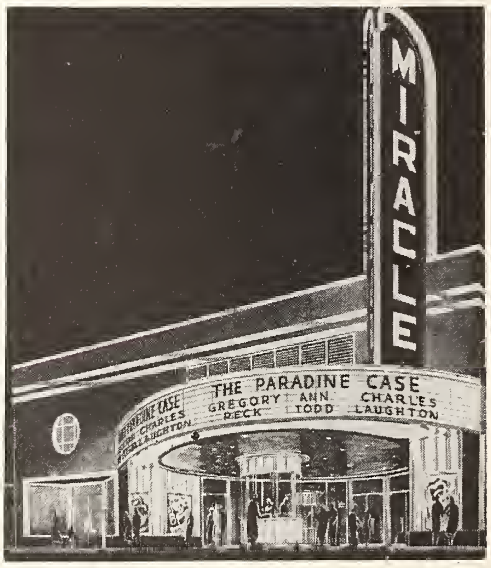
The McCutchen theatre at Charleston, Mo., has been opened. Owned by Mr. and Mrs. O. W. MCCUTCHEN of Blythville, Ark., and operated by R. B. LOGAN of Charleston, the new theatre is cream colored brick of fire-proof steel and masonry construction. It has a capacity of 833 on the main floor, and 185 in a balcony.

LEON GLASSCOCK of San Antonio, has taken over controlling interest in the Luling Amusement Company, which operates the Texas theatre at Luling, Tex. Mr. Glasscock has also started construction of a new $200,000 theatre in Luling.

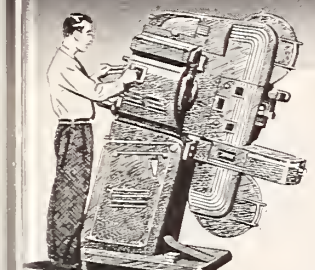
MORRIS and DANIEL POUZZNER, operators of the Middlesex and Capitol theatres in Middletown, Conn. have transferred leases on both theatres to HAROLD G. ESKIN of New York. The Pouzzners, it was learned in Hartford, will retain ownership of the Middlesex theatre building.

Western Massachusetts Theatres, Inc., Springfield, Mass., has purchased the Capitol theatre in Pittsfield from the estate of MABEL MILLS and LAURA T. MILLS. SAMUEL GOLDSTEIN heads the circuit.

Basil's Lafayette theatre, Buffalo, N. Y., which was closed early in July for complete remodeling, has been reopened. The improvements include redecorated lobby



Rendering of the front of Wometco Theatres' Miracle theatre now under construction in Coral Gables, Fla. The structure will house 1600-seat theatre, cafeteria and two apartments. The architect is William H. Lee of Philadelphia, with Robert E. Collins of Miami, as associate.



Brenkert projectors are designed to meet all requirements of the highest quality in motion picture projection. The Brenkert "80" provides any theatre with super-excellence in projection. The Brenkert "60" brings to theatres of medium size and small size vastly superior projection at low cost. Both models have these famous Brenkert features:

AUTOMATIC LUBRICATION. Brenkert's positive method of continuous lubrication that automatically provides the right kind of lubrication, at the right time, in the right places.

BRENKERT INTERMITTENT MECHANISM. It has larger bearing areas, is sturdier, more accurate, insures rock-steady projection.

HEAVY-DUTY GEARING. All gearing is of heavy-duty construction with wide meshing gear surfaces. You get highest quality projection at lowest maintenance cost.

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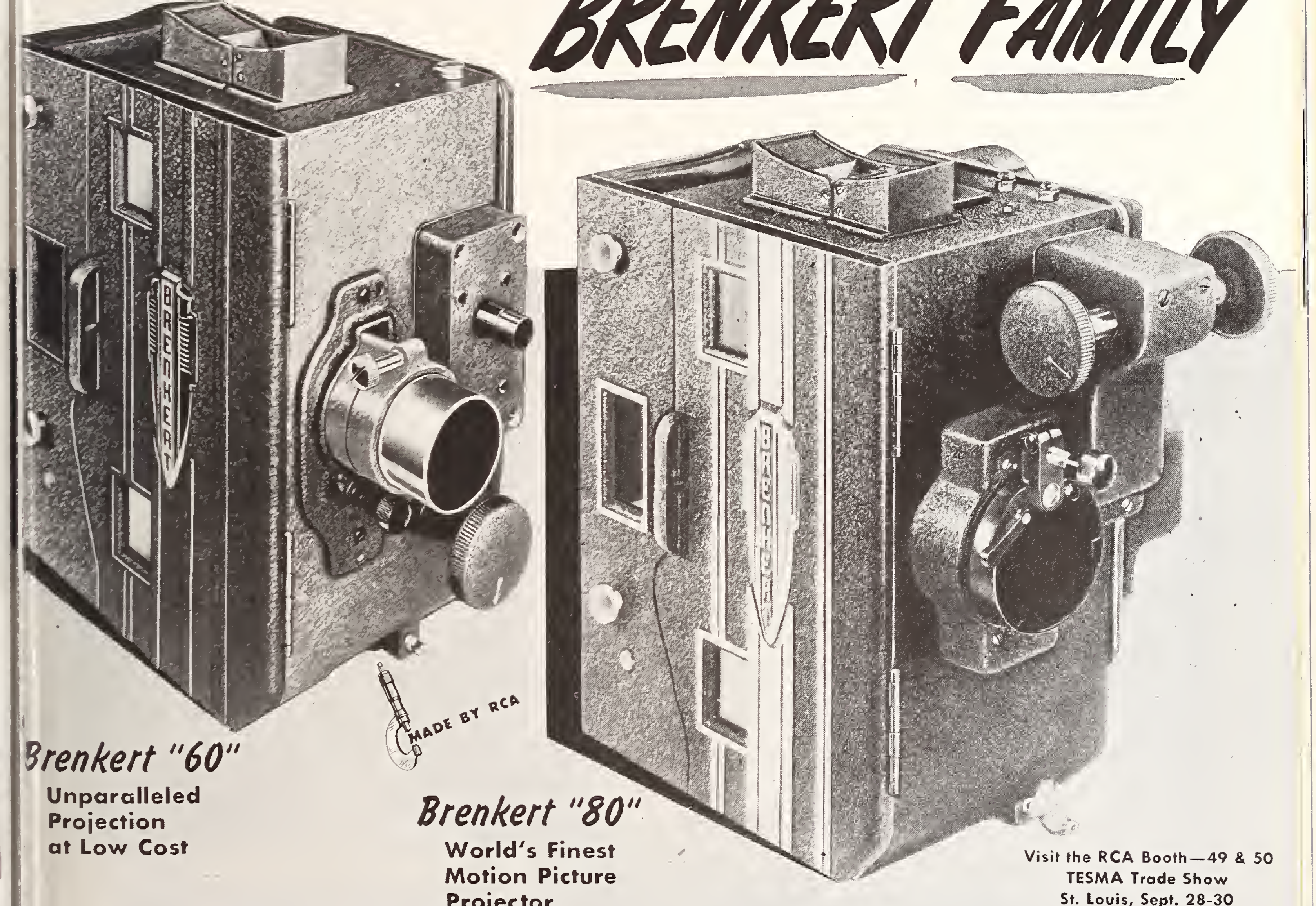
2 Famous Members of the BRENKERT FAMILY



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walls, glass doors, indirect lighting throughout, new draperies, new projection and sound equipment and complete renovation of the air-conditioning system. CONSTANTINE J. BASIL is president of the operating company, and BASIL J. BASIL is vice-president.

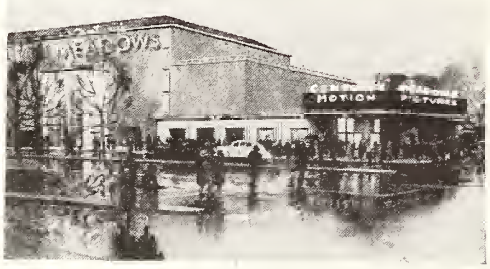
G. D. BAKER has opened the new Sky-Way drive-in theatre at Fountain City, Tenn.

The new Don theatre at Taylor, Tex., has been opened. The 408-seat house, which is air-conditioned, is operated by the Taylor Amusement Company, of which LESTER TRUE is manager.

E. M. Loew Theatres has started construction of a 600-car drive-in theatre at Montville, Conn.

HARRY LAZARUS, who previously operated theatres in Albany, N. Y., and Kingston, N. Y., has opened the Berkshire drive-in at Pittsfield, Mass. Its capacity is 750 cars.

LEWIS LONG has announced plans for the immediate construction of a new drive-in at Guymon, Okla., to cost an estimated $100,000. Mr. Long said the new theatre will be erected on a 12-acre plot. The enterprise will be the first drive-in in the Panhandle of Oklahoma.



Design for a theatre building to be incorporated in a 3,000-apartment housing development of the New York Life Insurance Company on Long Island, N. Y. Century Theatres has taken a 21-year lease on the theatre, which will be erected on the former Fresh Meadows golf course and will be called the Meadows. Voorhees, Walker, Foley and Smith are architects of the 2,000-seat theatre.

The Allen Theatre Corp., headed by IRVING SISSON, has acquired the Crown theatre at Lowell, Mass., on a lease from the owner, THEODORE T. VIETRI.

The Rosemary theatre at Forrest City, Ark., has been completely reconditioned.

Construction of a new, modern, fireproof theatre to replace that destroyed by fire three years ago, has been started at East St. Louis, Mo., it has been announced and Roxy theatres and a partner in the Frisina St. Clair Theatre Company, which will build the new 750-seat house.

The new Thompson theatre at Hawkinsville, Ga., has been opened. A unit of Martin & Thompson Theatres, the 1,000-seat house also provides the office quarters for the circuit. It was built on the site of the old Princess theatre, which was destroyed by fire.

Mr. and Mrs. LEWIS HAGER have opened a new theatre in Harmony, N. C. Called the Center, it is the first motion picture theatre in the town.

PHILIP W. MAHER of Bloomfield, Conn., has applied to the State Police Commissioner for permission to build a theatre in that town.

Essex Theatre, Inc., Miami, Fla., has been issued a corporate charter, with LOUIS F. SNETMAN, D. L. BARLOW and ALBERT B. BERNSTEIN listed as the incorporators.

HOWARD A. ZEIMER, sales manager of the Russell Uniform Company, New York, for the past ten years, has joined the Highway Outfitting Company, New York, as sales and promotion manager of the Delta

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WHY MOBILTONE HAS PROVEN TO BE AMERICA'S MOST DEPENDABLE IN-CAR SPEAKER

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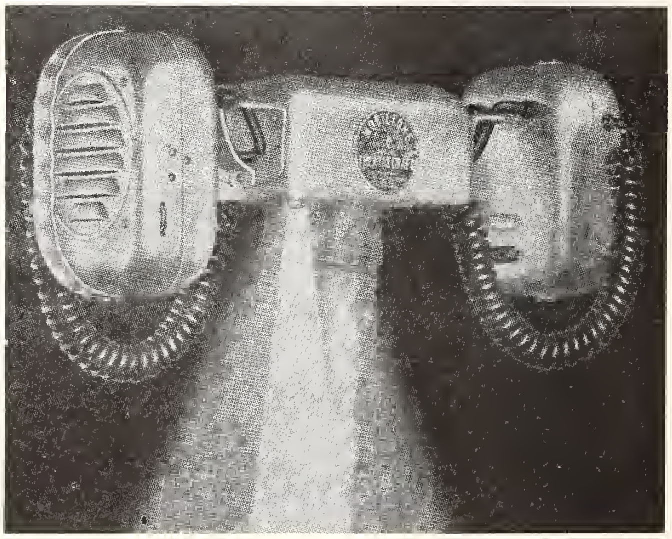

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Because it is the brightest and most perfectly color-balanced man-made light in the world and insures that your moving pictures will be clearly seen and enjoyed by every person in the house. No matter how exciting the film plot, your patrons won't be satisfied unless they catch the full detail and color of the picture on the screen.

Use "National" high-intensity projector carbons in your lamp houses. There's no premium to pay for this top-flight, box-office insurance.

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Dallas, Kansas City, New York, Pittsburgh, San Francisco

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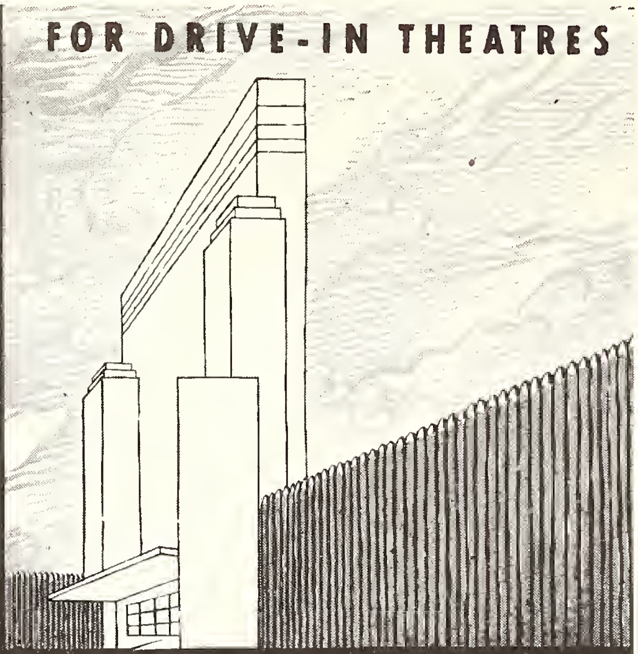

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Habitant stockade fence of long-life Michigan White Cedar insures privacy, protection, and lends added beauty to any drive-in theater. Factory assembled in panels to fit your exact ground plan. Reduces erection time and eliminates costly skilled labor. Decorative picket styles also available, write for catalog.

Habitant

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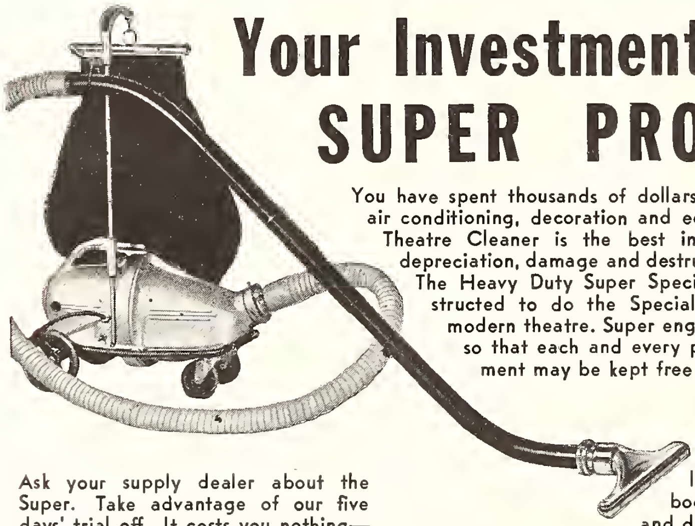

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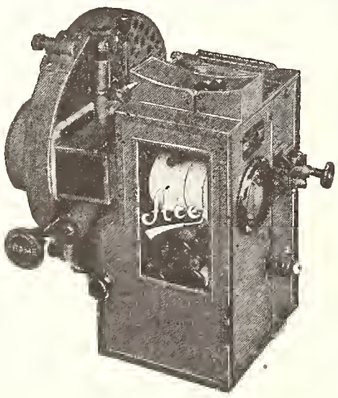

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"SMOOTH-RUNNING"
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Write for Folder No. WC-19 on PRO-4 projector mechanism.

WENZEL PROJECTOR COMPANY
2509-19 S. STATE ST. CHICAGO 16, ILL.

Uniform division, the department specializing in theatre staff uniforms and apparel accessories.

The Motorena drive-in theatre has been opened near Denver, Colo. Equipped by the Service Theatre Supply Company, Denver, it has Motiograph projectors and sound system, including in-car speakers, and Strong Mogul lamps.

Division Two of the Missouri Supreme Court has held that the City of St. Louis had a right to close the Robin theatre in that city as a fire hazard, but reversed a St. Louis Circuit Court decision that the city also had the right to condemn the property and order demolition of the building. The owners, ARTHUR F. D. KALBFELL and MARIE K. WINDERLY, filed suit for an injunction in the Circuit Court to restrain the city from interfering with the operation of the theatre, but the injunction was denied. Subsequently the owners appealed to the Supreme Court.

E. D. MARTIN, president of Martin Theatres corporations in Georgia, Alabama and Florida, has announced that his companies will undertake a $2,000,000 theatre construction program to be completed within the next two years. The projects include the construction of thirteen theatres and five drive-ins, and the remodeling of three theatre buildings. Heading the program will be a 2000-seat theatre in Columbus, Ga.; a 1500-seat house at Sylacauga, Ala.; and a 1250-seat theatre at Bainbridge, Ga.

Inspection completed. . . Michael Manos (top), head of the Indiana County Theatre Company, Greensburg, Pa., leaving plane in that city with Edward Garfield (right), vice-president of the Typhoon Air-Conditioning Company, Brooklyn, N. Y., ending a trip of inspection among the four cities in which the Manos circuit has Typhoon equipment, all of it installed by the Commercial Appliance Company of Greensburg, represented on the tour by Herbert Ratner (left). The trip was made in a Typhoon company plane.

THE THEATRE SUPPLY MART

Index to products Advertised & described in this issue, with
- **Dealer directory**
- **Convenient inquiry postcard**

Firms are numbered for easy identification in using inquiry postcard. Dealer indications refer to listing on following page.

ADVERTISERS . . .

Reference Number		Adv. Page
1	Adler Silhouette Letter Co. Changeable letter sign equipment. Unaffiliated dealers.	27
2	Altec-Lansing Corp. Loudspeaker systems. Direct and all dealers.	6
3	American Seating Co. Auditorium chairs. NTS and direct.	44
4	Anemostat Corp. of America Air Diffusers. Direct.	31
5	Automatic Devices Co. Motor-generators. Unaffiliated dealers.	32
6	Ballantyne Co., The Sound amplifier. Unaffiliated dealers.	14
7	Bigelow-Sanford Carpet Co. Carpeting. Direct.	18
8	Cable Co., Inc., John L. Seat cushion replacement for auditorium chairs. Direct and unaffiliated dealers.	32
9	Chicago Hardware Foundry Co., The Electric hand driers. Direct.	35
10	Chicopee Mfg. Corp. of Ga., Lumite Div. Plastic upholstering materials. Direct.	17
11	DeVry Corp. Projectors (11A), amplifiers (11B), in-car speakers (11C). Unaffiliated dealers.	40
12	Drive-In Theatre Equipment Co., Inc. In-car speakers. Direct.	41
13	Ebco Manufacturing Co., The Water coolers. Authorized dealers.	34
14	Essannay Electric Mfg. Co. Rewinder mules (14A), reel and signals (14B). All dealers and direct.	43
15	F & Y Building Service, The Architectural design and building service.	32
16	Forest Manufacturing Corp. Recitifiers. Unaffiliated dealers.	43
17	General Electric Co., Air Conditioning Dept. Air-conditioning equipment. Direct.	5
18	General Register Corp. Stud rod ticket control box. Dealers NTS and 36, 43, 54, 70, 74, 76, 77, 78, 79, 83, 87, 91, 92, 94, 100, 107, 111, 112, 113.	34
19	Genuine Electric Co. Floodlights. Direct and all dealers.	4
20	Goldberg Bros. Reels (20A), rewinders (20B), speaking tubes (20C). All dealers.	16, 41, 43
21	Habitant Shops, Inc. Prefabricated fencing for drive-in theatres. Direct.	10
22	Heyer-Shultz, Inc. Metal reflectors. NTS.	38
23	Heywood-Wakefield Co. Auditorium chairs. Direct.	34
24	Ideal Seating Co. Auditorium chairs. Unaffiliated dealers.	16
25	International Projector Corp. Sound (25A) and projection (25B) equipment, and in-car speakers (25C). NTS.	2
26	Kollmorgen Optical Corp. Projection lenses. NTS and all dealers.	38
27	LaVezzi Machine Works Projector parts. Unaffiliated dealers.	16
28	Lawrence Metal Products Crowd control equipment. All dealers.	44
29	Marsh Wall Products, Inc. Architectural materials. Direct.	4
30	Mechanical Re-Nu Screen Refinishing Co. Screen resurfacing service. Direct.	40
31	Motiograph, Inc. Sound equipment. Unaffiliated dealers.	43
32	National Carbon Co., Inc. Projection carbons. All dealers.	9
33	National Super Service Co., Inc. Vacuum cleaners. All dealers.	10
34	National Theatre Supply Distributors.	6
35	Novelty Scenic Studios, Inc. Interior decoration. Direct and all dealers.	32
36	Poblocki & Sons Poster display frames (36A), architectural materials (36B), marquees and signs (36C), box offices (34D). Direct and unaffiliated dealers.	33
37	Radio Corp. of America Brenkert projectors. Dealers marked *.	7
38	RCA Service Co., Inc. Projection and sound maintenance service.	16, 34, 42
39	S. O. S. Cinema Supply Corp. Distributors.	42
40	Smith & Sons Carpet Co., Alexander Carpeting. NTS and direct.	22-23
41	Sportservice, Inc. Complete concession service.	34
42	Strong Electric Corp., The Projection lamps (42A), rectifiers (42B). Unaffiliated dealers.	15
43	Superior Electric Co. Dimmers. Direct.	41
44	Switzer Bros., Inc. Blacklight murals. Direct and unaffiliated dealers.	16
45	Telesonic Theatrephone Co. Hearing aids. Direct.	32
46	Textileather Corp., The Upholstering materials. Direct.	25
47	Theatre Managers Institute Correspondence course in management.	34
53	Theatrecraft Mfg. Corp. In-car speakers. Direct.	8
48	Timber Structures, Inc. Drive-in theatre screen towers. Direct.	41
49	Vallen, Inc. Curtains controls and tracks. Franchise dealers.	42
50	Wagner Sign Service, Inc. Changeable letter sign equipment. All dealers except NTS.	3
51	Wenzel Projector Co., The Projectors. Unaffiliated dealers.	10
52	Westrex Corp. Foreign distributors.	37

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EDITORIALLY . . .

CEILING PLAN DIFFUSERS, page 13.
Air diffusers of mixing type designed for adaption to various architectural treatments employing acoustic and similar tiles, manufactured by Air Devices, Inc. Postcard reference number E54.

IN-CAR TYPE SPEAKER, page 13.
Drive-in speaker equipment of cast aluminum housing with 4-inch Utah reproducer, manufactured by Tarrytown Metalcraft Corporation. Postcard reference number E55.

CHRISTMAS TREE TURNER, page 14.
Base with revolving Christmas tree holder for Holiday displays, distributed by Amusement Industries Company. Postcard reference number E57.

FLOOR MACHINES, page 16.
New line of machines with built-in motor for cleaning, waxing and sealing floors, distributed by West Disinfecting Company. Postcard reference number E56.

For further information concerning products referred to on this page, write corresponding numbers, and your name and address, in spaces provided on the postcard attached below, and mail. Card requires no addressing or postage.

To BETTER THEATRES Service Department:

Please have literature, prices, etc., sent to me according to the following reference numbers in the issue of August 28—

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THEATRE or CIRCUIT ____________________
STREET ADDRESS ____________________
CITY ____________________ STATE ____________

Theatre Supply Dealers

Dealers in the United States listed alphabetically by states, numbered or otherwise marked for cross-reference from Index of Advertisers on preceding page.

Unaffiliated dealers are numbered. National Theatre Supply (NTS) identifies that organization's branches.

ALABAMA
1—Queen Feature Service, 1912½ Morris Ave., Birmingham.

ARKANSAS
2—Theatre Supply Co., 1021 Grand Ave., Fort Smith.

CALIFORNIA
Los Angeles
3—Breck Photoplay Supply, Inc., 1969 S. Vermont Ave.
4—John P. Filbert, 2007 S. Vermont Ave.*
National Theatre Supply, 1961 S. Vermont Ave.
5—Projection Equipment & Maintenance, 1973 S. Vermont Ave.
6—B. F. Shearer, 1964 S. Vermont Ave.

San Diego:
7—Riddles Theatre Supply, 1543 Fifth Ave.

San Francisco:
National Theatre Supply, 255 Golden Gate Ave.
8—Preddey Theatre Supplies, 187 Golden Gate Ave.
9—B. F. Shearer, 243 Golden Gate Ave.
10—Western Theatrical Equipment, 337 Golden Gate Ave.*

COLORADO
Denver:
11—Graham Brothers, 546 Lincoln St.
National Theatre Supply, 2111 Champa St.
12—Service Theatre Supply, 2054 Broadway.
13—Western Service & Supply, 2120 Broadway.

CONNECTICUT
New Haven:
14—Phillips Theatre Supplies, 130 Meadow St.*
National Theatre Supply, 122 Meadow St.

DISTRICT OF COLUMBIA (Washington)
15—Brient & Sons, 12 "H" St., N. W.
16—Ben Lust, 1001 New Jersey Ave., N. W.

FLORIDA
17—Joe Hornstein, 714 N. 1st St., Miami.
18—Southeastern Equipment, 625 W. Bay St., Jacksonville.*
19—United Theatre Supply, 110 Franklin St., Tampa.

GEORGIA
Albany:
20—Dixie Theatre Service & Supply, 1149 Dawson Rd.

Atlanta:
21—Capital City Supply, 161 Walton St., N. W.
National Theatre Supply, 187 Walton St., N. W.
22—Southeastern Theatre Equipment, 201-3 Luckie St., N. W.*
23—Wil-Kin Theatre Supply, 150-4 Walton St., N. W.

ILLINOIS
Chicago:
24—Abbott Theatre Supply, 1311 S Wabash Ave.*
25—Academy Theatre Supply, 1312 S. Michigan Av.
26—Droll Theatre Supply, 925 W. Jackson Blvd.
27—Movie Supply, 1318 Wabash Ave.
National Theatre Supply, 1325 S. Wabash Ave.

INDIANA
Indianapolis:
28—Ger-Bar, Inc., 442 N. Illinois St.
126—Mid-West Theatre Supply Company, 448 N. Illinois St.*
National Theatre Supply, 436 N. Illinois St.

IOWA
Des Moines:
29—Des Moines Theatre Supply, 1121 High St.
National Theatre Supply, 1102 High St.

KANSAS
30—Southwest Theatre Equipment, P. O. Box 2138, Wichita.

KENTUCKY
Louisville:
31—Falls City Theatre Equipment, 427 S. Third St.
32—Hadden Theatre Supply, 209 S. Third St.

LOUISIANA
New Orleans:
33—Delta Theatre Supply, 214 S. Liberty St.*
34—Hodges Theatre Supply, 1309 Cleveland Ave.
National Theatre Supply, 220 S. Liberty St.

MARYLAND
Baltimore:
35—Dusman Motion Picture Supplies, 2021 N. Charles St.
National Theatre Supply, 417 St. Paul Place.

MASSACHUSETTS
Boston:
36—Capitol Theatre Supply, 28 Piedmont St.*
37—Joe Cifre, 44 Winchester St.
38—Independent Theatre Supply, 28 Winchester St.
39—Massachusetts Theatre Equipment, 20 Piedmont St.
National Theatre Supply, 37 Winchester St.
40—Standard Theatre Supply, 78 Broadway.
41—Theatre Service & Supply, 30 Piedmont St.

MICHIGAN
Detroit:
42—Amusement Supply, 208 W. Montcalm St.
43—Ernie Forbes Theatre Supply, 214 W. Montcalm St.*
44—McArthur Theatre Equipment, 454 W. Columbia St.
National Theatre Supply, 2312-14 Cass Ave.
45—United Theatre Equipment, 2501 Cass Ave.

Grand Rapids:
46—Ringold Theatre Equipment, 106 Michigan St., N. W.

MINNESOTA
Minneapolis:
47—Minneapolis Theatre Supply, 78 S. 12th St.
48—Elliott Theatre Equipment, 1110 Nicollet Ave.
49—Frosch Theatre Supply, 1111 Currie Ave.*
National Theatre Supply, 56 Glenwood Ave.
50—Western Theatre Equipment, 45 Glenwood Ave.

MISSOURI
Kansas City:
51—Missouri Theatre Supply, 115 W. 18th St.*
National Theatre Supply, 223 W 18th St.
52—Shreve Theatre Supply, 217 W. 18th St.
53—Stebbins Theatre Equipment, 1804 Wyandotte St.

St. Louis:
54—Cine Supply, 3310 Olive St.*
55—Exhibitors Supply, 3227 Olive St.
National Theatre Supply, 3212 Olive St.
56—L. T. Rockenstein, 3142 Olive St.

NEBRASKA
Omaha:
57—Ballantyne Co., 222 N. 18th St.
58—Quality Theatre Supply, 1511 Davenport St.
59—Western Theatre Supply, 214 N. 15th St.*

NEW MEXICO
60—Eastern New Mexico Theatre Supply, Box 1099, Clovis.

NEW YORK
Albany:
61—Albany Theatre Supply, 1046 Broadway.
62—Empire Theatre Supply, 1003 Broadway.
National Theatre Supply, 962 Broadway.

Auburn:
63—Auburn Theatre Equipment, 5 Court St.

Buffalo:
64—Becker Theatre Equipment, 492 Pearl St.
65—Bickford Bros., 1209 Broadway.*
National Theatre Supply, 498-500 Pearl St.
66—United Projector & Film, 228 Franklin St.

New York City:
67—Amusement Supply, 341 W. 44th St.
68—Capital Motion Picture Supply, 630 Ninth Ave.*
69—Crown Motion Picture Supplies, 364 W. 44th St.
70—Joe Hornstein, 630 Ninth Ave.
National Theatre Supply, 356 W. 44th St.
71—S. O. S. Cinema Supply, 602 W. 52nd St.
72—Star Cinema Supply, 442 W. 45th St.

Syracuse:
73—Central N. Y. Theatre Supply, 210 N. Salina St.

NORTH CAROLINA
Charlotte:
74—Bryant Theatre Supply, 227 S. Church St.
75—Dixie Theatre Supply, Box 217.
National Theatre Supply, 304 S. Church St.
76—Southeastern Theatre Equipment, 209 S. Poplar St.*
77—Standard Theatre Supply, 222 S. Church St.
78—Wil-Kin Theatre Supply, 229 S. Church St.

Greensboro:
79—Standard Theatre Supply, 215 E. Washington St.
80—Theatre Equipment Co., 261 N. Green St.

NORTH DAKOTA
81—McCarthy Theatre Supply, 55 Fifth St., Fargo.

OHIO
Akron:
82—Akron Theatre Supply, 1025 N. Main St.

Cincinnati:
83—Mid-West Theatre Supply, 1638 Central Pkway.*
National Theatre Supply, 1637-39 Central Pkwy.

Cleveland:
84—Cleveland Projector Co., 1723 E. 86th St.
National Theatre Supply, 2128 Payne Ave.
85—Ohio Theatre Equipment, 2108 Payne Ave.
86—Oliver Theatre Supply, E. 23rd & Payne Aves.*

Columbus:
87—American Theatre Equipment, 165 N. High St.

Dayton:
88—Dayton Film, 2227 Hepburn Ave.
89—Dayton Theatre Supply, 111 Volkenand St.
90—Sheldon Theatre Supply, 1420 Canfield Ave.

Toledo:
91—American Theatre Supply, 439 Dorr St.
92—American Equipment Co., 109 Michigan St.

OKLAHOMA
Oklahoma City:
93—Howell Theatre Supplies, 12 S. Walker Ave.
National Theatre Supply, 700 W. Grand Ave.
94—Oklahoma Theatre Supply, 628 W. Grand Ave.*

OREGON
Portland:
95—B. F. Shearer, 1947 N. W. Kearney St.
96—Theatre Utilities Service, 1935 N. W. Kearney St.
97—Western Theatre Equipment, 1923 N. W. Kearney St.

PENNSYLVANIA
Philadelphia:
98—Blumberg Bros., 1305-07 Vine St.*
National Theatre Supply, 1225 Vine St.
99—Penn Theatre Equipment, 307 N. 13th St.

Pittsburgh:
100—Alexander Theatre Supply, 1705 Blvd. of Allies.*
101—Atlas Theatre Supply, 425 Van Braam St.
National Theatre Supply, 1721 Blvd. of Allies.
102—A. & S. Steinberg, 1713 Blvd. of Allies.
103—Superior Motion Picture Supply, 84 Van Braam St.

Wilkes Barre:
104—Vincent M. Tate, 1620 Wyoming Ave., Forty-Fort.

RHODE ISLAND
105—Rhode Island Supply, 357 Westminster St., Providence.

SOUTH DAKOTA
106—American Theatre Supply, 816 S. Main St., Sioux Falls.

TENNESSEE
Memphis:
107—Monarch Theatre Supply, 402 S. Second St.*
National Theatre Supply, 412 S. Second St.
108—Tri-State Theatre Service, 318 S. Second St.

TEXAS
Dallas:
109—Hardin Theatre Supply, 714 Hampton Rd.
110—Herber Bros., 408 S. Harwood St.
111—Modern Theatre Equipment, 214 S. St. Paul St.
National Theatre Supply, 300 S. Harwood St.
112—Southwestern Theatre Equipment, 2010 Jackson St.*

Houston:
113—Southwestern Theatre Equipment, 1416 Main St.*

UTAH
Salt Lake City:
114—Intermountain Theatre Supply, 142 E. First South St.
115—Service Theatre Supply, 256 E. First South St.
116—Western Sound & Equipment, 142 E. First South St.*

VIRGINIA
117—Norfolk Theatre Supply, 2706 Colby Ave., Norfolk.

WASHINGTON
Seattle:
118—American Theatre Supply, 1504 14th Ave., at E. Pike.
119—Modern Theatre Supply, 2400 Third Ave.*
National Theatre Supply, 2319 Second Ave.
120—B. F. Shearer, 2318 Second Ave.
121—Western Theatre Equipment, 2318 First Ave.

WEST VIRGINIA
122—Charleston Theatre Supply, 506 Lee St., Charleston.

WISCONSIN
Milwaukee:
123—Manhardt Co., 1705 W. Clybourn St.*
National Theatre Supply, 1027 N. Eighth St.
124—Ray Smith, 810 W. State St.
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About Product for the Theatre

NEWS AND VIEWS OF THE MARKET AND ITS SOURCES OF SUPPLY

Diffusers Designed for Architectural Forms

A TURBULATING type air diffuser especially designed for integration with the architectural treatment of ceilings finished in acoustical and other tiles of standard dimensions, has been brought out by Air Devices, Inc., New York. The functional design is identical with the company's regular "Agitair" diffuser (Type R), but has a border around the perimeter of the diffusers. The new model, called the "RTC," is designed to agitate the supply air stream by forcing it to be deflected from various vanes at different angles, thus creating turbulence within the air stream to cause rapid mixing of supply and room air.

The "RTC" may be square or rectangular to fit architectural patterns. In each case, the diffuser assembly sets flush in the ceiling, and may provide for outlet in from one to four directions. There are five standard sizes, three square (12, 16 and 24 inches) and two rectangular (12 x 24 and 12 x 36). Capacities range from 392 to 2142 cubic feet per minute.

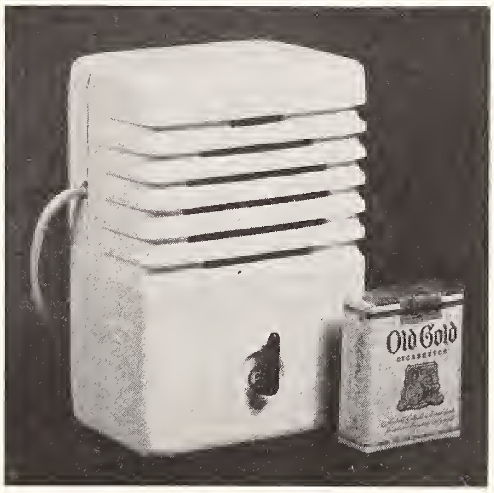
To eliminate the cleaning of the ceiling surfaces, a metal pan can be provided for installation around the diffuser assembly; this is readily cleaned by wiping with a damp cloth.

New In-Car Equipment With 4-Inch Speaker Unit

AN IN-CAR speaker for drive-in theatres has been announced by the Tarrytown Metalcraft Corporation, Tarrytown, N. Y. The speaker unit is a Utah 4-inch PM reproducer with a Clarostat volume control of L-pad type providing constant impedance at various volumes. The control knob is attached with an Allen set screw to frustrate tampering.

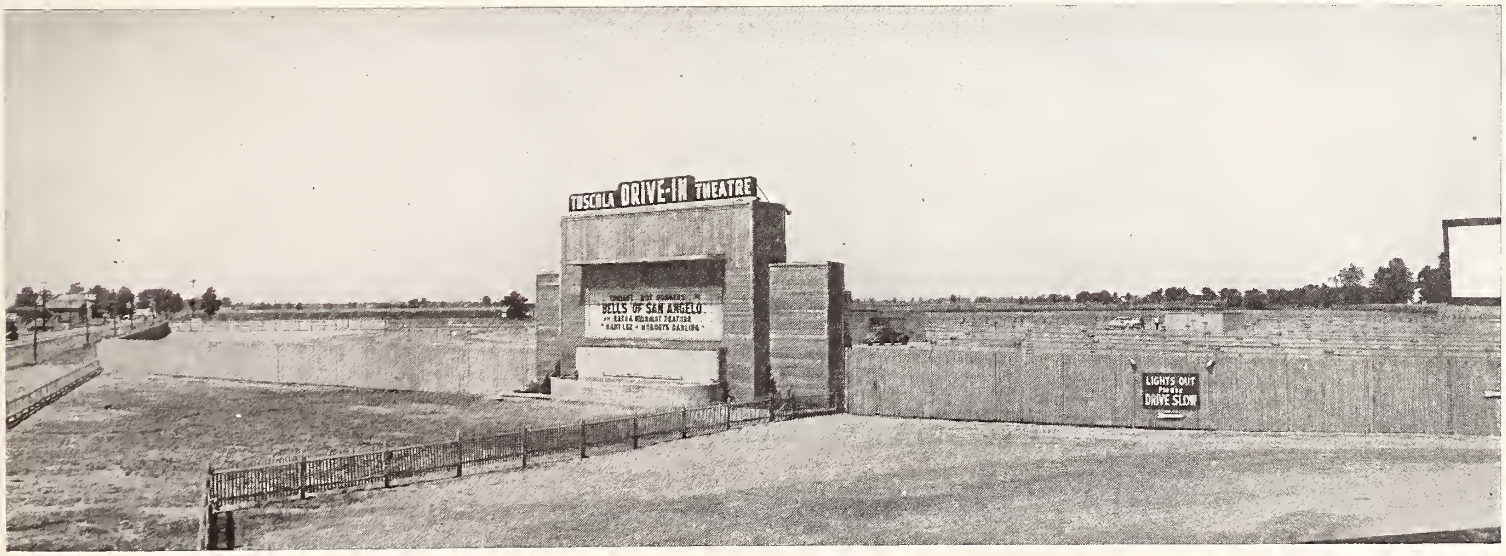
The housing is of aluminum alloy in two sand-cast sections. Transmission is through louvres extending around the sides partly for the purpose of providing a good gripping surface. Condensation drains are provided in the bottom of the housing. The speaker is attached to the junction box by a handle covered with gum-rubber tubing. It is not part of the housing casting, hence may be replaced if broken.

The junction box is a split type casting with a simple hook on top for the speakers and is designed for attachment to piping without threading or flanges. It fits any standard 1½-inch pipe and is fastened on with rust-proof bolts. The line-matching transformer is mounted on a non-soldering contact ring.



For storage with the speakers, the junction box can be removed by loosening two screws and slipping off the cable connections. It is finished to match the housing.

DRIVE-IN ENCLOSED AND TRAFFIC LANES MARKED BY PREFABRICATED FENCING



Fencing prefabricated of red cedar by Habitant Shops, Inc., Bay City, Mich., is used to beautify as well as give plan and privacy to the Tuscola drive-in operated by Harold Bernstein at Tuscola, Mich. Habitant's "Defender Stockade" style (peeled and half-round pickets) is installed for the enclosure.

New Company Offers Christmas Tree Turner

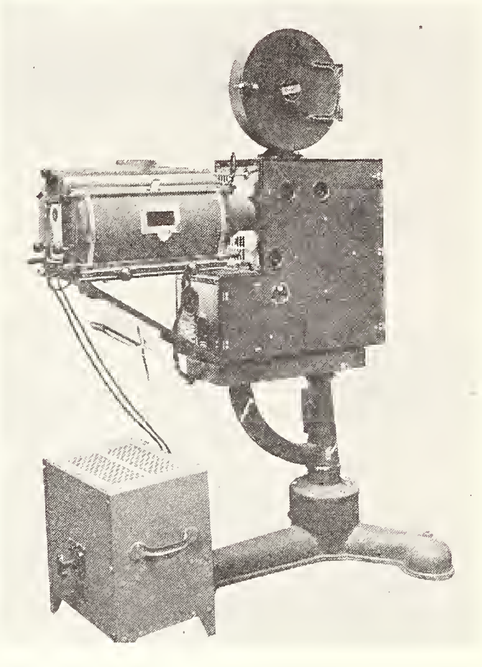
FORMATION of the Amusement Industries Company has been announced by Abram Samuels, III, head of the Automatic Devices Company, Allentown, Pa., manufacturers of curtain control equipment and motor-generators. Mr. Samuels' new firm is a sales organization specializing in products for the theatre business.

The company is now offering a Christmas tree revolving stand for Holiday theatre display. The tree lights are plugged into the turner itself, so that the tree may be lighted while turning. The all-metal turner, which has an overall height of 10 inches, has an inside diameter of 3 inches, and with a base plate diameter of 18 inches, is designed to hold a tree up to 15 feet in height and weighing as much as 200 pounds.

The tree holder is revolved by a self-starting motor operating on 110 volts a.c., 50-60 cycles and consuming only 20 watts (it can also be adapted to 25 cycles). It turns the tree in three complete revolutions per minute. The tree is held by three thumb screws.

The turner unit is of cast aluminum, motor housing and base are of 16-gauge steel.

LIGHT-DUTY PROJECTOR



The Simplex sound projector Type SP, which has been returned to the general market, according to an announcement by the International Projector Corporation. The equipment, distributed by National Theatre Supply, is complete with base, lamp, soundhead and accessories, with design and fabrication adapted to very small theatres having a limited number of performances, and to institutions presenting 35mm pictures. The regular light source is a one-kilowatt reflector arc lamp, but the projector may be supplied with low-intensity arc or mazda equipment. Regular theatre type amplification and speaker equipment may be used.

Distributors Named for "Lorraine" Carbon Line

DISTRIBUTORS in four sections of the country have been named by Carbons, Inc., new company formed to distribute the "Lorraine" line of motion picture carbons manufactured by the Societe le Carbone-Lorraine of France. The company, which now makes carbon brushes and dry cell batteries at Boonton, N. J., and may later manufacture "Lorraine" carbons in this country, is headed by Edward Lachman, Boonton exhibitor and for many years a director of the French concern, a principal European producer of projection carbons.

Carbons, Inc., has the distributorship for North America. Dealers so far appointed, and their territories, are as follows:

East, including New York City and New Haven territories: Sun Distributors, 630 Ninth Avenue New York, headed by Lou Lane and Robert Newburg.

Midwest: Academy Theatre Supply, 1235 South Wabash Avenue, Chicago, headed by Sam Chernoff.

West, including Denver, Oklahoma City and Kansas City film exchange areas: Earl E. Jameson, 120 West 17th Street, Kansas City, Mo.

South: Johnson Theatre Service, 223 South Liberty Street, New Orleans, La.

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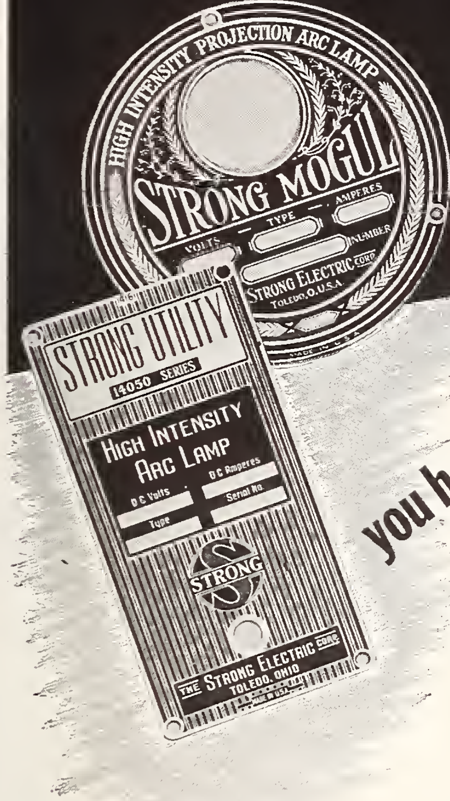
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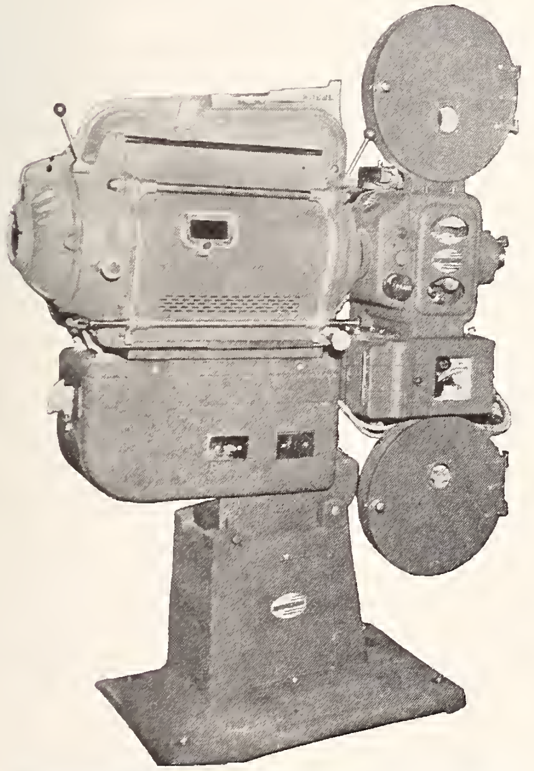

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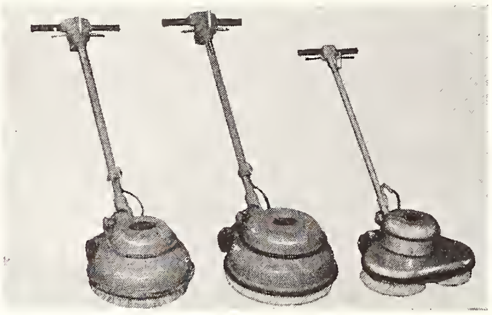

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A new portable sound system designed to produce an output equivalent to that of a 30-watt system having two permanent-magnet speakers, has been developed by the RCA Engineering Products Department. The equipment is comprised of a 15-watt amplifier, an aerodynamic microphone, one Alnico PM loudspeaker, and a case.

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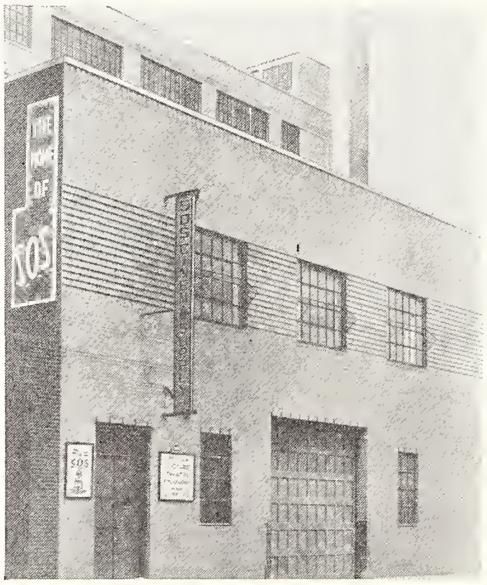
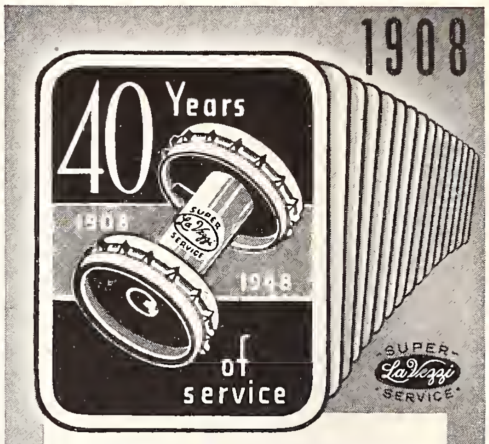


Front view of the building recently purchased by S. O. S. Cinema Supply, Inc., New York, headed by J. A. Tanney (left), for general offices and a new showroom installed especially for serving exhibitors in the New York City area. It is located at 602 West 52nd Street.



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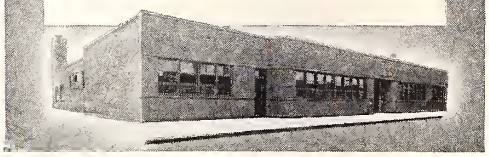

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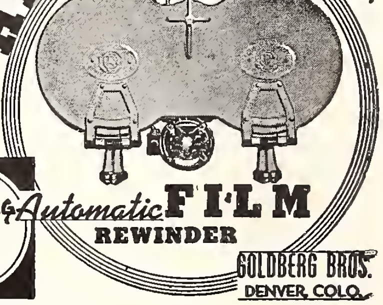

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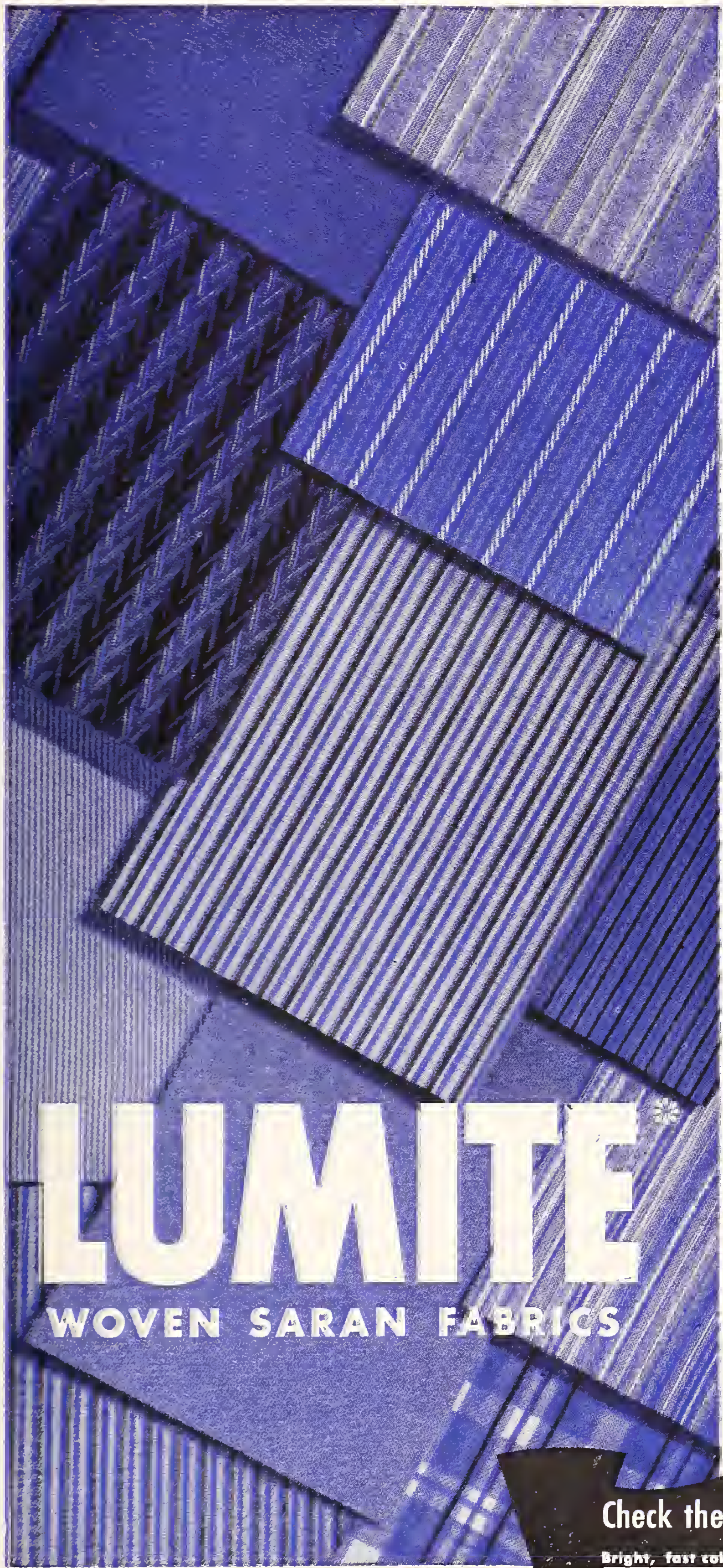

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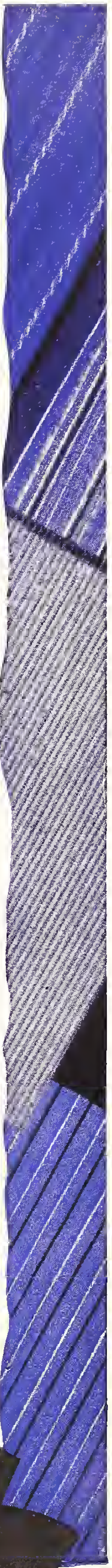

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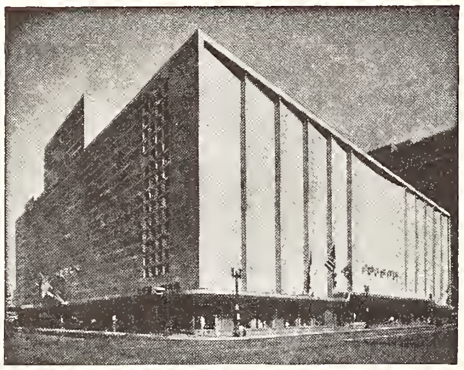

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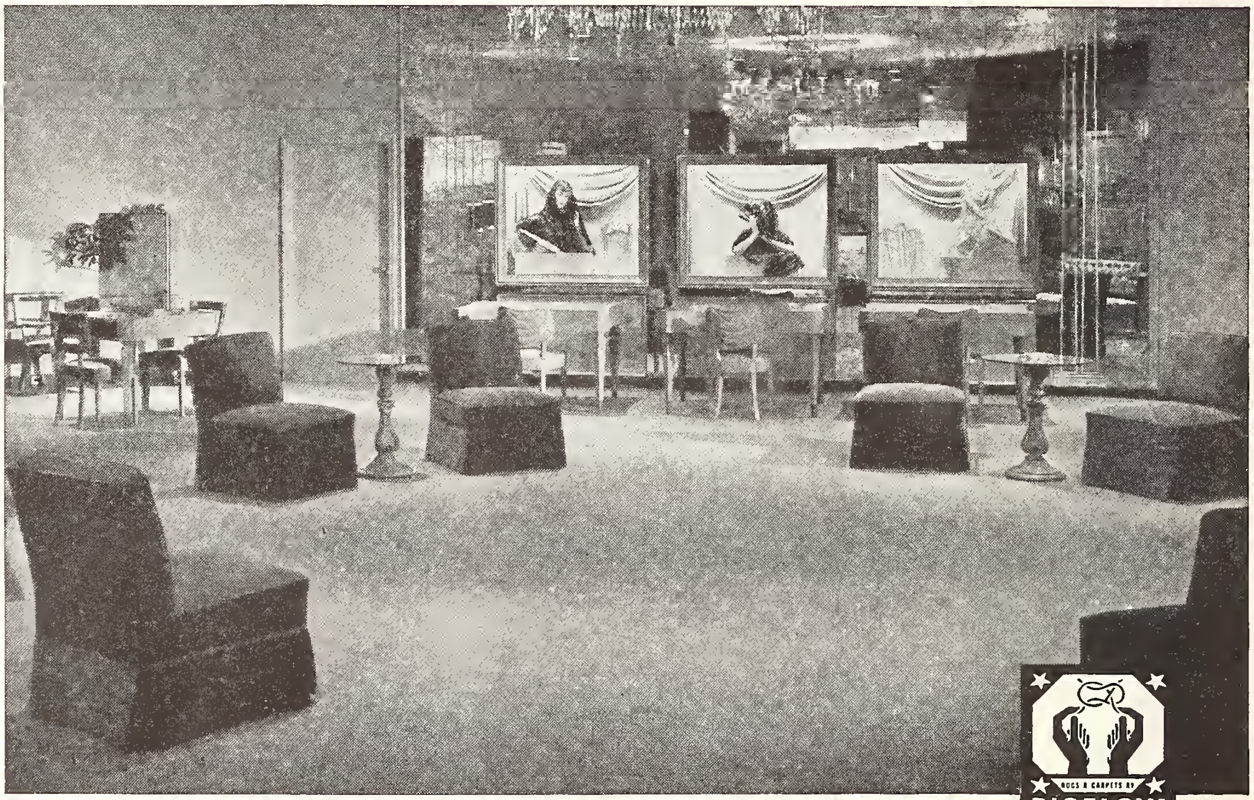

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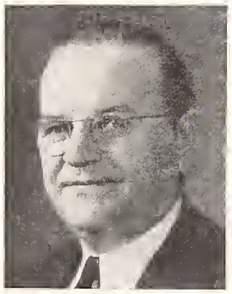
Better Theatres
GEORGE SHUTZ, Editor

Debunking Some Current Notions About Drive-Ins



THE AUTHOR, a Cleveland engineer who became interested in drive-in theatres early in their development and has been a designer of them ever since, will be remembered by many readers for his comprehensive article in the February issue presenting good practices in the planning and construction of such outdoor amusement enterprises. The current boom in their construction has naturally brought drive-ins expanded attention in print, within the trade and out. Mr. Petersen has not liked some of the things that have been said. He especially has not liked statements issuing from the drive-in's detractors. In this article he makes answer, of wholly constructive intent, even adding some suggestions to operators of regular theatres who find themselves in competition with drive-in theatres.

By GEORGE M. PETERSEN, Drive-In Theatre Designer

A GREAT DEAL of information regarding the construction and operation of drive-in theatres has been published of late. Some of it may be deemed of value to the prospective drive-in exhibitor; but a rather large quantity of it has been incorrect, misleading, and sometimes utterly false to the point where, to use a slang expression, it was the *bunk!*

Though the writer has specialized exclusively, in the designing of drive-in theatres for more than nine years, he is constantly trying to devise simple methods of construction and operation. Much of the so-called "Information" referred to above appears, however, to originate with persons who have copied the plans of some drive-in theatre and have thereby become "experts" on the subject. It is the purpose of this article to call the reader's attention to some of the more flagrant misstatements which have been more recently published.

In the first place, there are no dark, deep secrets to the design of a drive-in theatre. There are, naturally, many engineering problems to be correctly solved if the operation is to be completed at a minimum construction cost; if critical construction errors are to be eliminated; if the operating costs are to be held at the lowest possible level; and if the maintenance cost is to be held to an irreducible minimum.

Due to the fact that the entire drive-in theatre problem has been solved through a trial and error method, it is only natural that the best results in designing are obtained by those persons who have enjoyed experience acquired through the trial of various innovations, some of which were found to be the wrong answer to the problem. Far too many of the present-day drive-in theatres, "designed" merely by copying the work of others, leave out the really vital features of the design through a lack of understanding of the function of such items.

SCREEN STRUCTURES

First, let us consider screen buildings or towers in a general way. There have been too many misstatements about them to be covered individually. The choice of materials to be used for this structure is definitely up to the designer, as any of the three principle materials—structural steel, wood or concrete block—will have equal strength *if each of the materials is designed for the same loading,* in this case wind pressure. A statement, published a few months ago, that 40 tons of structural steel was the minimum requirement for a steel screen building, is just one specific idea to which the writer takes exception. Many screen towers are being erected with from 30 to 35 tons of structural steel, the quantity of material being based upon the type of the design, and the type of the design being in turn predicated upon the designer's experience.

Another story asserted that tornadoes "flatten" screen towers, adding that this is one of the hazards of drive-in operation. It is true that many towers are flattened whenever there is a big blow in a certain section of the country, but they are always those jobs which have been erected with a hit-or-miss type of construction. The writer has yet to hear of a single failure of this kind where the tower was designed according to standard engineering practice.

This tendency to use the hit-or-miss type of construction for screen buildings is somewhat aggravated by the publicity of certain equipment manufacturers who advise prospective exhibitors that "anyone" can design a screen tower. To be sure, *anyone* can design *anything!* But it is also a fact that such design would not receive the approval of the building departments of many states, nor withstand bad weather.

CONCESSION PROFITS

Another statement says, "The food and drink sold at many of the larger outdoor show places can be counted on for about 50% of the gross at the box office. Where operators choose not to run the stands themselves, but to lease the canteen privileges, they can get as much as 35% of the take from the concessionaire."

This statement is probably the most ridiculous of the many which have appeared in print! In the first place, an *average* "larger outdoor show" would, or should, do a gross of from $1500 to $2000 on a capacity night, depending upon the admission prices. The concession on this same operation would do a maximum business if its gross ran as high as $400; but even if it totaled $500, it would still not bring in any 50% of the total admissions. There are two exceptionally large operations that will increase these grosses, but the percentage will remain as stated.

The writer also has had considerable experience with the larger corporations which operate concessions at numerous drive-in theatres and he has yet to know of one that will "pay 35% for the canteen privilege." There are a few concessionaires who will pay 35% on *an indoor operation when the owner pays the counter employes.* But in the case of drive-in theatres, the standard commission to the owner is from 22½% to 25% of the gross, *without any payment on the cigar and cigarette business.*

The operation of the concession at drive-ins is much more costly and requires considerably more experience than a similar operation for an indoor show. This additional cost includes, besides that of many more employes, a considerable waste frequently caused by rainy or otherwise inclement nights, after perishable food has been stocked for a capacity crowd. This condition, naturally, cuts net earnings.

Another factor of net earnings of the concession is the fact that the majority of the more experienced concessionaires refuse to serve items of food and drink which are not nationally advertised. Although this attitude does reduce the percentage of net earnings on *each individual sale,* it also tends to increase the *number of such sales* because of the confidence of the public.

PRODUCT RENTALS

Another published statement was to the effect that drive-in theatres "do not charge for children." The writer is financially interested in many drive-in operations and is familiar with many more, to a total of probably 40 or more, and is frank to state that not a single one of these theatres admit children free. There are even some exhibitors who charge full price for children, and there are mighty few indoor theatres that do that. Some drive-ins still admit children free, but these are few.

A further charge that "the drive-in theatres insist upon paying flat terms" for product is also very much in error. Of the 40 drive-ins mentioned above, every one plays percentage pictures. To be sure, drive-ins, like indoor houses, do make deals whereby they obtain a few flat rates with each percentage, but the drive-in theatres are definitely not buying product at lower film rentals than indoor houses; on the contrary, they are likely to be paying higher rentals, and are still forced to play subsequent runs.

HURTING REGULAR THEATRES?

Now for the Bunk of all Buncombe: "Drive-in theatres are the cause of decrease in grosses of indoor movie houses." The continual complaint, by both producers and exhibitors, that the drive-ins are the sole reason for the decrease in grosses of the indoor theatres is only another alibi for a concentrated effort to ride the drive-in theatre exhibitors out of the entertainment field through the medium of higher film rentals and by unfavorable publicity. It is the opinion of the writer that the producers and exhibitors are fully cognizant of the nine actual reasons for such decreased grosses, but that they do not wish to face the facts and, therefore, blame the drive-ins!

We all realize that some producers have many millions of dollars invested in indoor houses and that they, together with the vast majority of independent exhibitors, scoffed for many years at the idea of drive-in theatres ever becoming Big Business. However, now that the drive-ins have captured the fancy of millions of movie fans, the natural thing for these producers and near-sighted exhibitors to do is to endeavor to "get even" with the smarter operators who had the capacity to look ahead. The indoor exhibitors cried to the producers for price and clearance protection, and received it, but now they desire to have the drive-ins play subsequent-runs regardless of the price they pay for product. The actual causes for the decrease in grosses, in the opinion of the writer, are as follows:

1. *Normal seasonal decrease.* This condition has existed in the industry for many years. The average indoor exhibitor takes this situation for granted, buys bargain product, and crys about the decrease in attendance. The other type of exhibitor, the *real showman* type, decides to keep his net as high as possible by buying the best available product, with the result that even with the higher film rentals, his box-office receipts are sufficiently higher to produce a more satisfactory net earning than that of his competitor with cheaper product.

2. *Inferior product:* This is another condition which is a cause for decrease in grosses. The producers must appreciate the fact that the movie fans will not con-

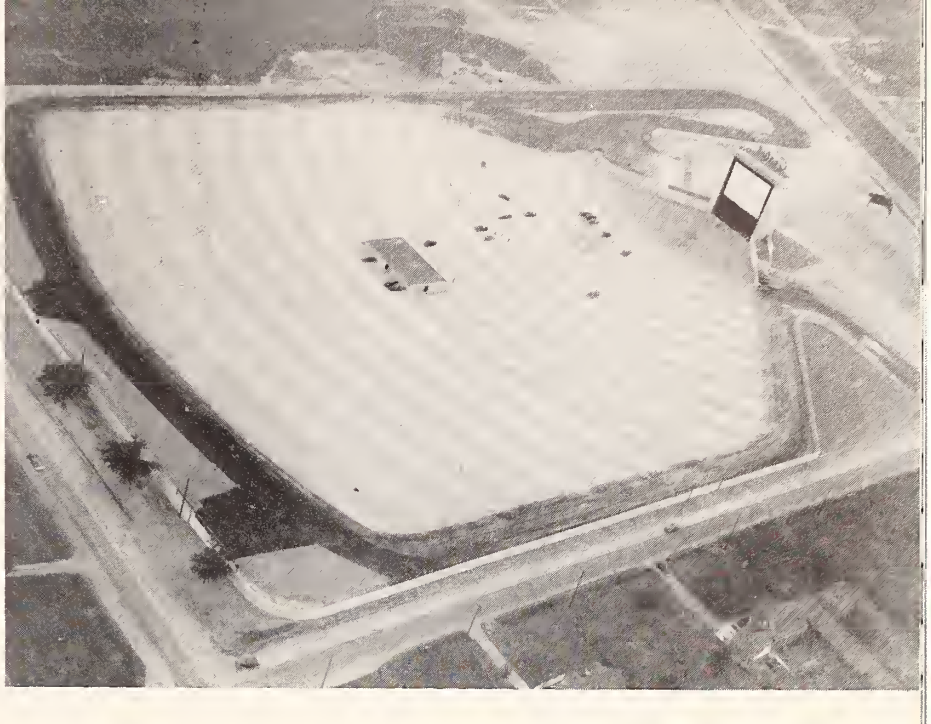
(*Continued on page* 41)

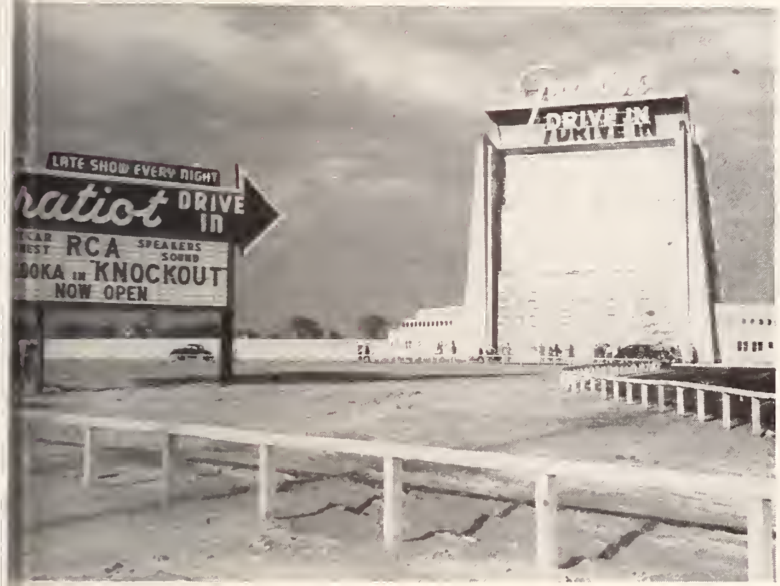
Progress of the drive-in is spectacularly demonstrated in this installation at the new El Monte drive-in, El Monte, Calif. Advertising equipment includes two Wagner panels, one of five rows 41 feet long, another of four rows 30 feet long, using 17-inch blue and 10-inch red plastic letters. The installation was made by B. F. Shearer, Los Angeles.

l Monte
DRIVE IN THEATRE
EL MONTE
DRIVE-IN THEATRE
BURT LANCASTER
EDW. G ROBINSON
ALL MY SONS
ARLENE FRANCIS
MARY BRIAN
HENRY WILCOXEN
THE DRAGNET

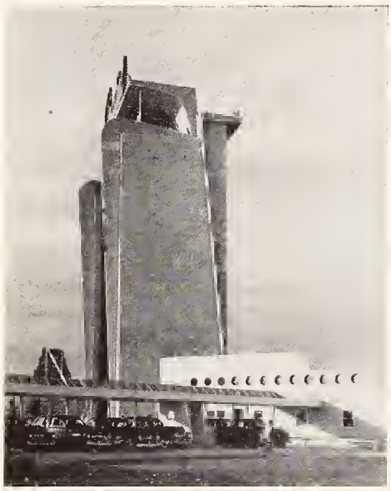
AN 1100-CAR DRIVE-IN FOR MOTOR CITY

Picturing the new Gratiot near Detroit, built at a reported cost of $400,000 by Alex Schreiber, Harold Smiley and Louis Parine and designed by Theodore Rogvoy, Detroit architect, with recreational facilities for children.

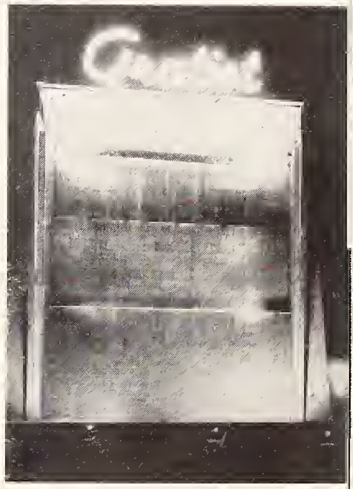




One of the two entrance drives from highway.



Front construction looking from inside entrance barrier.



Night view of waterfall side of the screen tower.

ADMISSION
FREE

Section of the entrance barrier, which has eight lanes, two ticket booths.

• One of the nation's few drive-in theatres with a capacity of more than a thousand has been erected, appropriately enough, near Detroit. Located out Gratiot Avenue at Fraser, Mich., the theatre has been built by Alex Schreiber, Harold Smiley and Louis Parine as the Gratiot Theatre Corporation. The cost of construction is reported to have been $400,000, while National Theatre Supply, which installed the equipment, puts the cost of the projection installation, exclusive of sound, at $15,000, and that of signs at $25,000. The sound system, including in-car speakers, is RCA. Projectors are Simplex E-7's with Peerless Hy-Candescent lamps supplied by Hertner motor-generators. Projection lenses are Kollmorgen "Snaplite" f/1.9. The Gratiot distributes the 1100 cars through twenty ramps, and in front of the parking area is a playground for children, who are admitted free, equipped for a variety of pastimes including pony riding. This project follows the more highly developed schemes that have come with the greater stability of this type of recreational enterprise, having hard-surface paving throughout and entrance structures of architectural significance. The screen structure is incorporated architecturally in front construction including housing for a five-room apartment and a utility room, and the entrance and exit barriers. The screen tower itself is 102 feet high, and its front side is designed with waterfall effect, recirculating water being pumped up to fall over a stepped facing. All of this front construction is structural steel covered with copper sheeting. The screen is painted Transite board. Transite is also used for fencing.

"On the Carpet again . . .

1. It's the boss's carpet, of course... that shabby, worn-out, lobby carpet...

2. Say, give me an aspirin...how am I to know how to estimate yardage like a specialist...or decide on qualities, or patterns, or colors?

3. I'm deep in beefing when in comes Miss Dewdrop, with an Alexander Smith-Masland ad saying, WHY NOT...

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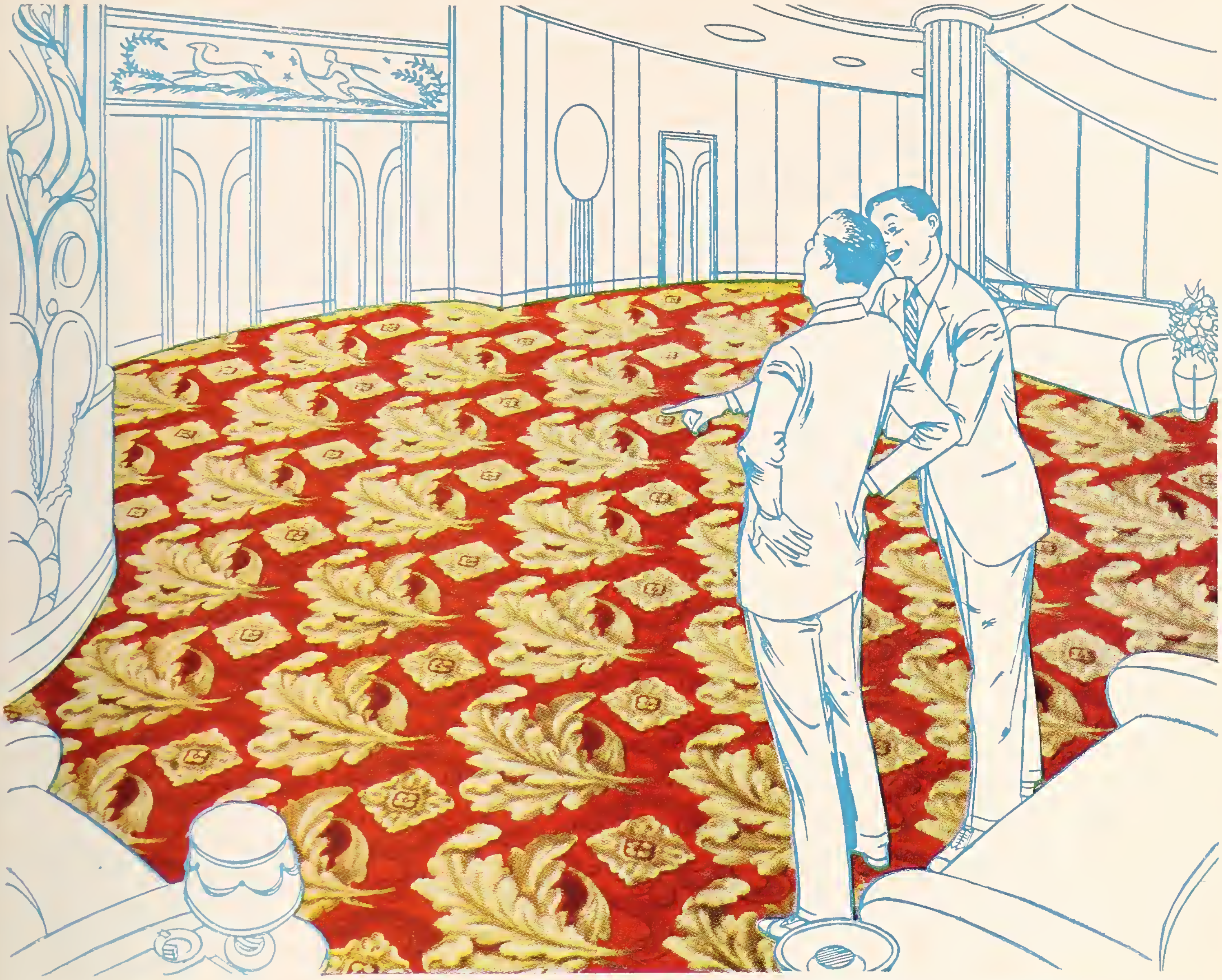

Illustrated: Masland's: "Decatur" Wilton Pattern #1189, Color 214.

"So-o-o...I'm sending for an Alexander Smith contractor or sales representative. He knows what's the best bet in theatre carpets." He will:

1. Cut costs by estimating accurately - keep yardage down.
2. Save on upkeep by advising the most economical quality and weave for each specific location.
3. Increase your satisfaction by suggesting the design and color which will harmonize best with your theatre's interiors.

Yes, it will pay you to call in an Alexander Smith contractor or sales representative. The Alexander Smith and Masland lines handled by him include a complete range of all types, qualities, and colors of carpet suitable for every theatre installation.

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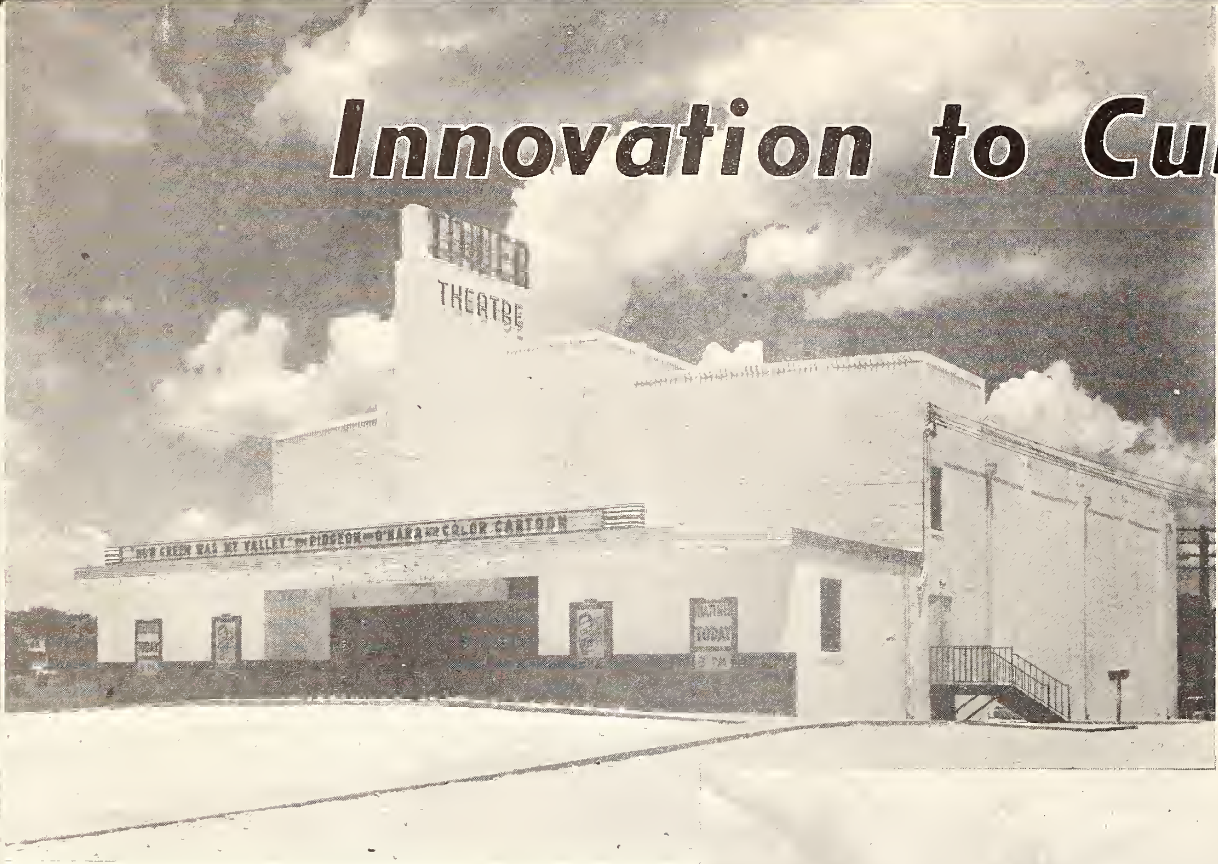
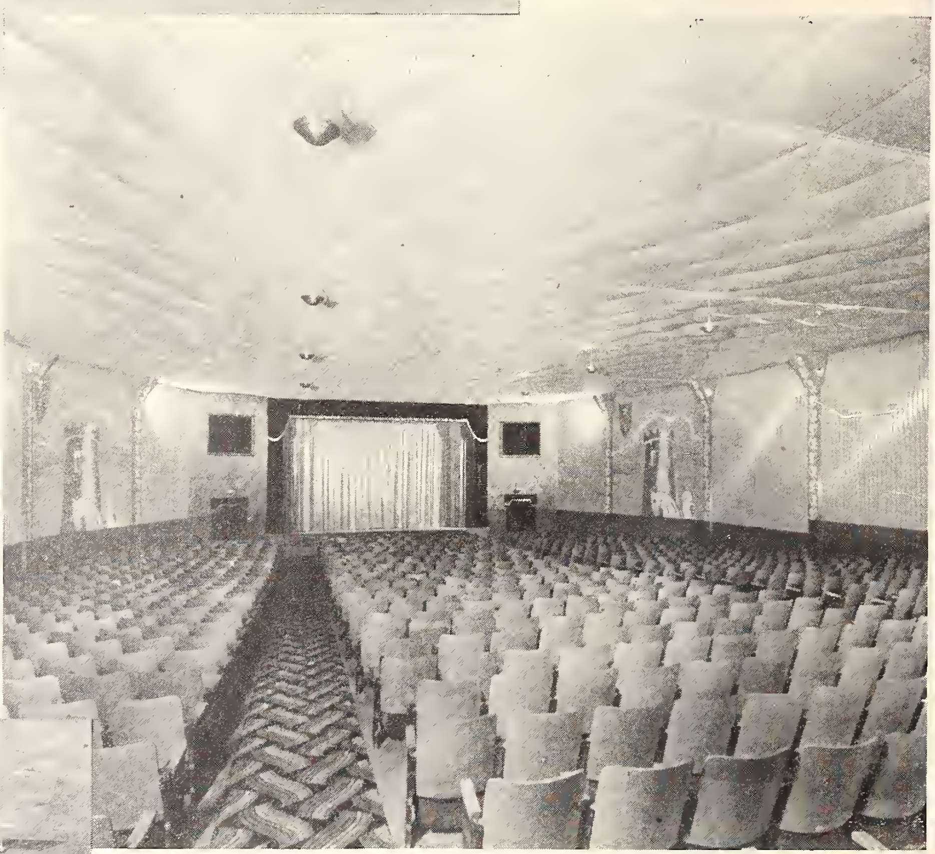
Innovation to Curb Costs

Describing the new Tower theatre in Knoxville, Tenn., another Walter L. Morris operation of unusual construction and adding, as a unique feature of its own, an auditorium ceiling of Fiberglas

Architects:
Fred Manley & Associates

Interior Decoration by
Knoxville Scenic Studios





The Tower is set back 150 feet from the street, providing parking space in front. Immediately above and at left are two views of the auditorium showing the ceiling of Fiberglas fabric.

TWO YEARS AGO, Walter L. Morris, operator of the Lee theatre in Knoxville, Tenn., opened a second house which attracted attention particularly because of its rather unconventional construction. This summer he has opened another of similar structural characteristics, and with some unusual features of its own.

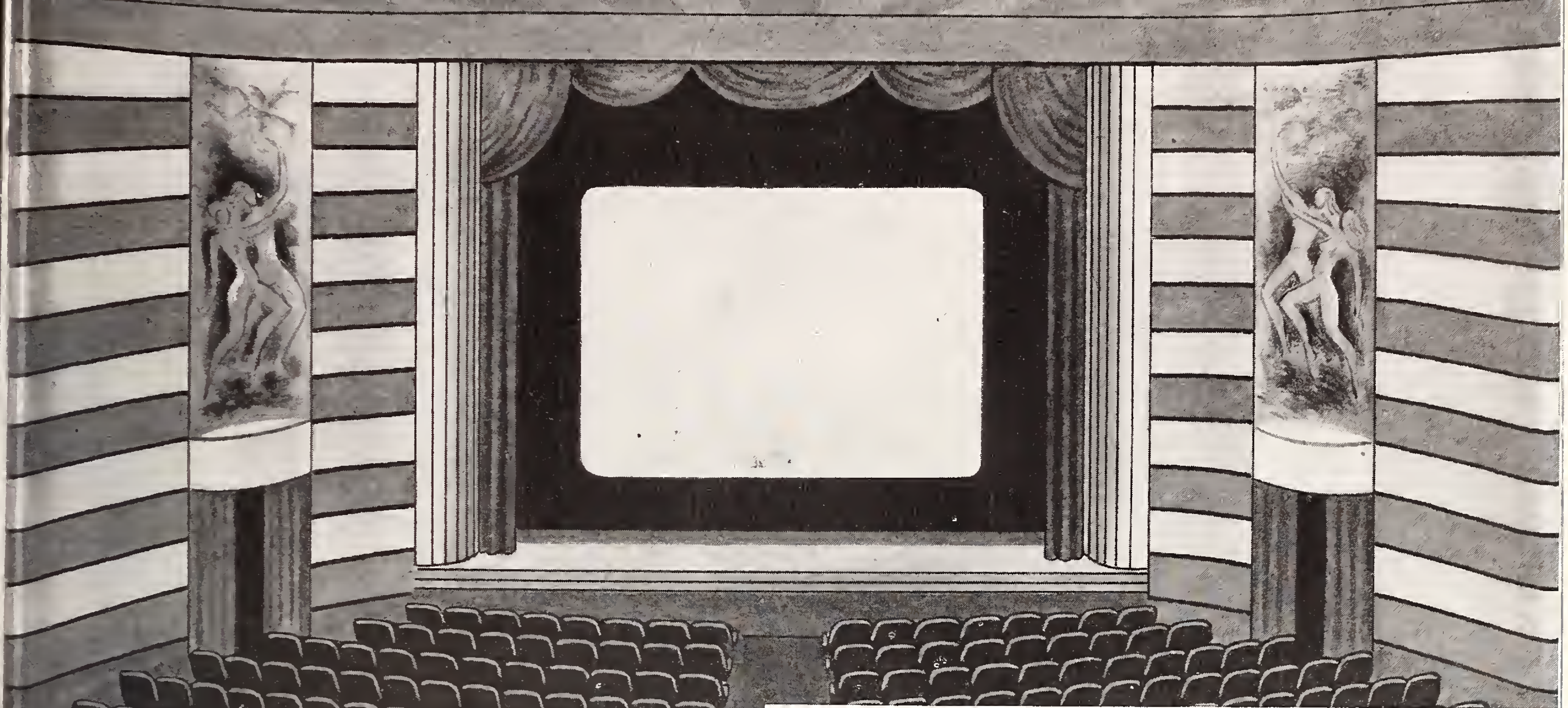
Like the earlier theatre, the Pike, the new house, called the Tower, is located in an outlying residential section, is set back about 150 feet from the highway, and is of simple essentially modern external architecture; and like the Pike, the Tower is constructed of masonry blocks supported on a structural steel frame prefabricated to specifications for welded erection. Both theatres were designed by Fred Manley & Associates, Knoxville architects.

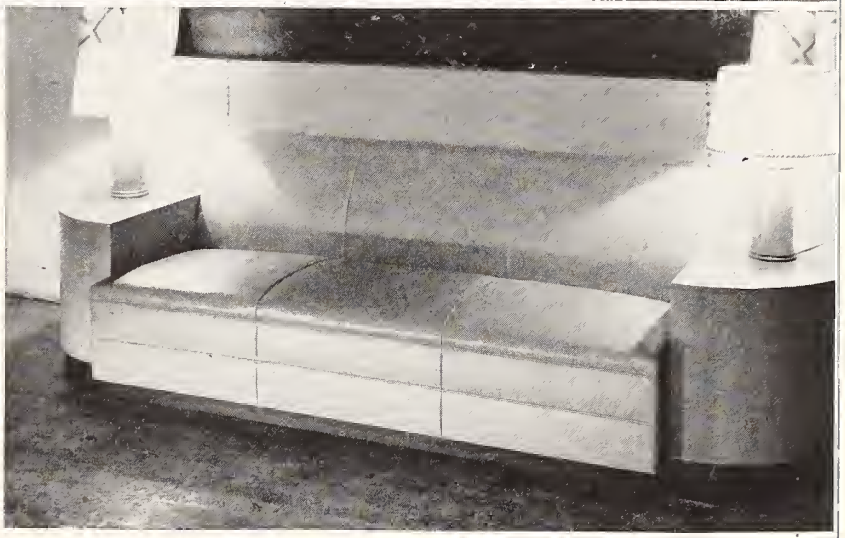
The Tower differs from the Pike, however, in its masonry. In the earlier theatre, which was frankly an experiment in this kind of construction, all but the front section of the building was built of cement-Vermiculite slabs, which were bolted to the steel frame. For the Tower the designers used hollow blocks cast of expanded slag from iron blast furnaces, the blocks being laid with their ribbed race inside to form a continuous rib formation from floor to ceiling on the interior of the building. Furthermore, this method of laying the blocks placed the hollow cores in line, and these continuous cores have been filled with a loose-fill form of Vermiculite to provide added thermal insulation.

This type of construction, and the method of treating the interior, plus the simplicity of the general plan, are given by Mr. Morris as the reasons that the Tower, which has a capacity of 1,000, was constructed at a cost of $150 per seat.

The exterior walls have a stucco finish of gunite, which has been covered with

(*Continued on page* 35)





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Super-tough, long-wearing TOLEX plastic leathercloth has become a major part of the comfort-design of new and remodeled theaters everywhere. In upholstery for seats, chairs, divans—in wall coverings and decorations for auditoriums, lounges, lobbies—this strikingly beautiful, durable material retains its sparkling, eye-appealing colors, handsome textures year after year under the roughest kind of abuse! Scuff and stain-resistant—vermin-proof—easily cleaned with a damp cloth. TOLEX F.R. (fire-resistant) meets New York City's and Boston's high standards for places of public gathering. Tell us your need. Write Textileather Corporation, Toledo, Ohio.

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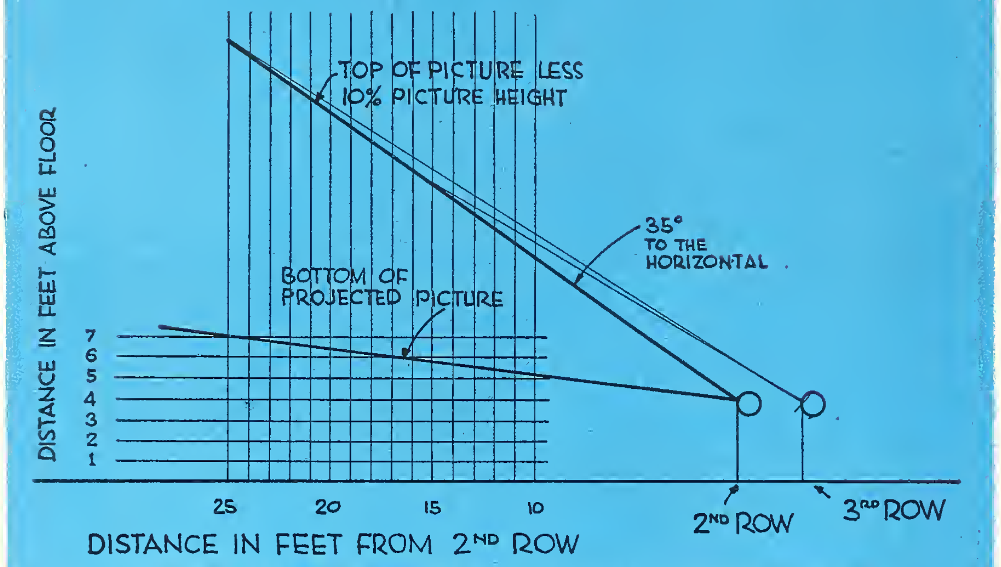
*Reg. U.S. Pat. Off.

How Raising Picture Can Improve Vision

. . and it's an inexpensive way to "remodel"



To determine the highest advisable level for the bottom of the projected picture, select the vertical line which indicates the distance from your screen to your second row of seats. Where this vertical line intersects the angular line denoting the bottom of the projected picture, is indicated the maximum height advisable. Heights are given in the vertical column of numbers at left.

By BEN SCHLANGER

Theatre Architect and Consultant

THE BOTTOM of the projected picture in your theatre may not be at the best possible level. It likely is too low rather than too high. The elevation of the screen should be related to the level of the floor at the row of seats nearest to the picture, when considering its greatest feasible height above the floor. As to the lowest level advisable, it is necessary to consider the entire existing floor slope—that is, the pitches of all of the seating. A relatively high position for the picture reduces the amount of obstruction of view for all of the patrons, while a relatively low position minimizes the strain on neck muscles for those patrons in forward rows.

The best level for the picture is that at which the greatest proportion of the audience is benefited the most. Let us refer to the location of the bottom of the picture as the distance above the floor at the first row of seats. (The level of the bottom of the *picture* should not be confused with the level of the bottom of the *screen;* We are concerned here only with the *picture area visible to the audience.*) It is not advisable under any circumstances for the bottom of the picture to be any lower than 4 feet, 6 inches above the auditorium floor. Any position lower than this will result in serious obstruction of view for *all* seated patrons (unless the floor slope is so extreme as to be actually unsafe for traffic).

A relatively high position for the bottom of the picture, on the other hand, is more apt to benefit most of the seated patrons. The first consideration in determining the maximum height of the picture above the floor is *the distance from the first row of seats to the picture,* with a further reference to the *width* of the picture. To make this clear, let us suppose that you would not consider the first six rows of seats down front. Then, as may be immediately realized, the picture could be elevated to a marked degree without causing extreme upward viewing for the *remaining* rows. Thus we see that only the rows nearest the picture are affected by raising the picture a substantial amount.

In some theatres it is not possible to raise the picture because of overhanging balconies; in other instances the height of the auditorium at the screen end may be limiting. Where these limitations do not exist, it is almost sure that a worthwhile improvement can be made by raising your picture considerably.

Such a move, plus staggered seating, can eliminate serious obstruction of view. In a recent series of trips, in which I visited many existing motion picture theatres, I was amazed to find so many theatres that had not availed themselves of this inexpensive means of making an important improvement. I was equally surprised to find recent remodeling work incurring large expenditures of money on lobbies and fronts, with a complete lack of consideration of the vital auditorium conditions here discussed.

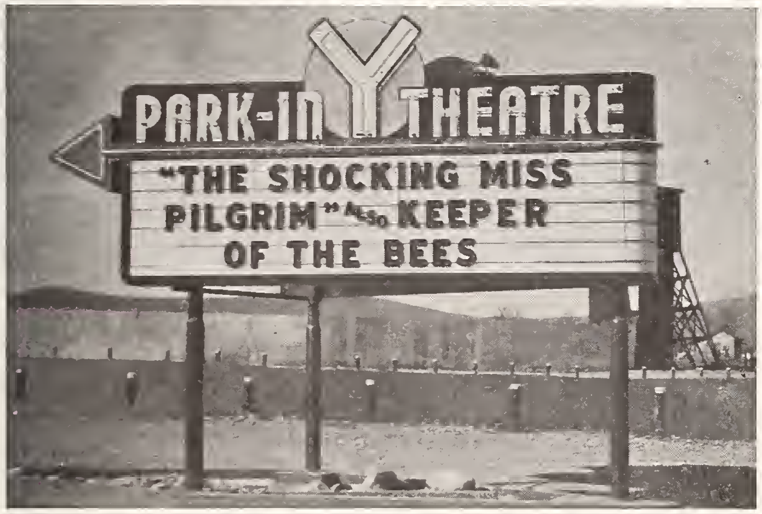
THE WAY TO DO IT

A method of determining the maximum level above the floor for the bottom of the picture is illustrated in an accompanying diagram. The second row of seats nearest the screen is used instead of the first row for this calculation (the first row is too little used to influence this calculation, since the maximum raising of the picture will benefit all of the remaining seating). Note how rapidly the upward viewing angle is improved as the distance from the picture increases. The upper 10% of the picture height is not taken into consideration here because very little action takes place in this portion of the image. In any case, even this portion comes well within a comfortable range of vision for all seats beyond the third front row.

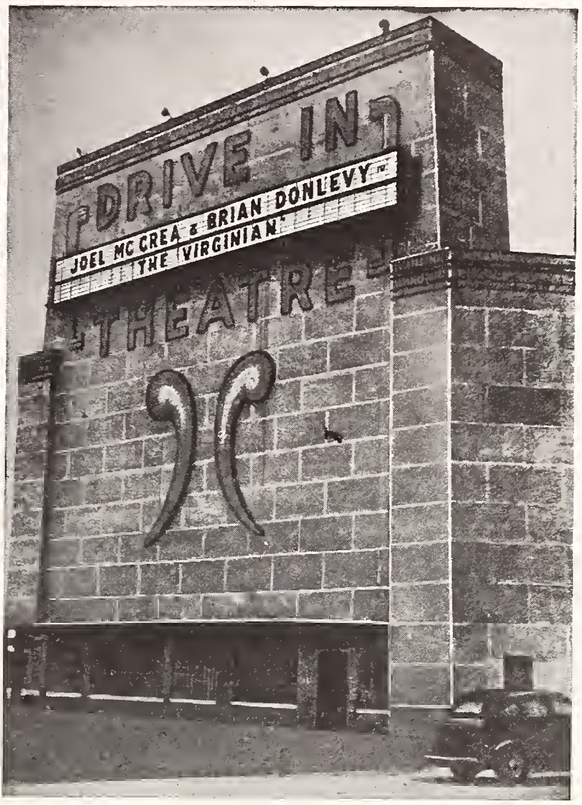
Full advantage should be taken of such possibilities if a test of your auditorium shows that there is obstruction of view of the screen caused by the heads of patrons seated two rows ahead of the viewer. If obstruction is caused by heads seated immediately in front of the viewer, then the remedy should include resetting the chairs in accordance with a proper staggered seating plan (the latter can of course be effected readily in reseating). It may cost about $1.50 per seat to lift and reset existing chairs; however there is no improvement so worthwhile at such a cost. The cost is not $1.50 per seat for the entire capacity, because all of the chairs do not have to be arranged. Most of the chairs that have to be rearranged are the ones in the center of the auditorium. Only about 15% of the other chairs would have to be relocated, and approximately the first

(*Continued on page* 44)

KEEP
THEM
COMING
Your WAY!

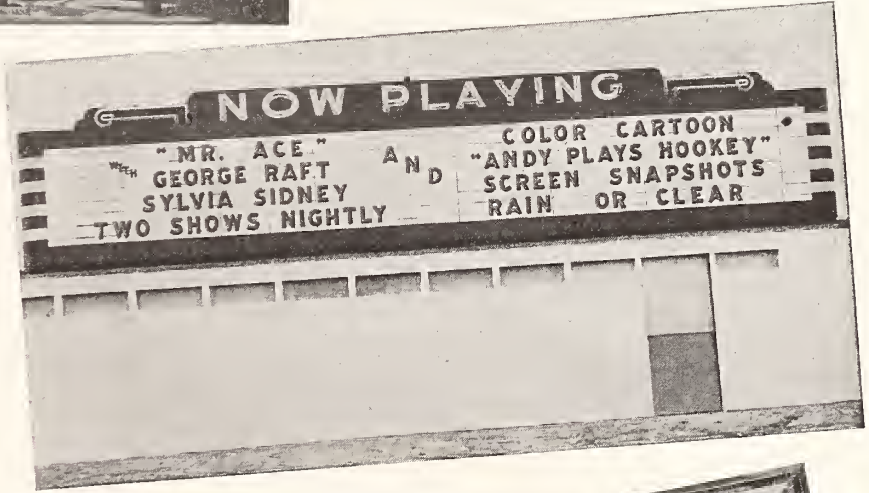

PARK-IN Y THEATRE
"THE SHOCKING MISS PILGRIM" ALSO KEEPER OF THE BEES

Y Park In Theatre, Richland, Wash. with V-shaped sign embodying curved nose and displaying 10" Adler "Third Dimension" letters on Stainless Steel Frames. ↑


DRIVE IN
THEATRE
JOEL McCREA & BRIAN DONLEVY IN
"THE VIRGINIAN"

↑ Springfield Drive In Theatre, Springfield, Ill. showing 2 lines of 24" Adler "Third Dimension" letters on Adler "Remova-Panel" frames. The visible length of these openings is 62' 4".

Pontiac, Mich. Drive In Theatre, showing 4 lines of 10" Adler PLASTIC "Third Dimension" letters on Adler "Remova-Panel" Frames. Sign completed in 7 days. ↓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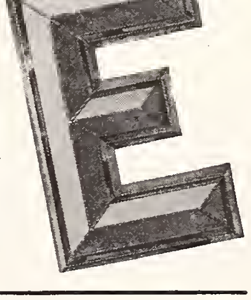
"REMOVA-PANEL" FRAMES
(Patented)

Save their cost fast in time and labor. All maintenance done through "Remova-Panel" doors instead of lifting out heavy frames and glass.

Adler PLASTIC letters are toughest and strongest — practically unbreakable. In brilliant colors.



NOTE: 17" PLASTIC "THIRD DIMENSION" LETTERS AVAILABLE SOON

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America and Its Movies . .

The motion picture is worthy of great metropolitan theatres throughout the world. But its main mission lies much nearer home. The theatre of the neighborhood and of the small town remains typical of the movies in America, and of all such, more than half seat less than 500. Indeed, over a third of the theatres in the nation can seat no more than 400. The small theatre is important in the habits of America, important therefore to the scheme of the industry. Its design merits thought, to realize fully its natural advantages and its particular field of service—to integrate it physically with its community—which all are things possible within its proper construction and operating budget.

Planning the Small Theatre as a Community Service

THE PHYSICAL nature of a motion picture performance is such that it is easier to present it to advantage in a smaller theatre than in a large one. Yet, despite the fact that most motion picture theatres are on the small side, while over a third of even those in the United States do not have more than 400 seats, the designing of small theatres has typically been incompetent—incompetent particularly in that its natural advantages and its function as a community service were not fully exploited.

This is the evaluation that prompted the study presented in the June 1, 1946 issue of BETTER THEATRES, and concurrently published in the *Architectural Record,* of small theatre planning. Prepared under the direction of Ben Schlanger, New York theatre architect and consultant, and Architectural Design Editor of BETTER THEATRES, the plans and discussion were the work of Jedd Stow Reisner, architect; Max O. Urbahn, consultant; William A. Hoffberg, engineer; Daniel W. B. Warner, architect; Edward Content, acoustics engineer; and Frederic E. Sutton, engineer.

At the time of publication theatre building was severely curtailed by Government restrictions; more recently, especially during the past year, there have been many requests for copies of the issue containing this material. With the supply exhausted, such requests have continued, suggesting republication of at least the basic plans, with a condensed version of the original discussion in its principal points.

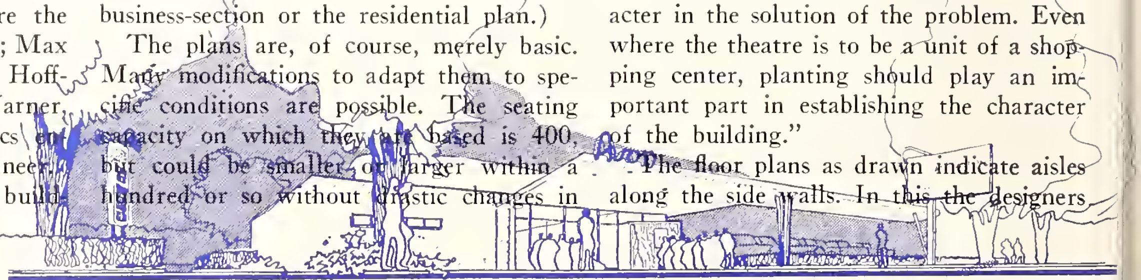
On the opposite page are the plans (somewhat reduced in size), one taking into consideration conditions likely to be found along a business street, and one taking advantage of the liberality of site usually permissible in outlying residential communities and small towns, with both plot and floor plan developed to express the community-center idea within the practical limits of a commercial enterprise. (And on page 36 is reproduced a scheme for an auditorium floor slope suited to either the business-section or the residential plan.)

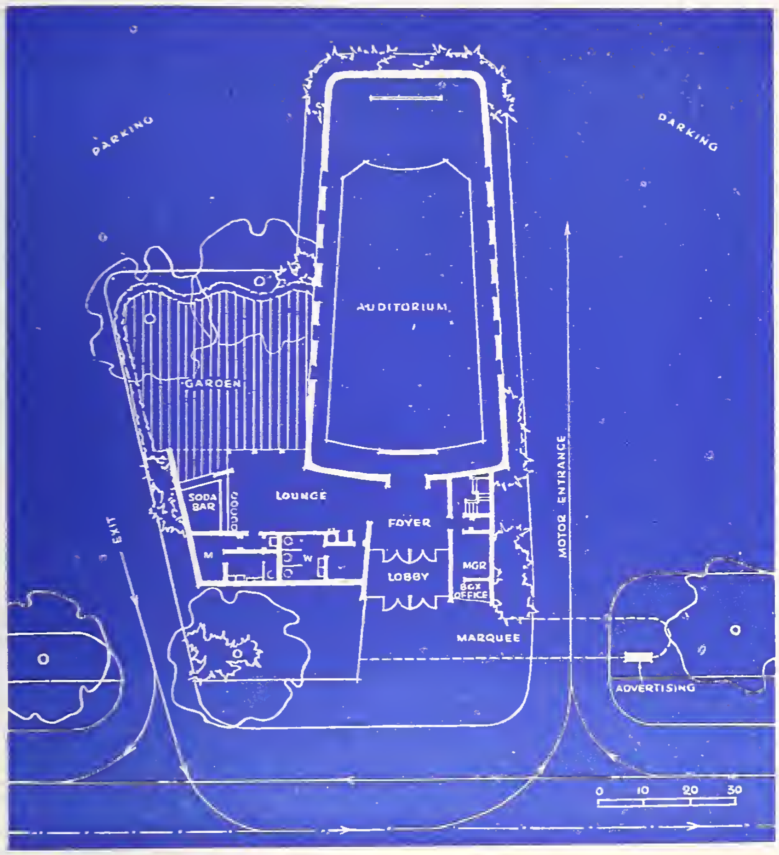
The plans are, of course, merely basic. Many modifications to adapt them to specific conditions are possible. The seating capacity on which they are based is 400, but could be smaller or larger within a hundred or so without drastic changes in proportions. The business-section scheme provides for a shallow upper level of seating, which may not be necessary, but might well be advised by limitations of plot.

The business-section plan anticipates availability of an alley at the rear. Otherwise a corner lot would be necessary in order to use the full width of the site, which could be as little as 40 feet. In any case, an emergency exit court would be required by the authorities in most communities for direct evacuation from the upper level.

There is no such problem in planning a small theatre for a community predominantly residential, as the original discussion pointed out, adding, "Careful attention to provision of landscaped areas must be part of the design; upon this and upon the use of simple 'domestic' materials we place great emphasis, as the best means of gaining a pleasant, unobtrusive character in the solution of the problem. Even where the theatre is to be a unit of a shopping center, planting should play an important part in establishing the character of the building."

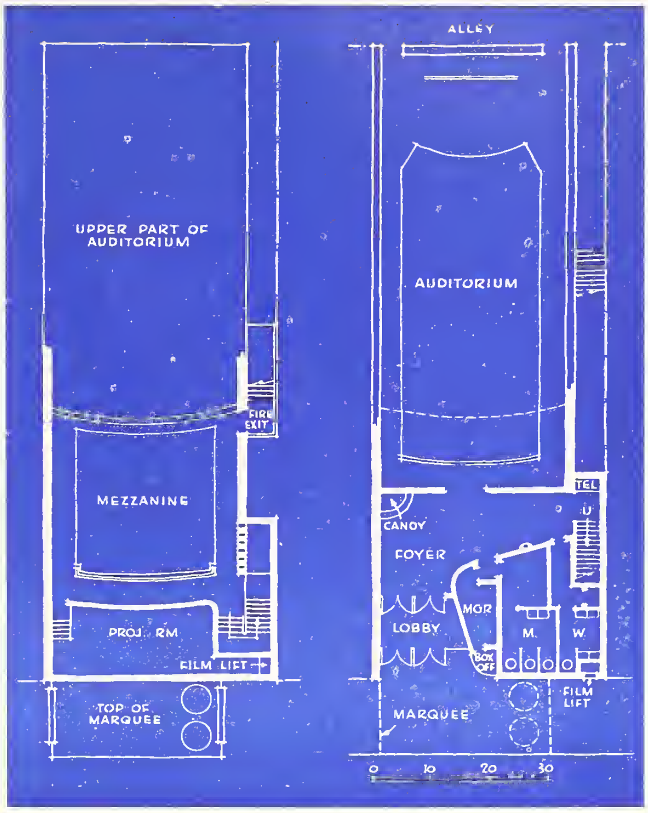
The floor plans as drawn indicate aisles along the side walls. In this the designers




PARKING
PARKING
AUDITORIUM
GARDEN
SODA BAR
LOUNGE
FOYER
LOBBY
MGR
BOX OFFICE
M
W
EXIT
MOTOR ENTRANCE
MARQUEE
ADVERTISING
0 10 20 30

FLOOR PLAN AND PLOT SCHEME
FOR A RESIDENTIAL SECTION THEATRE

FLOOR PLANS (two levels)
FOR A BUSINESS SECTION THEATRE


ALLEY
UPPER PART OF AUDITORIUM
FIRE EXIT
MEZZANINE
PROJ. RM
FILM LIFT
TOP OF MARQUEE
AUDITORIUM
TEL
CANDY
FOYER
LOBBY
MGR
BOX OFF
M.
W.
FILM LIFT
MARQUEE
0 10 20 30

desired to point out the efficiency—especially for a small theatre—of the "Continental" seating plan, in which seating is not divided into two or more banks, with central aisles. The plans are adapted as well however, to the conventional arrangement, which in a small theatre usually provides two aisles with the middle bank having as many seats-per-row as may be feasible up to 14.

The "Continental" plan requires a series of exits along each side wall. Even with such exits, code authorities in a specific locality might not permit it. It has been approved, however, by the National Board of Fire Underwriters, as follows (quoting from the 1943 edition of the board's code, under Article 13):

"When individual fixed seats are provided or required, no seat shall have more than six seats intervening between it and an aisle; *providing that if the seats are fixed chairs with self-raising seats so spaced that when the seats are raised there is an unobstructed space of not less than 18 inches horizontal projection between the rows of seats; and doorways leading directly to exit corridors are provided not more than 5 feet apart along the sides of the auditorium, the number of seats in a row shall not be limited.*"

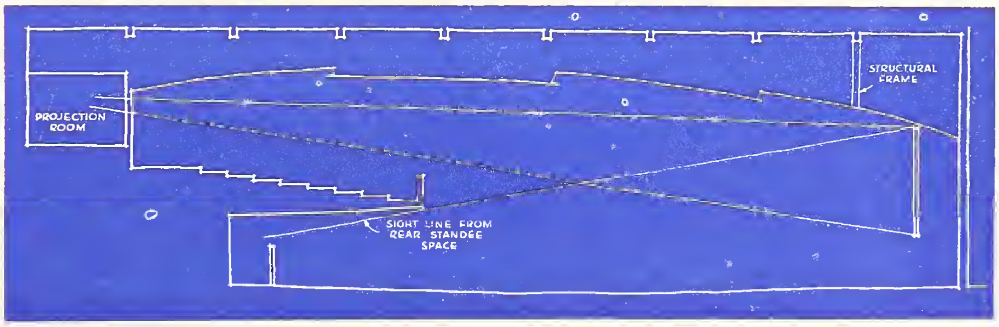
With respect to the pitching of the auditorium floor, the collaborators offered this detailed advice:

"Unobstructed vision of the projected picture can be assured with various types of floor slopes. Steep inclinations are entirely unnecessary if a proper staggered placing of the chairs is arranged. A minimum of floor slope is always desirable. The slope of the main floor seating can vary from one that slopes *downward only* toward the screen end, to one that slopes partially downward and then upward. (In some special instances, it would be better to have the longest slope *upward* toward the screen, with a *downward* slope for only a few rear rows.) In any case, the amount of slope, up or down, can be limited in so small a theatre to a total of approximately 28 inches *if a staggered seating arrangement is used.*

"The topography of the ground, or the inclusion of an upper level of seating, will determine the type of floor slope for the main floor seating. A slope *downward only* towards the screen end is recommended when an upper level of seating is not contemplated and when the natural ground slope downward toward the proposed picture position is more than approximately 3 feet. Such a slope will place the exit door sills in closest proximity to outside grades, thereby avoiding ramps and steps at exit doors.

"Where the ground is more or less level, or slopes *upward* toward the screen end of the building, and where no upper level of seating is contemplated, the main floor slope should be one that is inclined *partially downward* and *partially upward* toward the picture. This again will place exit door sills at desirable levels. If, with this type of natural ground slope, an upper level of seating is contemplated, then the amount of floor sloped *upward* toward the

(*Continued on page* 36)


STRUCTURAL FRAME
PROJECTION ROOM
SIGHT LINE FROM REAR STANDEE SPACE

BUSINESS SECTION THEATRE IN LONGITUDINAL SECTION

METHOD in MANAGEMENT

in its relations to the physical theatre property • • to the public • • and to personnel

A department devoted to the interests of the house manager, conducted by CHARLES H. RYAN, veteran showman and circuit executive

Study Exploitation

ALL EXPLOITATION men are not born—some of them are made by experience and tedious education. If show-business is to be your life's work, study exploitation.

CHARLES H. RYAN

The manager in demand is a good "exploiteer." No matter how long you have been in this business, there is still something to learn. After you have mastered and organized your routine work, the next item is the creative angle, the job which includes exploitation.

Exploitation is the means of *keeping your theatre before the eyes of your public.* There are many different forms. What proves successful in one place is a failure in another.

In my opinion, weak attraction should not be ballyhooed. At the time it may be of monetary value, but this may later prove to boomerang in the loss of business and patrons' confidence.

Pick out the deserving pictures to exploit. Unless good judgment is used, the exploitation cost may not justify the expense. Any stunt used must bring into the bx-office sufficient returns to cover the initial cost and increase the theatre's receipts.

Ambitious managers will scan the trade magazines for novel ideas that may prove adaptable and serve to remind them of others. Compile these clippings in a scrapbook that will be a constant and quick reference in your efforts to call attention to your theatre and its attractions.

•

Selecting an Usher

TO THEATRE managers the assignment of interviewing an applicant for an usher's position is one of great importance. If a manager is to have a high standard of service, he must look for fundamental principles in a boy applying for an ushers job. A manager or his chief of staff must exercise discrimination in the selection of ushers.

When several young men present themselves for an interview, they are selling themselves to you. Some of the things to notice that are causes for rejection are:

1. *A shifty pair of eyes.*
2. *Slovenly appearance.*
3. *Unclear tone of voice.*
4. *Inability to stand erect.*
5. *Bad vocabulary.*
6. *Indecision in answering questions.*

Further conversation is a waste of time if any of these faults are observed. If he is the type of young man that you want, he will be:

1. *Neat appearing.*
2. *Have a good education.*
3. *Be straightforward in his speech.*
4. *Have a clear voice.*

He will talk about himself and his ambitions, and otherwise tell his story understandably in his own way. This is the type of young men who are to be regarded also as potential managerial timber.

•

Organizing Time Schedules

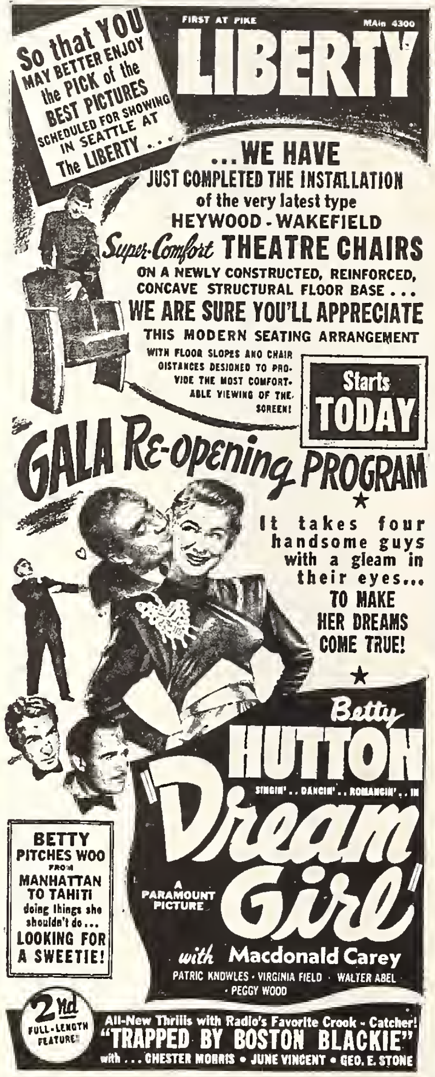
TOO LITTLE IMPORTANCE is often attached to the rules concerning time schedules. When a new show opens, you or your assistant should time every subject as it is first run off. Do not rely too much on the running time given on program or release sheets.

If you and your assistant are both busy, time-checking can be turned over to your chief-of-service. The projectionist, too, should be instructed to time the first show, and his running time should be checked to determine if it corresponds with yours.

If a performance runs three minutes over schedule on the first show, and your policy is four shows, the end of the day would find you twelve minutes over schedule. Therefore, when a show does run longer than anticipated, the schedule should be rearranged immediately after the first show. If necessary, a new schedule be made for the following days.

The proper occasion to make adjustments to get back on time is during the slack period between 4 and 6 o'clock. Projection-

PICTURE PLUS COMFORT



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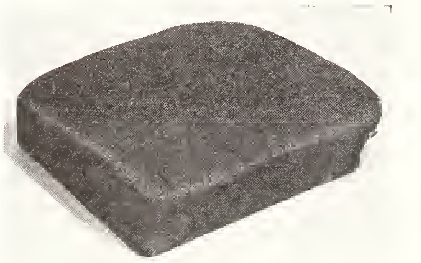

Any type seat can now be replaced by the new Imperial cushion. Finished in any upholstery material desired. The Imperial seat cushion is tailored to fit your present theatre chair. Steel wire casings provided if preferred. This method facilitates recovering and reduces maintenance cost.

Why wait until it is necessary to purchase complete new chairs, when you can replace your worn out seat cushions now.

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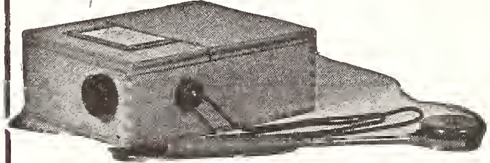
"The Missing Tenth" are the 10% of the population tributary to each motion picture theatre, small or large, who cannot now patronize and enjoy the show unless you install the remarkable TELESONIC THEATREPHONE. We welcome your inquiry for further details.



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At Your Service . . .

All of the departmental editors of Better Theatres welcome letters from readers, either of comment or of inquiry concerning matters of theatre planning and physical operation. If the subject of an inquiry is one likely to have general interest, it may be dealt with in the proper department (without identification of the source of the inquiry should omission of the name be requested). Other inquiries will be answered by mail. Merely write to Service Department, Better Theatres, Rockefeller Center, New York 20, N. Y.

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SCENIC STUDIOS, INC.
32-34 W. 60TH ST., New York 23, N.Y.

ists must never be permitted to leave out any film without your express approval.

Managers can obtain the exact running time of features by phoning prior-run theatres when that is feasible. If it is necessary to eliminate a feature trailer, do not do it at the peak performances.

It is a good habit to have an extra short booked each week for emergency purposes.

•

Staff Loyalty

TEACH LOYALTY to your employes, and put it into practice with your own superiors. In so doing, you will be loyal to yourself.

You should be true to the things you undertake. Loyalty is the governing factor in any organization, and especially applies in our daily relationship in show-business.

A manager has the right to expect loyalty from his staff members.

When an employe is made to feel that his work is important, there is a decided incentive for him to do his best. You should make each employe feel that once an order has been given to him, he alone is responsible for its successful execution. He should be made to feel that you, as his supervisor, have such trust in him, that you can dismiss the matter from your mind with the certainty that the task will be done.

Back of this kind of operation you generally find a manager who is responsible for this condition—a man who has been selected because he could produce these results.

People like to go to the theatres where it is comfortable and where they feel at home. In order to have this type of showmanship, the right selection of people must be made. They cannot simply be hired and told to be polite; they must be inherently courteous. They must have within themselves the wish to show attention, and this desire must be schooled into complete efficiency.

It is not necessary that an air of splendor permeate your theatre. Most people prefer the more comfortable sitting room type than a theatre comparable to the seldom-used parlor of a home. Give your house a *pleasant personality,* and if you have a flop picture, you still can hold up business. Habit in theatre patrons is strong. If you get them started, they can kept your patrons as long as they reside in your neighborhood.

More than efficiency, courtesy is the mainspring of business. Courtesy is not something to put on and take off at will. If it is not from the heart, it is not courtesy. Courtesy is not a handringing, bowing attempt at goodness. It is a spirit that must spring from a genuine interest in others' well-being. Courtesy gives atmosphere to your theatre.

Fighting Competition

MOST ANY manager believes that the theatres in his locality offer stiffer competition than most houses elsewhere. One must consider the *outside* competition which confronts *every* theatre.

There is the *radio* bringing into the home the comedy of Fred Allen, Henry Morgan, Jack Benny and innumerable others who cater to the lazy side of man's nature, offering him amusement without requiring any effort. There is *bowling,* which is rapidly becoming one of the major indoor amusements for both men and women. Now *television* is coming along. Night baseball games are increasing. Ice skating is becoming more popular.

To meet this *outside* competition, the manager must carry the battle to the home. It is essential that the manager make the evening at his theatre appear so attractive to modern comfort-loving people that they will bestir themselves and come out.

Nothing can more effectively accomplish this task than interesting, persuasive advertising informing the public of what you have at your theatre and getting this medium into the home of your community. In this way, you keep interest alive in your theatre and you stimulate the patrons' imagination in their desire to go to your theatre.

Get into the homes with your story, *and* maintain a theatre that backs up your promises!

Many theatres in neighborhood sections do better than downtown houses regardless of the program—because they let the theatre carry the show, instead of looking to the show to carry the theatre.

A successful theatre consistently sells the idea of The Theatre. Theatres that sell themselves on the institutional plan always have a personality of cordiality. It is not the pretentious cordiality, but the quite welcome of genuine good management, beginning with a smile a the ticket sale, and the doorman taking the ticket appreciatively instead of snatching it.

•

Programming for Your Community

MANAGERS OF theatres must recognize the fact that they are executives to the point of *being responsible for the net results* of their theatres. If you continually pass up the chance to be one, it brands you as a man lacking in real ability. Even if you cannot control bookings, you should study your community so as to be

New as a Hollywood Premiere

. . . Aluminum poster cases—another "Five Star Feature" in the long line of Poblocki theatre equipment

Smartly designed, thoroughly engineered, they are an outstanding achievement in the moderate price field.

ALUMILITED FOR COLOR HARMONY

These cases may be alumilited in any color to harmonize or contrast with color combinations already a part of the theatre front.

★ *Invisible Hinges—tested to support 400 lbs. each. Only four screws for easy removal.*

★ *Water Proof—unique, exclusive features allow perfect drainage eliminating poster spoilage.*

★ *Mat Holder—no bolts or screws needed for swift, easy changing of posters.*

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EBCO MANUFACTURING CO.
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Properly cooled water promotes GOOD WILL

You ring up another gain in good will every time one of your patrons—or employees—enjoys a drink from one of your Kelvinator-refrigerated Electric Water Coolers. Everyone likes the extra, refreshing appeal of *properly cooled* drinking water served the sanitary, convenient way! Write for details on full range of models and sizes.

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DEWEY MICHAELS—President, Michaels' Theatres, Buffalo, New York—says:

"For the past eighteen years RCA Service has successfully maintained the excellent sound quality we have endeavored to provide for the patrons of our theatres."

To get the benefits of RCA Service—write: RCA SERVICE COMPANY, INC., Radio Corporation of America, Camden, New Jersey.

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Now Specializing in Refreshment Concessions for DRIVE-IN THEATRES

SPORTSERVICE, Inc.
HURST BLDG. BUFFALO, N. Y.

able to be of all influence possible in your programming.

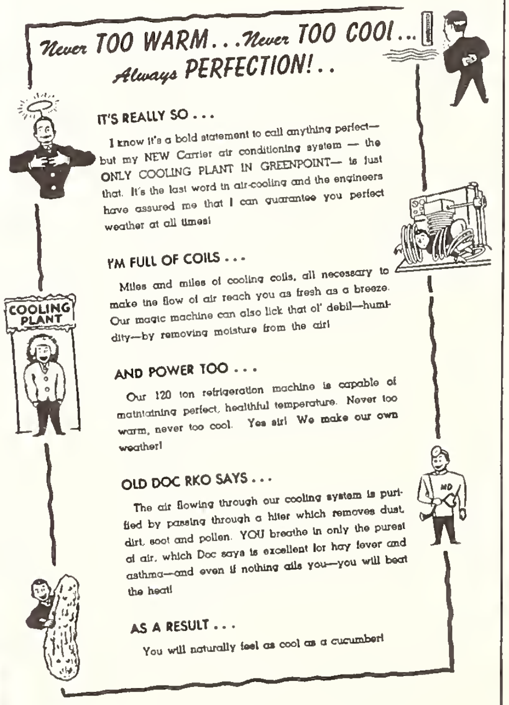
Today the theatre-going public knows more about good, indifferent and bad mass-appeal entertainment than the theatre business itself. The barometer of a picture's worth business-wise is how many tickets it sells at the cashier's booth. Its artistic value is a different matter. Many excellent films are flops at the box-office because of the limited intellectual capacity of the audience. When pictures are first presented in downtown runs and in small towns, the energetic manager will make it his business to read the reviews and opinions printed in major newspapers and in the motion picture trade papers.

Each manager should have some record as to the type of pictures that attract the most patrons into his theatre. He should have a general idea of how pictures should be paired on double feature programs, the type of pictures that his Sunday clientele responds to which stars are among the first ten in box-office value at his theatre.

Managers can ascertain the likes and dislikes of their patrons by occasionally speaking with them in the lobby, getting into the subject of what type of pictures attract them to your theatre.

After setting his releases, a wise manager will sit down at his desk with his bookings before him and think over what he knows regarding the pictures. Wherever he can make a change that will improve his bookings, he should endeavor to do so.

WARM COPY ON COOLING



Never TOO WARM . . . *Never* TOO COOl . . .
Always PERFECTION! . .

IT'S REALLY SO . . .

I know it's a bold statement to call anything perfect—but my NEW Carrier air conditioning system — the ONLY COOLING PLANT IN GREENPOINT— is just that. It's the last word in air-cooling and the engineers have assured me that I can guarantee you perfect weather at all times!

I'M FULL OF COILS . . .

Miles and miles of cooling coils, all necessary to make the flow of air reach you as fresh as a breeze. Our magic machine can also lick that ol' debil—humidity—by removing moisture from the air!

AND POWER TOO . . .

Our 120 ton refrigeration machine is capable of maintaining perfect, healthful temperature. Never too warm, never too cool. Yes sir! We make our own weather!

OLD DOC RKO SAYS . . .

The air flowing through our cooling system is purified by passing through a filter which removes dust, dirt, soot and pollen. YOU breathe in only the purest of air, which Doc says is excellent for hay fever and asthma—and even if nothing ails you—you will beat the heat!

AS A RESULT . . .

You will naturally feel as cool as a cucumber!

A page from a four-fold herald entitled "Intimate Facts About Myself"—myself being the RKO Greenpoint theatre in Brooklyn, N. Y. The folder was recently conceived by James Bergen, manager, and Pat Grosso, home office publicist to exploit the theatre's new Carrier air-conditioning plant.

PLUG YOUR PROFIT LEAKS

with STUB ROD CONTROL BOX

Records what happens between box office and door— every minute, every hour, every day!

Pays for itself in very short order!

AUTOMATICKET *Control* SYSTEMS

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380 Washington Street
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TOWER THEATRE

(*Continued from page* 24)

Restocrete, a waterproofing material that also supplies a white coating.

The box-office is located at one side of a shallow recess formed by a toilet area structure on either side. Admission control is by a Perey turnstile.

The most notable feature of the interior treatment is the auditorium ceiling. This is covered entirely in Owens-Corning Fiberglas fabric, hung so as to give tufted effect. It is in a solid color, silver-grey. The slag block of the side walls is naturally oyster-grey, and these walls are painted grey except for wainscot area, which is painted rose-rust, the color also employed for pilasters inserted along the walls.

The Fiberglas ceiling, which is hung in considerable thickness with substantial air space behind, is accredited by Mr. Morris, and also by S. L. Mitchell, general manager of the Knoxville Scenic Studios, with important acoustical function, while Mr. Morris also reports that it has proved highly effective as thermal insulation this summer. The fabric was sewn in a diamond pattern and suspended on steel wire. Asserting that the acoustics are as "near perfect as possible," Mr. Mitchell attributes these results to the ceiling treatment plus the corrugated surface of the side walls.

In the proscenium area the side walls were further decorated with air-brush murals. Elsewhere the auditorium walls are covered in damask.

AUDITORIUM ILLUMINATION

Functional illumination is provided by indirect metal ceiling fixtures on two circuits, one blue for running light, the other white for full illumination. Reflectors in the bowls cast shadows across the ceiling to accentuate the tufted glass fabric effect of the ceiling.

For decorative purposes, spotlights are mounted above the pilasters, enclosed in hoods, two playing upon each panel, from either side, both equipped with motor-driven color wheels controlled from the projection room. These spotlights are operated during intermissions and trailers and similar periods. Additionally, a bank of spots and floods is installed on either side of the proscenium opening for illumination of the curtains during intermission, and the stage itself if need be.

With the walls flanking the proscenium covered in tufted damask of rose, eggshell and gold, the stage has a front valance and cascades of deep rose plush trimmed with gold fringe, two sets of legs and borders in two tones of blue, and a screen curtain of pale gold rayon operating on Autodrape curtain control equipment.

Seating is arranged in three banks of almost equal width, rows in the middle bank having twelve seats, those on the sides eleven. Chairs (by Southern Desk Company, with Boltaflex simulated leather on both seats and backs) are staggered in the middle bank with alternate rows indented at the aisles.

The Tower has a cry-room at one side of the projection room, and a special party room on the other, each equipped with its own loudspeaker. The party room is available to special groups at slightly higher admission prices.

Parking space is provided in front of the theatre. Sidewalks along either side of the lot lead to the theatre, and space between the walks accommodates 150 cars.

The lobby, manager's office and toilet rooms have floors of concrete dyed with Truscon tile red, which is the ground color of the Crestwood Velvet carpeting used in the auditorium.

Like the Pike, the Tower relies for comfortable atmospheric conditions on ventilation and thermal insulation. A 36,000 cfm United States Air Conditioning Corporation blower is installed at either side of the auditorium behind the proscenium wall.

Projection equipment consists in Simplex projectors with Strong high-intensity reflector lamps supplied by Strong copper oxide rectifiers, while the sound equipment is RCA.

KEEP YOUR THEATRE WASHROOMS

SPIC AND SPAN
WITH
SANI-DRI"

The Electric Hand Drier

This modern automotive method of drying hands costs 15% or less than old drying methods, and it is electrically operated too.

Several models to choose from. Both wall and floor type. Each beautifully designed to blend with atmosphere of washroom and to conform with space permissible.
"Sani-Dri" washrooms eliminate the following problems:

SOILED LITTER
LAUNDRY EXPENSE
EMPTY CABINETS
CLOGGED PLUMBING
FIRE HAZARD

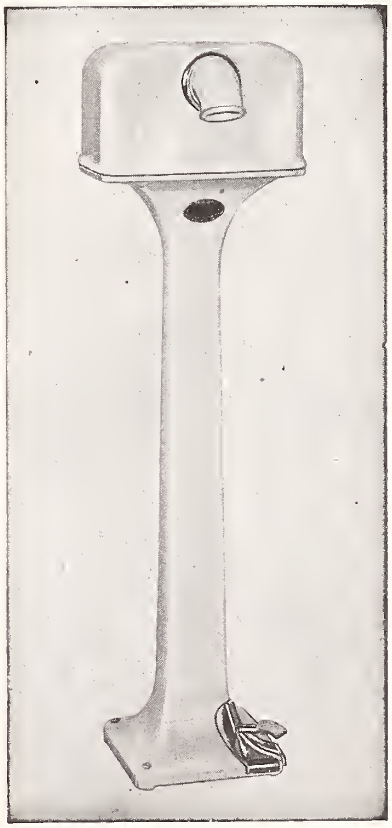
and insures you of the following advantages:

ATTRACTIVE WASHROOM
SANITARY CONDITION
CONTINUOUS DRYING
AUTOMATIC SERVICE
CLEAN EQUIPMENT

THE CHICAGO HARDWARE FOUNDRY CO.
948 Theatre Street - - North Chicago, Illinois
IRON, BRASS AND ALUMINUM CASTINGS FOR THE MOTION PICTURE INDUSTRY

MODERN NO. 7 "SR-W" MODEL SANI-DRI (Semi-Recessed)

You incur no obligation to send for our theatre brochure No. 1082, which will be mailed to you upon request.



NO. 5-SF PEDESTAL MODEL HAND DRIER

PLANNING THE SMALL THEATRE AS A COMMUNITY SERVICE

(*Continued from page 29*)

screen end should be as great as, or slightly greater than, the amount inclined *downward* toward the picture. This is advisable because it places the picture at a position which is more equally favorable to both the main level and the upper level of seating, and it also makes it possible to use minimum riser heights between seating platforms on the upper level.

"Only in isolated instances is an upper level of seating to be considered *along with* a strong upward ground slope (4 feet or more) in a direction toward the screen end. When they do occur, however, the auditorium floor slope should be almost entirely upward toward the picture.

"The bottom of the projected picture should not be more than 72 inches above the floor at the front row of seats, *regardless of the floor slope design*. A higher picture position creates too sharp an upward viewing angle for those seated in a number of the front rows."

Back-to-back distances between rows may be 32 inches (possibly less) under codes, but 33 to 34 inches are closer to the minimum acceptable today where comfort is at all a business factor. And whereas chair widths were once commonly 19 inches, and sometimes so little as 18 inches, they should not be less than 20 inches to be consistent with good practice today.

The staggering of seating may require variations in widths from 20 to 24 inches. A stagger plan is recommended because it provides unobstructed vision of the picture with a more gentle floor slope than would otherwise be necessary. (*Of interest in this phase of small theatre planning is Ben Schlanger's discussion of screen elevation in this issue.*)

SAFETY REQUIREMENTS

With 400 seats on one level, there should be at least one emergency exit on either side of the auditorium at the screen end, and at least two entrance ways at the point of entry farthest from the screen. Exit widths should be at least 5 feet, clear.

Balcony stairways should not be less than 4 feet wide, and there should be one for entrance and one for exit if there are less than 100 seats, extra exits as this seating is increased.

TOILET ROOMS

For a 400-seat capacity, the minimum fixture requirements are two water closets and one lavatory for women; and one water closet, two urinals and one lavatory for men. Toilet rooms should have an independent air exhaust system; a fresh air intake can be provided by making the door 2½ inches short of the saddle.

ACOUSTICS

In the section on acoustics, prepared by Mr. Content, the original discussion said:

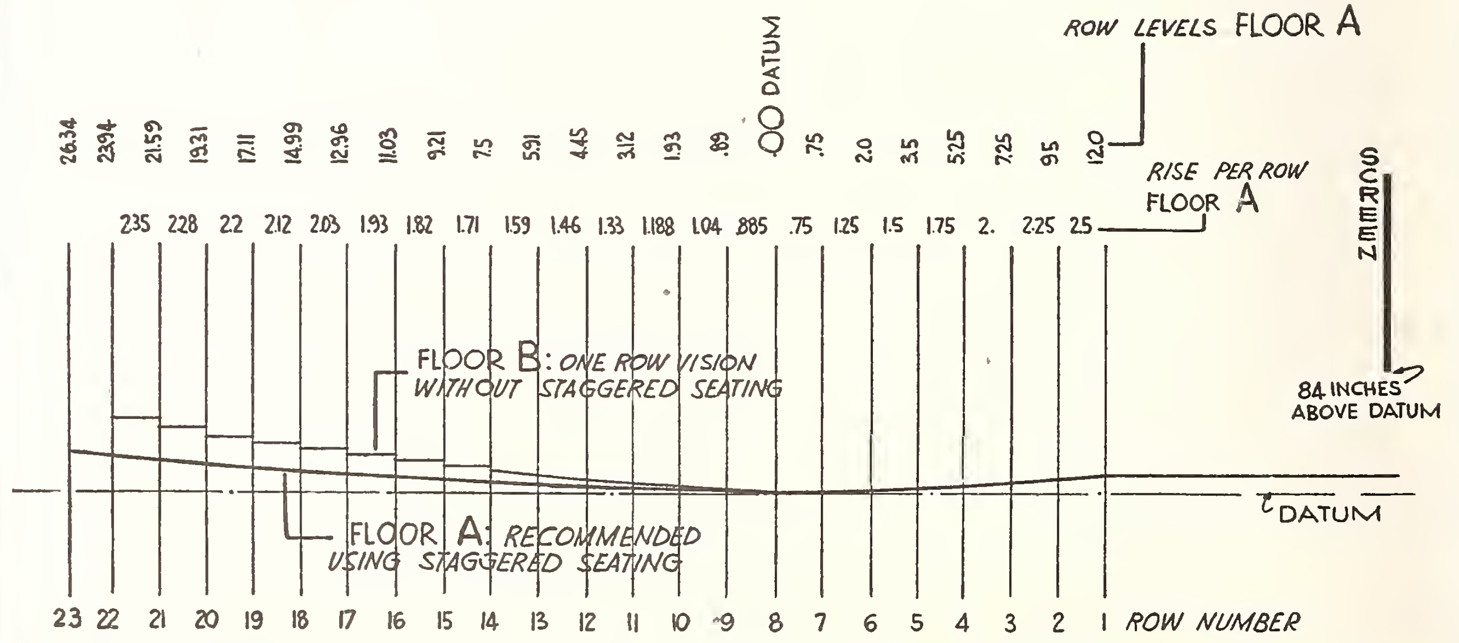
"In the business-section plan, intended for a long and narrow lot, it was found advisable to provide for the proper number of seats by an overlapping design, making use of a balcony in reducing the total length of the auditorium. This has the good effect of bringing the ratio of length to width close to a value of 2 to 1. *This value should never be greatly exceeded.*

"In a house of this size, and having upholstered seats with upholstered backs, no additional sound absorbent materials are needed.

"Standing waves and sound interference patterns are caused by *opposite parallel* surfaces. By placing the walls *out of parallel* to even a slight degree, the sound may be dispersed so as to be no longer objectionable. This sound dispersion may be arranged for by such non-parallel arrangement *both* vertically and horizontally. Care should be exercised to prevent the occurrence of concave surfaces.

"The tonal response of an auditorium seating 400 may tend to be more brilliant at the higher voice and musical harmonic tones than the response in a larger house. In order to keep the sound pleasant, it may be necessary to modify the sound system by increasing the sound loss from 2 to 6 decibels at 8,000 cycles per second, over and above the 18 decibels indicated in the Recommended Frequency Characteristics of the Academy Research Council."

Basic Auditorium Floor Slope Scheme Adapted to Small Theatres



The above is a diagrammatic scheme of the floor slope, with row pitches given in large figures at the top, applying to either of the plans on page 29 (slope marked Floor B is floor without staggered seating, but staggered seating is recommended). The levels and rise per row are noted in inches and decimal parts of an inch (up to one-hundredths of an inch). For practical construction purposes five-hundredths of an inch would be sufficiently accurate. In forming floors an accurate template taking in three rows at a time should be used.

The Needle's Eye

A DEPARTMENT ON PROJECTION & SOUND REPRODUCTION EQUIPMENT & METHODS FOR THEATRE OWNERS, MANAGERS AND THEIR STAFFS

> "No other art or industry in the world narrows down its success to quite such a needle's eye as that through which the motion picture has to pass—an optical aperture—in the continuous miracle of the screen by a man and his machine, the projectionist and his projector." ——TERRY RAMSAYE

A Well-Lighted, Properly Sized Picture—and Its Cost

By GIO GAGLIARDI

Assistant Chief Engineer of
Sound, Projection & Maintenance,
Warner Theatres, Newark Zone

THE RELATIONSHIP between the dimensions of an auditorium and the proper size of the projected picture has been the subject of a great deal of discussion among engineers, architects, managers and projectionists. Much has been written about picture size especially, and more or less regardless of the merits of these discussions, the general trend in the last several years has been to increase the dimensions of the projected picture. This has been particularly true since the suprex carbon arc became so popular in the motion picture field.

After examining a tremendous amount of test and field data, and considering all of the factors which go towards providing the best viewing conditions in an auditorium, the Theatre Engineering Committee of the Society of Motion Picture Engineers has suggested certain screen size ratios and screen location standards which have been accepted by the American Standards Association. (These standards are shown in Table 1.)

The suggested standards seem to be fair enough and are aimed to give the best possible viewing conditions for the majority of seats in an average auditorium. How-

TABLE 1—Screen specifications as standardized by the Society of Motion Picture Engineers and accepted by the American Standards Association.

1. Screen Size

Size No. of Screen	Picture Width (Feet)	Picture Height		Size No. of Screen	Picture Width (Feet)	Picture Height	
		Feet	Inches			Feet	Inches
8	8	6	0				
9	9	6	9	25	25	18	9
10	10	7	6	26	26	19	6
11	11	8	3	27	27	20	3
12	12	9	0	28	28	21	0
13	13	9	9	29	29	21	9
14	14	10	6	30	30	22	6
15	15	11	3	31	31	23	3
16	16	12	0	32	32	24	0
17	17	12	9	33	33	24	9
18	18	13	6	34	34	25	6
19	19	14	3	35	35	26	3
20	20	15	0	36	36	27	0
21	21	15	9	37	37	27	9
22	22	16	6	38	38	28	6
23	23	17	3	39	39	29	3
24	24	18	0	40	40	30	0

2. Grommet Spacing

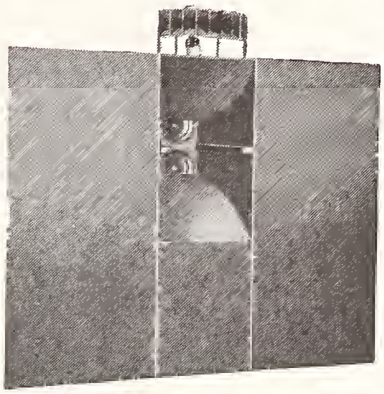
The spacing of grommets shall be 6 inches. In rare instances, however, 12 inches will be permitted. The ratio of width to height of screens shall be 4 to 3.

3. Screen Placement

The width of the screen should be equal to approximately 1/6 the distance from the screen to the rear seats of the auditorium. The distance between the front row of seats and the screen should be not less than 0.87 foot for each foot of screen width.

FOR FOREIGN EXHIBITORS

New Western Electric Loudspeaker Systems . . .



Another reason why Westrex Sound Systems are your best buy

The new Westrex *Master, Advanced* and *Standard* theatre sound systems feature the new Western Electric backstage loudspeakers. Available in different combinations of low and high frequency units, there's a loudspeaker system designed to fit *every* theatre.

These new loudspeaker systems provide the best possible coverage for any theatre, regardless of its size or shape—and do it with quality of sound reproduction that hits a new high in realism.

Westrex sound systems with new amplifiers, new loudspeakers and improved sound heads, are available through Westrex branch offices and service points in more than 100 key cities all over the world (except the United States, Canada and Newfoundland). For further information contact the nearest Westrex office which bears the famous name "Western Electric," or write:

Westrex Corporation

111 EIGHTH AVENUE, NEW 11, N. Y.

Formerly
WESTERN ELECTRIC EXPORT CORPORATION

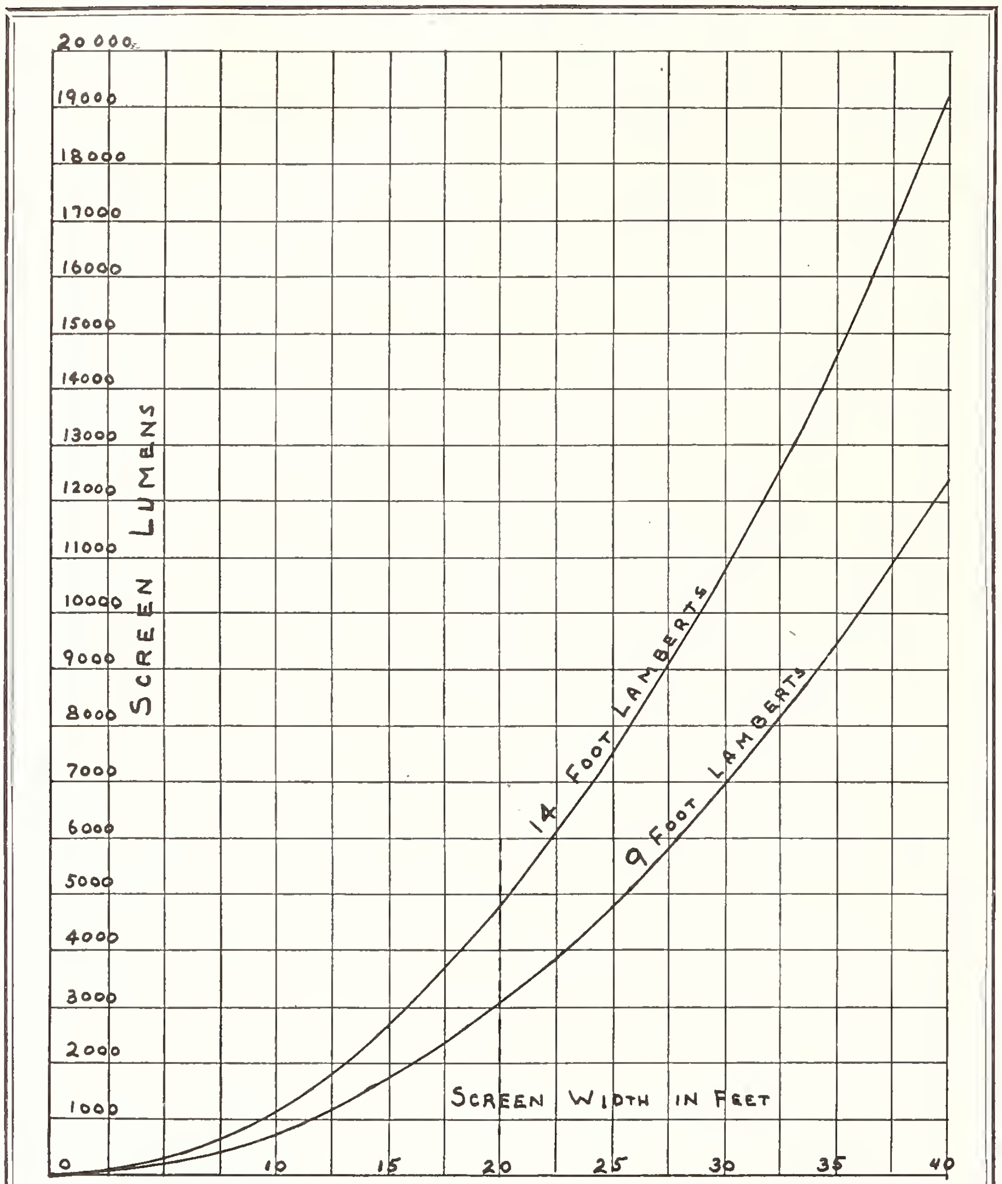


FIGURE 1—*Screen lumens compared with screen width to give brightness reading (in foot-lamberts) at center for upper (14 foot-lamberts) and lowest (9 foot-lamberts) of screen brightness standards, with 70% screen reflectivity and 70% side-to-center distribution of light.*

Carbons		Arc		Lamp House	Screen Lumens
Positive	Negative	Amp	Volts	Optical System	with f/2.0 Lens
12 mm x 8 in. Low int.	8 mm x 8 in. Low int.	32	56	10 in. Mirror f/2.3	1500
7 mm x 14 in. Suprex -One Kw-	6 mm x 9 in. Orotip "c"	40	27.5	11 3/8 in. Mirror f/2.5	2 900
7 mm x 14 in Suprex	6 mm x 9 in. Orotip "c"	42	33	14 in. Mirror f/2.3	3 300
7 mm x 14 in Suprex	6 mm x 9 in. Orotip "c"	50	37	14 in. Mirror f/2.3	4 300
8 mm x 14 in Suprex	7 mm x 9 in. Orotip "c"	60	36	14 in. Mirror f/2.3	5100
8 mm x 14 in. Suprex	7 mm x 9 in Orotip "c"	70	40	14 in. Mirror f/2.3	6500
13.6 mm x 22 in. High int.	7/16 x 9 in. Orotip c	125	68	Condenser at f/2.0	5750
13.6 mm x 22 in High int	1/2 x 9 in Orotip	150	78	Condenser at f/2.0	8000
13.6 mm x 22 in Super-High int.	1/2 x 9 in Orotip	170	75	Condenser at f/2.0	9 250

TABLE 2—*Chart of motion picture projection carbon arc combinations at various current values, with shutter running and no film in gate and no filters.*

ever, in actual practice it has been found that exceptions often have to be made, especially where old construction is involved and structural defects have to be overcome. Where such limitations do *not* exist, it would seem only proper to try to comply with the recommended specifications.

If changes are contemplated in the size of a screen and picture, two items should be thoroughly considered: First, what part of the existing equipment should be changed; and second, what it will cost. I propose to take up these items individually and examine all their phases.

SCREEN BRIGHTNESS RELATED TO LIGHT SOURCE

The size of picture, the light incident upon it, and the quantity of light at the source are all pretty much interrelated, and a desire for change in one must affect the others. Therefore, before anyone says "I want a larger and brighter picture," it is well to examine one's own equipment, check into what changes have to be made, and try to profit by the experience accumulated by others.

The SMPE committee on screen brightness has been conducting an exhaustive series of investigations regarding the brightness generally considered to be necessary for the proper projection and viewing of all films which fall within the average film densities. In 1944, they issued the American Standards Association Standard Z-22.39, which specified that "the brightness in the center of a screen for viewing 35mm motion pictures shall be 10 ± 4/1 foot-lamberts when the projector is running with no film in the gate."

This means that a brightness of 10 foot-lamberts is desirable, but that a brightness of between 9 and 14 foot-lamberts would be acceptable for proper viewing of motion pictures. Accepting these standards as being the cumulative experience of the industry, we can then proceed to determine whether any one screen falls within these limits by taking some light intensity measurements.

There are two kinds of light readings that can be made in a theatre. One is the amount of *brightness of the screen,* in foot-lamberts; the other is the amount of light *projected on the screen,* in foot-candles. At present most of the screen brightness meters available are rather difficult to use. A new series of handy instruments is being developed and may be ready for use in the near future. However, the light *falling upon the screen* can be measured in foot-candles very easily by using a Weston Photronic cell and meter equipped with a Viscor filter.

These readings should be taken with the projector running and *no* film in the gate.

Assuming that a good clean screen has an efficiency of 70%, which is a fair average value, then *the screen brightness in foot-lamberts can be obtained by multiplying the foot-candles* (as read on the Weston meter) by seven-tenths. The results of such a test will quickly determine whether a screen brightness falls within the acceptable limits of the specifications.

Having determined if a change is needed, let us examine what the various arc light sources now available for theatre use can produce in the way of light, and how this quantity of light can be spread on a screen to give the required results.

The crater of the incandescent arc is one of the best sources of light. This is a good thing because a film projection system has inherent in it tremendous losses. Someone has stated that only about 5% of the total light emitted by the source finds its way to the screen. This inefficiency is scattered throughout the projecting system, as I've tried to show in *Figure 2*.

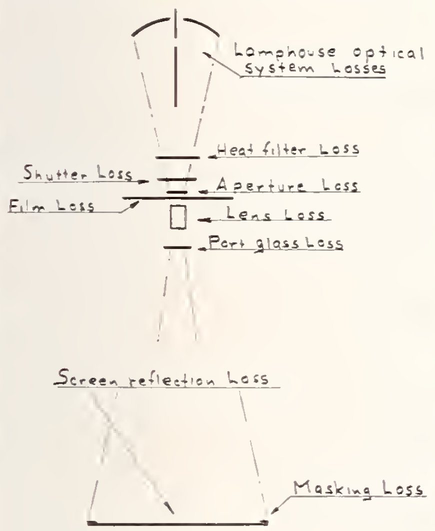


FIGURE 2—Points where projection losses occur.

It is not the scope of this article to go into details regarding the relative and quantitative losses in each one of the projection system steps at present. It may be interesting to note, however, that in one of the high-intensity systems, the 13.6mm carbon light source is given as 63,000 crater candle-power, and the screen light available, with shutter running, is only about 8,000 lumens.

The National Carbon Company at various times has presented many papers at the SMPE meetings dealing with the calculated and measured light output of practically all possible arc combinations now being used in the field.

These data are of tremendous significance and should be studied very carefully. From them we can determine exactly what projection arc source is best able to give the

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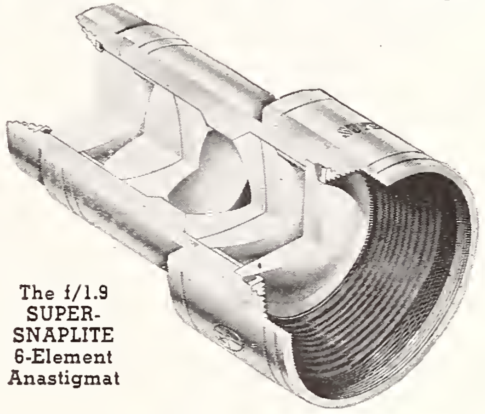

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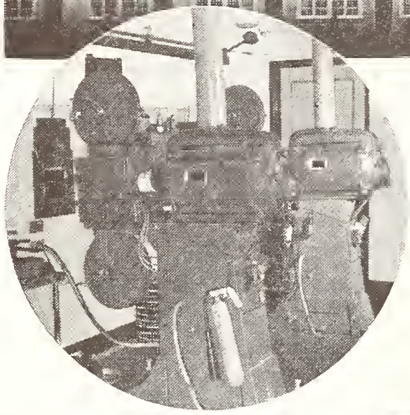

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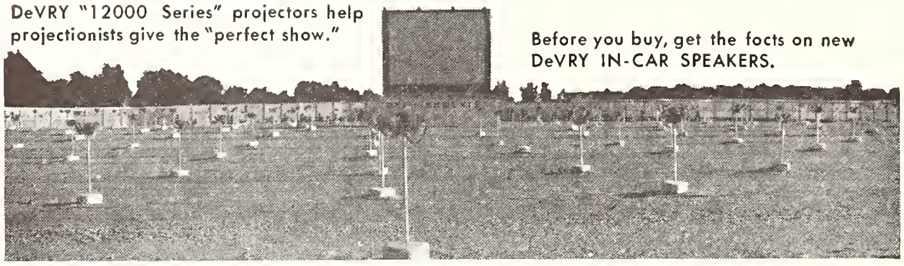

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required illumination for the size of screen in question. Or, on the other hand, how much a picture can be enlarged with a given source of light.

In making comparisons of different arc combinations, and in order to eliminate the possibility of errors, certain conditions are fixed. For example, the efficiency of the lamphouse optics are kept the same, or at the maximum levels, now available in their particular type. The same speed and size of lenses are used. The same projection shutter cutoff is kept, and a similar screen illumination average is maintained.

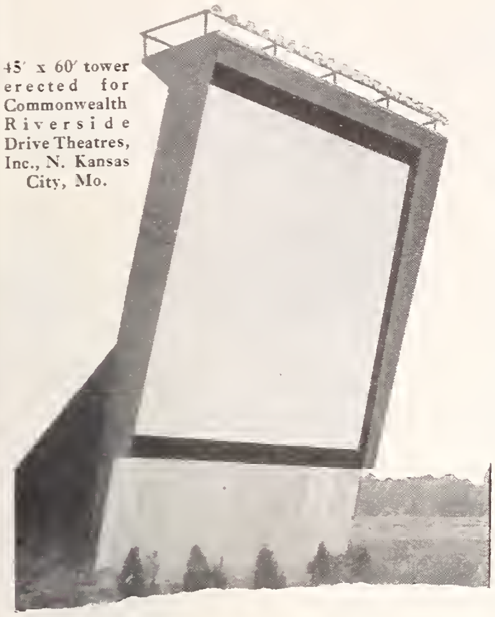
Under these conditions the total light projected from the lens is measured or calculated in lumens, and when this light is spread across the screen, it is measured in foot-candles, and the light reflected from the screen is measured in foot-lamberts. If the average foot-candle readings over the whole surface of a screen were taken, and this average multiplied by the area of the screen in square feet, the product would be *total screen lumens,* and this should equal the lumens of light projected from the projector lens.

Now *Figure* 1 is a chart showing the total screen lumens required to give screen brightnesses within the established standard of 9 to 14 foot-lamberts, for various screen widths. The lower curve is for the minimum limit of 9 foot-lamberts, and the upper curve is for the maximum limit of 14 foot-lamberts. Given a specific screen size, we can determine from this chart the number of lumens necessary to give a screen brightness within the proper specifications. For example, a screen 20 feet wide, and with a reflectivity of 70%, needs 3,000 lumens for the minimum limit, and 4,800 lumens for 14 foot-lamberts.

We can then determine by looking at *Table* 2 exactly what arc combination to use, because the tabulation shows different arc trims being operated at varying current values. It shows the type of reflector or condenser used in the lamphouse, and it shows the total screen lumens being delivered to the screen.

Going back to *Figure* 1, and to our example, we see that if a screen width of 20 feet needs 3,000 lumens to supply the lower limit of reflected light, then (from *Table* 2) it can be seen that a carbon trim of 7mm positive and 6mm negative, at 42 amperes, and operating with a 14-inch reflector and an f/2 coated lens, will deliver 3,300 screen lumens and will satisfy the demand. We can see also that by increasing the current to 50 amperes whenever desired, a screen illumination of 4,300 lumens can be obtained, or nearly top standard.

It is apparent that many variations can be analyzed by using the above tables and curves. More of these combinations and their related economics will be taken up in the next issue of BETTER THEATRES.



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Debunking Some Current Notions About Drive-Ins

(Continued from page 20)

tinue to pay today's high admission prices to sit through uninteresting "B" pictures, reissues and the like.

3. *Over-exploitation.* Over-exploitation and misleading publicity is yet another cause for reduced attendance at indoor houses. Many motion picture fans have about reached the point where they apply a liberal discount to the over-statements that are continually being made in the publicity and exploitation of many films.

4. *Increased admission prices*: Many indoor houses, in an effort to maintain a high net income in spite of the decrease in the number of admissions, resort to price-hiking. While it is a known fact that a certain number of movie fans are gullible individuals who will continue to be fooled by this type of exploitation, they are not in a sufficient majority to make this method of sustaining grosses feasible.

5. *Inadequate parking facilities*: This is another item which is definitely responsible for the decrease in grosses of many theatres. The general public is being educated to having parking areas in connection with its shopping centers, theatres, restaurants, night clubs, etc., and does not take kindly to those operations which do not provide such facilities. Parking space for picture theatres, especially the neighborhood houses, is a necessity.

6. *Modern conveniences*: Comfortable seating, good ventilation, air-conditioning that is properly operated, ample parking facilities, and good product at a reasonable admission price, will continue to produce maximum grosses even in the face of the drive-in theatre "menace." We simply cannot obtain results from a 1920 automobile comparable to those from a 1949 model and the same comparison holds true with theatres. They must be brought up to date.

7. *Losing the teen-age patrons*: The trend of teen-age persons away from motion picture theatres for their entertainment is also contributing to decreased grosses. We too often fail to appreciate the fact that these youngsters are far more critical and demand a great deal more than their parents. They never sat on folding camp chairs; they never sat through a continuity break while the reel was being rewound and changed; and they never attended a picture show for a nickel. These teen-agers are starting their experience with motion pictures under modern conditions. They must be catered to, from construction and management to product, if their attendance is to be held, for there are too many other forms of entertainment to attract them away from the theatre—such

(Continued on page 44)

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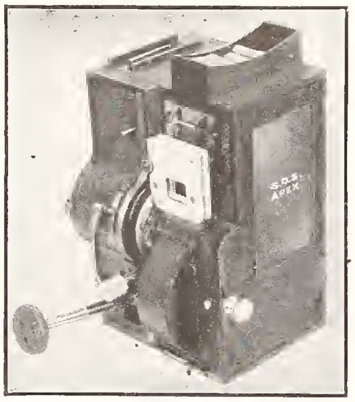

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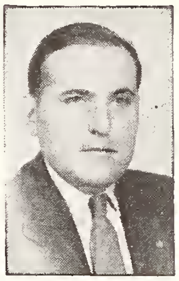

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Advantage of Laying Carpet with Seams in Line of Traffic

WHAT MAKES carpeting long-wearing in a theatre? That should be the question asked by a theatre owner, and also by his architect, if any, before any carpet is ordered, or any work done on the floor. In many theatres carpeting is installed with hardly any thought given to the floor, and laying of the carpet. Each theatre has its own particular problem in laying carpet. Before another installation is used as a model questions should be asked. Why was the carpet installed that way? Is the carpet wearing well?

In a theatre constructed about a year ago, trouble developed with the carpet in the standee area. The owner thought that this particular carpet was shedding too much and was alarmed that the tufts were being flattened only in certain areas. The carpet was found to be of good quality, and the "trouble" he cited was only a natural effect on new carpet of concentrated traffic.

There was, however, trouble-in-the-making in the way the carpeting was laid. The breadths ran from side wall to side wall instead of from the entrance doors to the standee rail. When this fault was brought to the attention of the owner, and that he was in for a lot of repairs and replacements later on, he said all of this had been threshed out long ago. His story was that laying the breadths cross-wise to the line of traffic meant saving of yardage. Furthermore, he said that the decorator thought it was a good idea to run the breadths across the standee as the carpet pattern just matched the lines of the decoration at the rear of the auditorium.

When doubt was expressed that there was a saving of yardage, the owner wanted it proved, so measurements were taken of the standee area and a sketch was made drawn to scale, showing the carpet breadth running crosswise, and another sketch showing the breadths running longwise. The carpet yardages were figured both ways, and actually a few more yards were required to run the breadths crosswise!

The places where carpet gets the hardest usage is at the entrance doors and the aisle-heads. In most cases only one set of doors are used for the incoming patrons, and it is at the saddle of these doors that heels are dug into the edges of the carpet, especially when there are no saddles or metal nosings to offer any protection. With the breadths running across this line of traffic, every cross-seam in the carpet is bound to take a terrific beating as the patrons take a straight path to the aisle-head at the standee rail. After some years of this kind of usage, a path will be worn across each breadth, with the rest of the carpet in reasonably good condition.

In order to keep the carpeting looking well, the theatre operator will have to do either one of two things—cut out all of the worn spots in the breadths and replace them with pieces of new carpet, which will have to be matched with the pattern on the floor (and this will not always mean a trouble-free job, for with this patch-work there will be more seams that are bound to be opened later on); or, especially if the path is worn badly across the breadths, pick up all of the carpet in the immediate area and replace it with new.

THE AISLE-HEAD PROBLEM

This condition can arise at the aisle-heads when a cross-seam keeps reopening or is constantly torn away. If the breadths run crosswise (along the standee rail), an entire new breadth will have to be laid, right across the width of the auditorium so that the breadths in the aisles can be sewn tightly to the carpet in the standee area. There is a terrific strain on carpet at the aisle entrance due partly to the sloping aisles, causing patrons to dig their heels and toes into the carpet as they go down to their seats or come up on leaving the theatre.

A cross-seam should never be put into the carpet at the start of an aisle. It would be better to place it anywhere from

4 to 20 feet down the aisle, if necessary. Very little can be done to prevent excessive wear and tear of carpet when the breadths are laid across the line of aisle-head traffic, except to sew on short pieces of new carpet at the worn spots.

At entrance doors, however, measures can be taken that will keep down repair expenses, even though the carpet runs across traffic lanes. The thing to do at these doors is to install good metal saddles with both edges beveled at about a 45° angle; and where the carpet ends at these saddles, to install metal nosings, which should be level with the saddles. These door saddles should never be below the level of the carpet, otherwise heels and toes rip it off the floor or wear it away.

By installing metal nosing strips, the edges of the carpet will be protected from heels, also dirt is less likely to collect underneath. Saddles and nosings cost a bit of money, but not as much as new carpet.

It is far better, however, to run theatre carpeting from the entrance doors to the standee rail *with no cross-seams anywhere within the standee area.* Then most of the traffic goes in line with the seams, with less likelihood that toes and heels will dig constantly into the seams. Secondly, when in time there is a path worn from the entrance doors to the aisles, only three or four long breadths at most will need repair or replacement. This will be a relatively simple job—just opening up the seams of the worn carpet and laying new carpet to match the pattern—quite a difference from laying new carpet throughout the foyer or standee area.

Running carpet breadths in line with most of the traffic does not necessarily mean that the carpet will not give any trouble. It has to be *laid* properly. The proper procedure will be given in detail in the September issue of BETTER THEATRES, illustrated by floor plan drawings of the principal traffic area between lobby and aisles.

•

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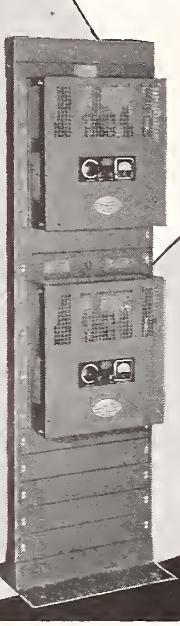

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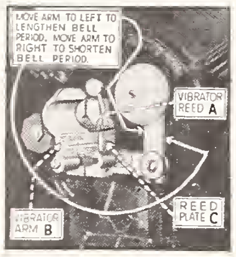
MOVE ARM TO LEFT TO LENGTHEN BELL PERIOD. MOVE ARM TO RIGHT TO SHORTEN BELL PERIOD.
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REED PLATE C

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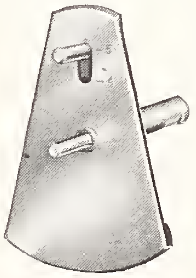

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circuit loads, types of flashers, etc. This would simplify matters in regular maintenance work, and especially when troubles do occur and the sign contractor is not readily available, as often he isn't. This brief discussion of the ordinary marquee sign is intended to eliminate some of the mystery of marquee lighting with which many if not most theatre managements must live, day in and day out.

Let us assume flasher equipment is used for displays such as running or traveling borders and spellers, and revolving wheels, spraying fountains, etc., might be included. The flasher mechanism switches the prescribed lights on and off, singly or in groups, at varying intervals in a predetermined succession.

In most present-day marquee flasher systems, neon tubes are used. They give a good effect and consume relatively little current. With neon alternating current is used with high-voltage step-up transformers as part of the control equipment. Either high- or low-voltage flashers may be used, depending on how elaborate the circuit layout is and what the local code requirements are. The low-voltage flasher is more economical in its construction, because of its simpler insulating requirements, but the use of it in the low-voltage side of the circuit involves a multi-transformer installation; that is, a transformer for each light section on the marquee sign.

In cases where one brush of the flasher is made to control several transformers, extreme care should be taken that the total number of amperes of all these transformers be not greater than the capacity of that brush. Also, where the load of the sign will exceed the total wattage of the flasher, additional brushes should be figured in the installation in order to avoid future breakdowns.

In a good layout, the total wattage capacity of the flasher equipment is at least equal to the total load of the sign. And where a 3-wire main supply system is used, additional feeder brushes are added to the flasher in order to balance properly both sides of the supply circuit. In any case, a transformer should never be made to carry a load as high as its rated capacity, otherwise its useful life will be shortened considerably. It is always best to balance the load of the neon tubes between two transformers when there is the likelihood of one transformer being constantly overloaded while in operation.

In new installations, or for replacements, extreme care should be taken that only *neon* transformers are installed, and that they are genuinely engineered by a reliable manufacturer and that they are perfectly balanced to carry the load of the tubes. In many cases where trouble has developed in the lighting I have found that the transformers were of makeshift type, or were rebuilt ones, or were heavily overloaded by the tubes.

The total wattage capacity of the flashers should at least *equal the total load of the marquee sign.* A brush or contact point on a high-speed flasher may make and break about 65,000 times during a night of operation, and if this brush or contact point should be overloaded beyond its rated capacity, it will not last long. Therefore, it is always best in the long run to figure additional brushes when the load of the marquee sign exceeds the total wattage of the flasher system.

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RAISING THE PICTURE

(*Continued from page* 26)

eight front rows do not have to be rearranged at all.

A *perfect* stagger plan cannot be achieved in reusing existing chairs, because a variation in chair widths is needed for the best arrangement; however, this variation may be compensated for by slight gaps between chairs where necessary, with double seat standards. I estimate that not more than from 5% to 10% of the relocated seating would require such gaps.

There are some additional tricks of improving your show without making large expenditures. The masking, for one, can be made narrower. The width may be as little as 2½ inches for the smaller pictures, and no more than 4 inches for the larger.

If your screen curtain is not fully drawn out of sight during the projection period, it may have the effect of making your picture look smaller than it really is. If that is true, and your curtain tracks are long enough, the remedy is quite simple; otherwise you would have to extend the tracks.

All wall and ceiling areas adjoining the picture, for a distance from the screen to a point equal to about the width of the picture, should be neutral, gray if possible.

Debunking Some Current Notions About Drive-Ins

(*Continued from page* 41)

things as bowling, dancing, skating, etc. These latter are often more attractive to this group and are strong competition.

8. *Night sports*: It is claimed that there are some sixteen million harness racing fans in this country today, in addition to many more millions who go in for night motorcycle races, midget auto races, baseball, etc. Even though these events do not take place in the same locality for any great period of time, their operation will make itself felt at theatres in some localities.

9. *Drive-in theatres*: The drive-in theatre was originally designed to meet the entertainment need of some 30 million persons who would not, could not, or did not, attend the indoor shows with any regularity. For the most part these persons were parents with small children, and invalids, convalescents, pregnant women, cripples, etc.—actually a class of patrons which the indoor theatre *did not care to cater to.* But while making an effort to increase attractiveness for their particular clientele, drive-ins reached a point where they did attract patronage from others who were not in the original classes.

Acquiring appeal for the general run of movie patrons, drive-in exhibitors started to run product comparable to that being shown at the indoor theatres, and as designers are continually adding innovations to this type of operation, the drive-in is probably cutting into the grosses of the indoor shows.

Finally, if the owner of indoor theatres will spend as much time and energy in an effort to ascertain his own short-comings as he does in attempting to place the blame on drive-in theatres, he very likely will be able to recover many admissions lost to drive-ins. Let him ask himself these half-dozen questions:

1. Are you playing the best possible product obtainable for your particular admission price?
2. Are you undermining public confidence in your publicity?
3. Do you have, or can you arrange for, adequate parking space?
4. Are your theatre conveniences up-to-date? Seating comfortable? View of the screen clear? Got air-conditioning?
5. Are you making an intelligent effort to attract the teen-agers?
6. Are you constantly endeavoring to make your theatre more attractive to your patrons?

The successful drive-in exhibitors can answer *yes* to everyone of these questions (excepting, of course, parts of No. 4). And if you can do the same, you have nothing to worry about from the competition of drive-in theatres.

PRODUCT DIGEST

SHOWMEN'S REVIEWS
SERVICE DATA
COMPANY CHART
SHORTS CHART
SHORT SUBJECTS
THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Rope

Warner-Transatlantic — Death for Thrills

In a luxurious New York penthouse apartment reflecting culture and breeding, Alfred Hitchcock takes 80 minutes to start and complete an unsavory drama of murder committed and murder apprehended.

The pleasant old ladies in "Arsenic and Old Lace" confined their elderberry wine victims to window boxes and cellars. Closets have been convenient repositories for other bodies in other films. But it remained for a play by Patrick Hamilton and Hitchcock to bury the strangled victims in a chest in which the decadent, and always attractive, young killers thereafter use for a banquet at which their dead young man's father and fiancee are present. The conception is gruesome, unnaturally horrific and repellent. Their reason presumes to rest on the dangerous theory that only the superior individual is destined to prevail—the Hitler philosophy, as the dialogue points out. Thus, they pre-empt the right of determining who is inferior and decide their elected victim fits the definition. With no more validity than this, they proceed to their crime.

The crowning touch, designed to stimulate their emotional exulation to its crest, is the banquet which follows. Sir Cedric Hardwicke, the murdered boy's father, is present. Joan Chandler, the victim's bride-to-be, is another. James Stewart, headmaster of the school which John Dall and Farley Granger attended, is the third.

Granger is beginning to crack. Dall, excited by the setting and the circumstances, holds to his line, but not quite as perfectly as he thought he might. Stewart, his suspicions aroused, returns to the apartment and more by convenient intuition than factual deduction eventually pieces together the crime and how it was committed. In a crashing climax in which he denounces his former students, Stewart attracts the police by revolver shots and waits to a rising crescendo of background voices and police sirens for justice to arrive. There, the film ends.

Hitchcock is ever the master of suspense in this film in Technicolor. His players render him a fine assortment of performances with Dall considerably in the vanguard. Arthur Larents' screenplay, from an adaptation of the Hamilton play by Hume Cronyn, is deft and shot through with intelligent dialogue amplifying subject matter which is highly questionable for mass audiences. While there is no established fact to indicate the basic situation was prompted by the nefarious Loeb-Leopold murder case in Chicago, it is never difficult to discern a general parallel.

"Rope" is a first-class job of production craftsmanship in all departments, and memorable in some, but concerning itself with dramatic material of dubious content for general consumption. Moreover, it has far less action than dialogue and, in this respect, bears close resemblance to a stage play. The attraction is what is viewed generally as a "big town" picture and, under no circumstances, may be regarded as family entertainment.

Previewed at Warner projection room. Reviewer's Rating: Excellent for craftsmanship, but an attraction which the exhibitor is urged to see before buying.—RED KANN.

Release date, September 25, 1948. Running time, 80 minutes. PCA No. 13027. Adult audience classification.

Rupert Cadell	James Stewart
Brandon	John Dall
Philip	Farley Granger
Mr. Kentley	Sir Cedric Hardwicke

Constance Collier, Douglas Dick, Edith Evanson, Joan Chandler, Dick Hogan

•

An Act of Murder

Universal-International — A Judge's Conscience

The controversial subject of "mercy killing" is a difficult one to treat on the screen. Here it has been done—in positive fashion and taking a strong stand against the theory—within the framework of a tense and admirably well-acted drama. The problem has been broached tastefully and its treatment represents outstanding entertainment.

This is intelligent, high-calibre screen merchandise with a theme which should hold the majority of the audience spellbound. That it succeeds so well is due in large part to outstanding performances by Fredric March and Florence Eldridge. Michael Gordon's direction is forthright and gives the film an intensity that becomes the serious problem it undertakes to probe.

There is nothing flashy or artificial about the picture and it is not at all the story the title would seem to imply. Perhaps the real meaning of the drama is above the heads of some patrons. Certainly it is adult screen-fare and it poses an issue that comes up from time to time in the newspapers. At all times it is made clear that "mercy killing" is a crime. March, when cleared of the murder charge, sums up the film's philosophy when he asks: "Can a man be legally innocent and morally guilty?"

That the film is kept within the realms of reality and carries considerable impact is due not only to the acting, but also to the very well-written dialogue. Michael Blankfort and Robert Thoeren wrote the screenplay. Jerry Bresler produced. March is excellent as a stern judge and Miss Eldridge gives a moving performance as his mortally sick wife. All others give top-grade portrayals with Stanley Ridges outstanding.

March, happily married, with his daughter in love with a young lawyer, is informed by Rides, a brain specialist, that his wife, Florence Eldridge, is suffering from a brain tumor and is doomed. Before she dies, however, he diagnoses that she will suffer severe pains. The doctor's words come true. The woman suffers terribly and, driving back home from a vacation, March swerves the car off the road. His wife dies. He lives and accuses himself publicly of murder.

In a surprise climax the coroner reveals that his wife had died of an overdose of morphine pills before the tragedy. March is free, but the judge, condemning mercy killing, holds him morally responsible as the result of his premeditated attempt to kill. March, heretofore a judge bound only by the letter of the law, changes his ways to permit human consideration in his courtroom.

Seen at the Universal projection room in New York. Reviewer's Rating: Excellent.—FRED HIFT

Release date, September, 1948. Running time, 91 minutes. PCA No. 13099. Adult audience classification.

Judge Calvin Cooke	Fredric March
David Douglas	Edmond O'Brien
Catherine Cooke	Florence Eldrige

Geraldine Brooks , Stanley Ridges, John McIntire, Frederic Tozere, Will Wright, Virginia Brissac

The Secret Land

MGM—Navy Expedition

Photographed by Navy, Marine Corps, Coast Guard and Army cameramen last year and printed by Technicolor, "The Secret Land" is a film history of Admiral Richard E. Byrd's expedition to Antarctica, or as it was known in Navy parlance, "Operation Highjump."

Starring the men and ships of the United States Navy, and narrated by MGM stars Robert Montgomery, Robert Taylor and Van Heflin, all of whom saw service during the war, the picture opens with James Forrestal, then Secretary of the Navy, explaining the reasons for the expedition: to test Antarctic military operations and to make further investigations into the valuable natural resources of the region. From there the film shows the loading and sailing of the three task forces taking part in the operation; the buffeting and dangers of unchartered seas and crushing ice; the treacherous journey through ice bergs and seas of ice to the various rendezvous points; the establishing of land bases, and the beginning of the actual operation, and, finally, the departure of the task forces upon completion of their respective missions.

To heighten audience interest and more forcefully present the dramatic adventures Commander Frederick Y. Smith, the film editor, has skillfully incorporated scenes of hazards and dangers of the expedition as it affected individuals.

There are scenes filmed deep in the hull of a ship as ice pressure burst the seams and men work in knee-deep water to halt the flow; there is a dramatic rescue at sea as a Navy Captain plunges into the water when a breaches-buoy line parts; the rescue of a plane crew lost two weeks on the waste-land; and a photographic

(*Continued on following page*)

record taken in Admiral Byrd's plane after a flight over the South Pole when one engine fails and the Admiral and crew jettison all surplus equipment in an attempt to reach the home base. And, in addition, there are touches of lightness and humor as the camera records the events aboard ship; the whisker growing contest, the hazing of the uninitiated by King Neptune while crossing the Equator, and several shots of the humorous antics of penguins and pups.

Since it is a picture which not only glamorizes the adventures of the Navy but offers all audiences 71 minutes of solid entertainment, many young men will undoubtedly leave theatres in search of the nearest recruiting station.

Orville O. Dull produced from film supplied by the Navy, and Douglas Shearer was recording director. Bronislau Kaper wrote the musical score and Captain Harvey S. Haislip and Commander William C. Park wrote the commentary.

Reviewed at the MGM projection room in New York. Reviewer's Rating: Excellent.—George H. Spires.

Release date, October, 1948. Running time, 71 minutes. PCA No. 13107. General audience classification.

Thunderhoof

Columbia—Different Western

Laid against the tension, famine, and thirst of a Mexican desert, "Thunderhoof" is a welcome departure from the orthodox type of western, containing elements that put it almost in the "sleeper" category. With only three characters and a few horses involved throughout the entire proceedings, acting by the trio contains a sincerity seldom found in run-of-the-mill westerns, and, above all, intelligent dialogue and excellent photography in sepiatone.

The story content deals with three humans embroiled in search of a horse (Thunderhoof) along the Mexican wilderness. Scotty Mason (Preston Foster), leader of the trio, sets out to capture the horse and bring him back to a Texas ranch. Along with him are his wife Margarita (Mary Stuart) and the Kid (William Bishop) younger of the two men whose life was saved by Scotty a number of years ago. The Kid falls in love with Margarita, and as a result tries to leave them both in the mountains. However, Scotty catches up with him and they engage in a desperate struggle on a mountain pass. Scotty suddenly sees Thunderhoof and they break off the fight to capture the horse. In the effort, Scotty's leg is broken, and with a make-shift splint, all three set off for Texas with Thunderhof.

As they continue in a blinding windstorm, the Kid accuses Scotty of trying to run out on him and Margarita. In a fight, Scotty is defeated by the Kid and thrown in a ravine. He tells Margarita that her husband has deserted them. The Kid drinks from a contaminated water hole and in his delirium, confesses that he left Scotty to die. Margarita's love turns to hate, and she leaves the Kid to die alone. Meanwhile, Scotty revives and finds her. They set out with Thunderhoof again for the Texas hills.

The film was ably directed by Phil Karlson and produced by Ted Richmond, from an original screen play by Hal Smith.

Seen at the Garrick Theatre, Chicago. Reviewer's Rating: Very good.—Jimmy Ascher.

Release date, July 8, 1948. Running time 77 min.

Scotty Mason	Preston Foster
Margarita	Mary Stuart
The Kid	William Bishop
Thunderhoof	Himself

Winner Take All

Monogram—Joe Palooka Defends Title

Producer Hal E. Chester's Joe Palooka pictures get better and better as the series stretches out into what promises to be a perpetual source of profit to exhibitors, somewhat as was the unforgettable series of "Leather Pushers" back in the years when films were silent and everybody knew that fast, clean, action stories are in unending demand. These Palooka jobs fit that description like Joe's gloves fit his hard-hitting fists, and this is the best of them.

Joe Kirkwood is getting so he lives the Palooka role, and his cast companions here—Elyse Knox, William Frawley, Stanley Clements, Shelton Leonard, John Shelton, Mary Beth Hughes and Frank Jenks in particular—do about the same with theirs. The script by Stanley Rubin and direction by Reginald Le Borg are tip top and topical, wasting nary a one of the 64 minutes. Bernard W. Burton is down as associate producer, and William Sickner's photography catches the ring battles better than a ringside seat.

Joe's troubles this time begin with receipt of an anonymous note by his manager from a racket group intent upon lowering the odds on Joe in his impending defense of his title. His troubles are multiplied by a misunderstanding which leads him to believe that a youngster he's befriended, played by Clements, has turned against him without reason. That happens to be the case, although Clements doesn't realize it until almost too late to undo the damage to Joe's morale. He clears up the issue, however, just in time to give Joe the final lift he needs to win the title bout.

Previewed at studio. Reviewer's Rating: Good.—William R. Weaver.

Release date, September 12, 1948. Running time, 64 minutes. PCA No. 13147. General audience classification.

Joe Palooka	Joe Kirkwood
Anne Howe	Elyse Knox

William Frawley, Stanley Clements, John Shelton, Shelton Leonard, Frank Jenks, Lyle Talbot, Jack Roper, Eddie Gribbon, Ralph Sanford, Bill Martin, Chester Clute, Gertrude Astor

Sixteen Fathoms Deep

Monogram—Sponges and Clams

This is Arthur Lake's first production venture and it is generally a good one that should do well particularly in smaller situations. The film's chief asset is its magnificent underwater shots filmed at Tarpon Springs, Fla., in Ansco color. "Sixteen Fathoms Deep" deals with sponge fishing and comprises all the elements of danger, terror and deep sea enemies normally contained in this type of film. Audiences should appreciate it. Unfortunately, the acting is not on the same level as the photography.

The story concerns intrigue and a trace of romance set against the dangerous business of snaring sponges on the ocean's floor and then of auctioning them. The villain, Lon Chaney, is cast as the sponge exchange head who tries to prevent a boatload of valuable sponges from reaching port in time for the cargo to be auctioned. Heroes Eric Feldary and Lloyd Bridges, however, finally bring home the cargo, but not before the audience has witnessed some thrilling underwater scenes involving sharks, giant clams and several calamities. Comedy relief is amusingly provided by Arthur Lake, the film's producer.

The film was directed by Irving Allen from a screenplay by Max Trell. Co-producing with Lake is James S. Burkett and Irving Allen.

Previewed at the Garrick theatre, Chicago. Reviewer's Rating: Good.—J. A.

Release date, July 25, 1948. Running time, 82 minutes. PCA No. 12946. General audience classification.

Dimitri	Lon Chaney
Pete	Arthur Lake
Douglas	Lloyd Bridges
Alex	Eric Feldary
Simi	Tanis Chandler

John Qualen, Ian MacDonald, Dickie Moore, Harry Cheshire, John Bleifer

Blanche Fury

Eagle Lion—British Drama

If there's any moral to this highly Technicolored period drama, it is that it does not pay to become too attached to a house and the piece of ground that surrounds it. It takes Stewart Granger quite a while to find this out and by the time he does, the audience has witnessed a rather morbid story of murder and intrigue.

It takes the picture some time to get going and even when at its best it can hardly be called a thriller. There are fine performances by Granger and the beautiful Valerie Hobson as well as by Walter Fitzgerald, Michael Gough and Maurice Denham. Photography is outstanding and captures with Technicolored magnificence the wide sweep of the English country-side and the rich interior of an old English family seat.

"Blanche Fury" was produced by Anthony Havelock-Allan and directed by Marc Allegret. A Cineguild Production, it was made from a screenplay by Audrey Lindop and Cecil McGivern. The adaptation is from a novel by Joseph Shearing.

Fate, as conveniently twisted to suit the film's needs, looms large in this story of a man who loved the house he thought his own so much, he committed murder to get it. Valerie Hobson as the woman he loves—she is married to one of the men he murders—undergoes a strange and not very well explained change of heart after the murder and gives him up to the police.

Inevitably, as the noose is put around Stewart's neck, the child for whom she has given him up, jumps to her death and Valerie dies after giving birth to a son by Stewart. Some of the actions are effective and exciting, but on the whole there is little in this Rank production to greatly excite American audiences.

Seen at the Sutton Theatre, New York, Reviewer's Rating: Good.—F. H.

Release date, September 11, 1948. Running time, 93 mins. PCA No. 12213. General audience classification.

Blanche Fury	Valerie Hobson
Philip Thorn	Stewart Granger
Laurence Fury	Michael Gough

Walter Fitzgerald, Suzanne Biggs, Maurice Denham, Sybilla Binder, Ernest Jay, Townsend Whitling, J. H. Roberts.

One Touch of Venus

Universal-International (Cowan)—Comedy with Songs

Produced with distinction by Lester Cowan and directed for smiles rather than guffaws by William A. Seiter, this farce-fantasy profits by the transition from stage to screen. As performed by Ava Gardner in the title role, Dick Haymes, Robert Walker, Eve Arden, Olga San Juan and Tom Conway, it stacks up as extremely amusing light entertainment, admirably attuned to today's brisk market for comedy. The music score by Ann Ronell, incorporating and embellishing vocal numbers from the stage play, figures importantly in the total effectiveness of the production which promises snug grosses in all situations.

The script by Harry Kurnitz and Frank Tashlin opens with Miss Gardner as a priceless statue of Venus acquired by department store owner Conway. She comes to life when kissed by the slightly tipsy Walker, a store window trimmer, and makes life complicated by ecstatic but amorous attentions which result in breaking up his romance with Miss San Juan, who forges another with Dick Haymes, Miss Gardner gets Walker arrested on orders of the play-boy Conway, who thinks he covets her but discovers, with Venus' collaboration, he is really in love with his executive secretary, Miss Arden.

Humour is principally mental, dipping only occasionally into the physical for rich returns, and laugh sequences are never persisted in beyond their value. Gardner's portrayal of Venus likely establishes her as top box office material.

Previewed at the Carthay Circle theatre, where a mixed audience manifested enthusiastic approval. Reviewer's Rating: Good—William R. Weaver.

Release date, August, 1948. Running time, 82 minutes. PCA No. 13181. General audience classification.

Eddie Hatch	Robert Walker
Venus	Ava Gardner
Joe Grant	Dick Haymes
Molly Stewart	Eve Arden

Olga San Juan, Tom Conway, James Slavin, Vera Allgood.

(*Review reprinted from last week's* Herald)

SERVICE DATA
on features

Service Data appearing in this issue of Product Digest include the over-all performance percentage figures from final reports previously published in PICTURE GROSSES. Reference to Round Table Exploitation and Legion of Decency ratings with audience classification are also listed. Index to Service Data may be found in the Release Chart starting on page 4296.

Albuquerque (Para.)
Audience Classificatoin—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Macrh 13, p. 52; July 24, p. 44.

All My Sons (Univ.)
Audience Classification—General
Legion of Decency Rating—Class B
Picture Gross, Over-all Performance—95.7%
Round Table Exploitation—July 10, p. 46; July 24, p. 47; July 31, p. 46.

April Showers (WB)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—101.8%
Round Table Exploitation—April 10, p. 41; April 17, p. 51; May 1, p. 55; May 8, p. 56; July 17, p. 40.

Big City (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—June 26, p. 59.

Black Bart (Univ.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—March 20, p. 54; May 22, p. 48; June 19, p. 44.

Canon City (EL)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Aug. 7, p. 45; Aug. 14, pp. 40, 42; Aug. 21, p. 45.

A Date With Judy (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Aug. 7, p. 44; Aug. 14, p. 43.

Easter Parade (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—June 19, p. 41; July 10, p. 44; July 24, p. 44; Aug. 7, pp. 44, 45; Aug. 14, p. 42; Aug. 21, p. 44.

The Emperor Waltz (Para.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—110.9%
Round Table Exploitation—July 17, pp. 38, 41; July 24, p. 44; Aug. 21, p. 42.

Fort Apache (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Over-all Performance—102.4%
Round Table Exploitation—April 17, p. 48; May 15, p. 51; June 5, p. 48; July 24, p. 44; Aug. 14, p. 40.

The Fuller Brush Man (Col.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—92.8%
Round Table Exploitation—July 3, p. 53; July 17, p. 41; July 24, p. 46; July 31, p. 42; Aug. 7, pp. 45, 47; Aug. 21, p. 44.

Give My Regards to Broadway (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Over-all Performance—97.3%
Round Table Exploitation—Aug. 14, p. 41; Aug. 21, p. 45.

I Remember Mama (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Over-all Performance—101.0%
Round Table Exploitation—April 17, p. 49; April 24, p. 48; May 1, pp. 52, 56; May 29, p. 42; June 5, p. 51; June 19, p. 43; July 24, p. 44; July 31, pp. 44, 46; Aug. 14, p. 40.

The Iron Curtain (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Over-all Performance—92.1%
Round Table Exploitation—May 29, p. 43; June 12, p. 52; June 19, p. 44; July 10, p. 44; Aug. 7, p. 48.

The Lady From Shanghai (Col.)
Audience Classification—General
Legion of Decency Rating—Class B
Picture Gross, Over-all Performance—93.1%
Round Table Exploitation—June 12, p. 48.

Melody Time (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Aug. 14, p. 43.

Mickey (EL)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—July 10, p. 44; July 31, p. 46; Aug. 21, p. 44.

Miraculous Journey (FC)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Aug. 7, p. 48.

Mr. Blandings Builds His Dream House (Selznick)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Jan. 3, p. 39; May 15, p. 49; June 19, p. 43; July 3, p. 54; Aug. 7, pp. 43, 45.

The Naked City (Univ.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—122.2%
Round Table Exploitation—March 6, pp. 48, 50; March 13, p. 48; April 24, pp. 45, 48; May 22, pp. 48, 50; June 12, p. 50; June 19, p. 44.

LEGION *of* DECENCY *Ratings*

Class A-1	Unobjectionable
Class A-2	Unobjectionable for adults
Class B	Objectionable in part
Class C	Condemned

The Noose Hangs High (EL)
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Over-all Performance—92.1%
Round Table Exploitation—May 22, p. 52; June 19, p. 41.

On An Island With You (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Over-all Performance—105.5%
Round Table Exploitation—July 10, p. 48; July 24, p. 44; Aug. 21, p. 42.

Raw Deal (EL)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—July 3, p. 53; Aug. 14, p. 42.

Return of the Bad Men (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Aug. 14, p. 43.

The 'Sainted' Sisters (Para.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Aug. 14, p. 40.

Silver River (WB)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—97.6%
Round Table Exploitation—June 19, p. 41; June 26, p. 59; Aug. 7, p. 48.

Sitting Pretty (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—April 17, p. 50; May 8, p. 59; May 15, pp. 48; 51; June 12, p. 51; June 26, pp. 56, 57; July 10, p. 44.

State of the Union (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—99.9%
Round Table Exploitation—May 15, p. 51; May 22, p. 52; June 5, p. 51; July 10, p. 46.

Summer Holiday (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—June 5, p. 48; June 12, p. 48; June 19, p. 44; June 26, p. 59; July 24, p. 44; Aug. 14, p. 43; Aug. 21, p. 42.

Tarzan and the Mermaids (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—May 1, p. 52; July 3, p. 50.

Texas, Brooklyn and Heaven (UA)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—July 24, p. 47.

Up In Central Park (Univ.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—July 10, p. 48; Aug. 21, p. 42.

RELEASE CHART *by companies*

This Chart lists feature product tradeshown or released during the 1947-48 season. For listing of 1946-47 Features by Company, see Product Digest pages 3808-3809, Issue of August 30, 1947. For Stars, Running Time, Review and other Service Data references, turn to the Alphabetical Chart in this issue.

(T) before a date in the list below indicates a tradeshow date; release dates are given as soon as available.

(This will be the last complete listing of 1947-48 product. This Chart, when next published, will cover only product having release dates on or after August 1, 1948.)

COLUMBIA

Prod. No.	Title	Tradeshow or Release Date
905	Key Witness	Oct. 9,'47
961	Buckaroo From Powder River	Oct. 14,'47
911	Blondie in the Dough	Oct. 16,'47
918	Sweet Genevieve	Oct. 23,'47
930	Down to Earth	Oct. 31,'47
981	The Last Roundup	Nov. 5,'47
919	Two Blondes and a Redhead	Nov. 6,'47
929	Her Husband's Affairs	Nov. 13,'47
917	The Lone Wolf in London	Nov. 13,'47
964	Last Days of Boot Hill	Nov. 20,'47
915	The Crime Doctor's Gamble	Nov. 27,'47
931	It Had to Be You	Dec.,'47
923	Devil Ship	Dec. 11,'47
913	Blondie's Anniversary	Dec. 18,'47
951	Rose of Santa Rosa	Dec. 25,'47
962	Six-Gun Law	Jan. 9,'48
932	The Swordsman	Jan. 9,'48
933	Prince of Thieves	Jan.,'48
907	Glamour Girl	Jan. 18,'48
934	I Love Trouble	Jan.,'48
908	Mary Lou	Jan. 23,'48
802	Wreck of the Hesperus	Feb. 5,'48
910	The Woman from Tangier	Feb. 12,'48
965	Phantom Valley	Feb. 19,'48
937	Relentless	Feb. 20,'48
935	To the Ends of the Earth	Feb. 27,'48
920	The Return of the Whistler	Mar. 18,'48
902	Adventures in Silverado	Mar. 25,'48
988	West of Sonora	Mar. 25,'48
952	Song of Idaho	Mar. 30,'48
938	The Sign of the Ram	Mar.,'48
940	The Mating of Millie	Apr.,'48
914	My Dog Rusty	Apr. 8,'48
909	Port Said	Apr. 15,'48
938	The Lady from Shanghai	May,'48
901	Best Man Wins	May 6,'48
921	Trapped by Boston Blackie	May 13,'48
963	Whirlwind Raiders	May 13,'48
928	The Fuller Brush Man	June,'48
912	Blondie's Reward	June 3,'48
939	Coroner Creek	July,'48
968	Blazing Across the Pecos	July 1,'48
904	Thunderhoof	July 8,'48
953	The Arkansas Swing	July 29,'48
....	The Black Arrow	Aug.,'48
982	The Strawberry Roan	Aug.,'48
941	Lulu Belle	Aug.,'48
967	Trail to Laredo	Aug. 12,'48
916	Gentleman From Nowhere	Sept. 9,'48
903	Black Eagle, Story of a Horse	Sept. 16,'48
....	Singin' Spurs	Sept. 23,'48
....	Triple Threat	Sept. 30,'48
....	The Untamed Breed	Sept.,'48
....	Walk a Crooked Mile	Sept.,'48
...	The Lost One	Not Set

EAGLE LION

Prod. No.	Title	Tradeshow or Release Date
802	Green for Danger (Brit.)	Oct. 4,'47
801	Out of the Blue	Oct. 11,'47
803	Bury Me Dead	Oct. 18,'47
851	Black Hills	Oct. 25,'47
804	Return of Rin Tin Tin	Nov. 1,'47
805	Whispering City (Brit.)	Nov. 15,'47
806	Love From a Stranger	Nov. 15,'47
807	Blonde Savage	Nov. 22,'47
852	Shadow Valley	Nov. 29,'47
808	Linda Be Good	Jan. 8,'48
809	T-Men	Jan. 10,'48
810	Heading for Heaven	Jan. 17,'48
853	Check Your Guns	Jan. 24,'48
811	The Smugglers (Brit.)	Jan. 31,'48
812	Adventures of Casanova	Feb. 7,'48
854	Tornado Range	Feb. 21,'48
814	Take My Life (Brit.)	Feb. 28,'48
815	Man From Texas	Mar. 8,'48
855	The Westward Trail	Mar. 13,'48
818	The October Man (Brit.)	Mar. 20,'48
817	The Enchanted Valley	Mar. 27,'48
848	Seven Sinners (R)	Mar. 27,'48
849	Sutter's Gold (R)	Mar. 27,'48
818	Ruthless	Apr. 8,'48
856	The Hawk of Powder River	Apr. 10,'48
819	The Noose Hangs High	Apr. 17,'48
820	The Cobra Strikes	Apr. 24,'48
813	Open Secret	May 5,'48
857	Prairie Outlaws	May 12,'48
821	Assigned to Danger	May 19,'48
822	Raw Deal	May 26,'48
823	Sword of the Avenger	June 2,'48
824	Close Up	June 9,'48
858	The Tioga Kid	June 17,'48
825	Mickey	June 23,'48
826	Canon City	June 30,'48
828	Oliver Twist	July 14,'48
829	Shed No Tears	July 21,'48
831	Lady at Midnight	Aug. 15,'48
847	Hold That Ghost (R)	Aug. 15,'48
850	Hired Wife (R)	Aug. 23,'48
827	The Spiritualist	Aug.,'48
901	Northwest Stampede	Sept.,'48
....	Blanche Fury (Brit.)	Sept. 11,'48
902	Olympic Games of 1948	Sept. 12,'48
903	In This Corner	Sept. 20,'48
737	My Son, My Son (R)	Sept. 26,'48
734	International Lady (R)	Sept. 26,'48
906	Behind Locked Doors	Oct.,'48
904	Hollow Triumph	Oct.,'48
905	Adventures of Gallant Bess	Oct.,'48

FILM CLASSICS

Prod. No.	Title	Tradeshow or Release Date
....	Spirit of West Point	Oct. 4,'47
....	For You I Die	Jan.,'48
....	Women in the Night	Jan. 23,'48
....	Discovery	Feb. 1,'48
....	Furia	Feb. 6,'48
....	Thief of Bagdad (R)	Feb.,'48
....	Jungle Book (R)	Feb.,'48
....	Devil's Cargo	Apr. 1,'48
....	Money Madness	Apr. 15,'48
....	Will It Happen Again?	Apr.,'48
....	The Argyle Secrets	May 7,'48
...	Blonde Ice	May 20,'48
....	Tower of London (R)	July,'48
....	Man Who Reclaimed His Head (R)	July,'48
....	Drums (R) (Brit.)	July,'48
....	Four Feathers (R) (Brit.)	Aug.,'48
....	Sofia	Sept.,'48
....	The Wolf Man (R)	Sept.,'48
....	The Hairy Ape (R)	Sept.,'48
....	Miraculous Journey	Sept.,'48
....	Unknown Island	Oct.,'48

MGM

Prod. No.	Title	Tradeshow or Release Date
801	Song of the Thin Man	Sept.,'47
802	The Unfinished Dance	Sept.,'47
803	The Arnelo Affair	Sept.,'47
804	Song of Love	Oct.,'47
805	Merton of the Movies	Oct.,'47
807	Desire Me	Oct.,'47
808	This Time for Keeps	Nov.,'47
811	Green Dolphin Street	Nov. 5,'47
810	Good News	Dec.,'47
809	Killer McCoy	Dec.,'47
812	Ninotchka (R)	Dec.,'47
813	Cass Timberlane	Jan.,'48
814	If Winter Comes	Jan.,'48
815	High Wall	Feb.,'48
3000	Gone With the Wind (R)	Feb.,'48
818	Tenth Avenue Angel	Feb.,'48
817	Three Daring Daughters	Mar.,'48
818	Alias a Gentleman	Mar.,'48
819	The Bride Goes Wild	Mar.,'48
820	B.F.'s Daughter	Apr.,'48
822	Tarzan's Secret Treasure (R)	Apr.'48
823	Tarzan's N. Y. Adventure (R)	Apr.,'48
824	State of the Union	Apr. 29,'48
821	Summer Holiday	May 20,'48
828	Homecoming	May 27,'48
827	Big City	June 3,'48
825	The Pirate	June 10,'48
828	On an Island With You	June 24,'48
....	Easter Parade	July 8,'48
818	A Date With Judy	July 29,'48
....	The Search	Aug. 6,'48
....	The Three Musketeers	Sept.,'48
....	Hills of Home	Sept.,'48
....	Luxury Liner	Sept. 3,'48
....	A Southern Yankee	Sept. 4,'48
....	Julia Misbehaves	Oct. 8,'48
....	No Minor Vices	Oct. 15,'48
....	The Secret Land	Oct.,'48
....	Piccadilly Incident (Brit.)	Not Set
....	A Night at the Opera (R)	Not Set
....	Camille (R)	Not Set

MONOGRAM

Prod. No.	Title	Tradeshow or Release Date
4701	High Tide	Oct. 11,'47
4702	Joe Palooka in the Knockout	Oct. 18,'47
4703	Louisiana	Nov. 1,'47
AA3	The Gangster (Allied Artists)	Nov. 22,'47
4708	Betrayed (R)	Dec. 27,'47
4704	Jiggs & Maggie in Society	Jan. 10,'48
AA4	Song of My Heart (Allied Artists)	Jan. 31,'48
4751	Overland Trail	Jan. 31,'48
4709	Joe Palooka in Fighting Mad	Feb. 7,'48
4707	Perilous Waters	Feb. 14,'48
AA7	Panhandle (Allied Artists)	Feb. 22,'48
4705	Rocky	Mar. 7,'48
4710	Rose of the Rio Grande (R)	Mar. 14,'48
4708	Angel's Alley	Mar. 21,'48
4761	Oklahoma Blues	Mar. 28,'48
4712	Docks of New Orleans	Apr. 4,'48
AA5	The Hunted (Allied Artists)	Apr. 7,'48
4755	Crossed Trails	Apr. 11,'48
4713	Campus Sleuth	Apr. 18,'48
4714	French Leave	Apr. 25,'48
AA6	Smart Woman (Allied Artists)	Apr. 30,'48
4711	Sign of the Wolf (R)	May 2,'48
4765	Partners of the Sunset	May 6,'48
4756	Frontier Agent	May 16,'48
4716	I Wouldn't Be In Your Shoes	May 23,'48
4766	Range Renegades	June 6,'48
4715	Stage Struck	June 13,'48
4752	Triggerman	June 20,'48
4717	Jinx Money	June 27,'48
4718	The Shanghai Chest	July 11,'48
4757	Back Trail	July 18,'48
4801	Sixteen Fathoms Deep	July 25,'48
4719	Michael O'Halloran	Aug. 8,'48
4753	The Fighting Ranger	Aug. 15,'48
4763	Silver Trails	Aug. 22,'48
4720	The Golden Eye	Aug. 29,'48
AA8	The Dude Goes West (Allied Artists)	Aug. 30,'48
4719	Winner Take All	Sept. 12,'48
AA10	The Babe Ruth Story	Sept. 6,'48
....	Music Man	Not Set

PARAMOUNT

Prod. No.	Title	Tradeshow or Release Date
4701	Wild Harvest	Sept. 26,'47
4702	Adventure Island	Oct. 10,'47
4703	Golden Earrings	Oct. 31,'47
4704	Where There's Life	Nov. 21,'47
4706	Big Town After Dark	Dec. 12,'47
4707	Road to Rio	Dec. 25,'47
4708	I Walk Alone	Jan. 16,'48
4709	Albuquerque	Feb. 20,'48
4711	Caged Fury	Mar. 5,'48
4710	Saigon	Mar. 12,'48
4712	Mr. Reckless	Mar. 26,'48
4725	Unconquered	Apr. 2,'48
4713	The Big Clock	Apr. 9,'48
4714	The 'Sainted' Sisters	Apr. 30,'48
4715	Speed to Spare	May 14,'48
4716	Hazard	May 28,'48
4717	Shaggy	June 11,'48
4718	Hatter's Castle (Brit.)	June 18,'48
4719	Waterfront at Midnight	June 25,'48
4720	The Emperor Waltz	July 2,'48
7-3508	The Crusades (R)	July 9,'48
4721	Dream Girl	July 23,'48
4722	Big Town Scandal	July 30,'48
4723	So Evil My Love	Aug. 8,'48
4724	A Foreign Affair	Aug. 20,'48
4726	Beyond Glory	Sept. 3,'48
4801	Sorry, Wrong Number	Sept. 24,'48
4802	Isn't It Romantic	Oct. 8,'48
4803	Night Has a Thousand Eyes	Oct. 22,'48
4804	Sealed Verdict	Nov. 5,'48
4805	The Tatlock Millions	Nov. 19,'48
4806	Disaster	Dec. 3,'48
4807	The Paleface	Dec. 24,'48

REPUBLIC

Prod. No.	Title	Tradeshow or Release Date
751	The Wild Frontier	Oct. 1,'47
752	Bandits of Dark Canyon	Dec. 15,'47
701	The Main Street Kid	Jan. 1,'48
702	Slippy McGee	Jan. 15,'48
703	Campus Honeymoon	Feb. 1,'48
753	Oklahoma Badlands	Feb. 22,'48
704	Madonna of the Desert	Feb. 23,'48
705	The Inside Story	Mar. 14,'48
708	Lightnin' in the Forest	Mar. 25,'48
728	Bill and Coo	Apr. 1,'48
754	The Bold Frontiersman	Apr. 15,'48
707	Heart of Virginia	Apr. 25,'48
708	Old Los Angeles	Apr. 25,'48
731	Under California Stars	May 1,'48
709	King of the Gamblers	May 10,'48
755	Carson City Raiders	May 13,'48
710	I, Jane Doe	May 25,'48
711	Secret Service Investigator	May 31,'48
656	The Timber Trail	June 15,'48
712	Train to Alcatraz	June 28,'48
732	Eyes of Texas	July 15,'48
715	The Gallant Legion	July 25,'48
756	Marshal of Amarillo	July 25,'48
716	Daredevils of the Clouds	Aug. 10,'48
717	Out of the Storm	Aug. 25,'48
718	Sons of Adventure	Aug. 28,'48
733	Night Time in Nevada	Aug. 29,'48
713	Code of Scotland Yard	Aug. 30,'48
....	Angel in Exile	Sept. 3,'48
....	Son of God's Country	Sept. 15,'48

RKO-RADIO

SPECIALS

Prod. No.	Title	Tradeshow or Release Date
861	The Long Night	Aug. 6,'47
851	Secret Life of Walter Mitty	Sept. 1,'47
891	Fun and Fancy Free	Sept. 27,'47
862	Magic Town	Oct. 12,'47
863	The Fugitive	Nov. 3,'47
864	Le Silence est D'Or	
866	Tycoon	Dec. 27,'47
852	The Bishop's Wife	(T) Feb. 16,'48
893	Melody Time	Aug.,'48

REISSUES

Prod. No.	Title	Tradeshow or Release Date
892	Bambi	Feb. 2,'48
885	Trouble in Sundown	Mar. 2,'48
819	Bring 'Em Back Alive	June,'48

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Prod. No.	Title	Tradeshow or Release Date
805	Under the Tonto Rim	Aug. 1,'47
802	Crossfire	Aug. 15,'47
801	Bachelor and the Bobby Soxer	Sept. 1,'47
803	Riff Raff	Sept. 15,'47
804	Seven Keys to Baldpate	Oct. 1,'47
809	Dick Tracy Meets Gruesome	Dec. 8,'47
810	Out of the Past	Dec. 13,'47
808	Wild Horse Mesa	Dec. 20,'47
807	So Well Remembered (Brit.)	Jan. 10,'48
806	Night Song	Jan. 17,'48
812	Western Heritage	Jan. 24,'48
811	If You Knew Susie	Feb. 7,'48
868	I Remember Mama	(T) Mar. 17,'48
869	The Miracle of the Bells	(T) Mar. 1,'48
907	Design for Death	Mar.,'48
870	Fort Apache	Apr.,'48
815	Berlin Express	May,'48
814	Arizona Ranger	(T) May,'48
819	Guns of Hate	June 18,'48
813	Tarzan and the Mermaids	June,'48
816	Fighting Father Dunne	June,'48
821	Race Street	(T) June 22,'48

Prod. No.	Title	Tradeshow or Release Date
822	Mystery In Mexico	(T) June 22,'48
817	Return of the Badmen	July 17,'48
820	The Twisted Road	July,'48
872	The Velvet Touch	Aug.,'48
902	Variety Time	(T) Aug. 2,'48
867	The Pearl	(T) Aug. 3,'48
904	Mourning Becomes Electra	(T) Aug. 31,'48
905	Bodyguard	(T) Aug. 31,'48
862	Good Sam	Sept. 1,'48
906	Station West	(T) Sept. 1,'48
901	Rachel and the Stranger	Oct. 2,'48

SCREEN-GUILD

Prod. No.	Title	Tradeshow or Release Date
4702	Killer Dill	Aug. 2,'47
X-2	Boy! What a Girl!	Sept 20,'47
4704	The Burning Cross	Oct. 11,'47
X-1	Sepia Cinderella	Oct. 18,'47
4703	Dragnet	Oct. 25,'47
4707	Where the North Begins	Dec. 13,'47
4706	Road to the Big House	Dec. 27,'47
4708	Trail of the Mounties	Feb. 21,'48
4705	The Prairie	May 21,'48
HC20	Law of the Pampas (R)	June 4,'48
X-3	Miracle in Harlem	June 11,'48
S-4	King of the Turf (R)	July 17,'48
S-3	Runaway Daughter (R)	July 23,'48
4801	The Return of Wildfire	Aug. 6,'48
4802	Jungle Goddess	Aug. 13,'48
4803	SOS Submarine	Aug. 20,'48
S-5	Flirting With Fate (R)	Sept. 10,'48
S-6	That's My Boy (R)	Sept. 10,'48
S-7	Duke of West Point (R)	Sept. 24,'48
S-8	Miss Annie Rooney (R)	Sept. 24,'48

SELZNICK REL. ORG.

Prod. No.	Title	Tradeshow or Release Date
....	Intermezzo (R)	Oct.,'47
....	The Paradine Case	Jan.,'48
....	Duel In the Sun	Apr.,'48
206	Mr. Blandings Builds His Dream House	June,'48
...	Portrait of Jennie	Not Set

20TH CENTURY-FOX

Prod. No.	Title	Tradeshow or Release Date
724	Mother Wore Tights	Sept.,'47
725	Kiss of Death	Sept.,'47
726	Second Chance	Sept.,'47
727	How Green Was My Valley (R)	Sept.,'47
728	Swamp Water R)	Sept.,'47
729	The Foxes of Harrow	Oct. 1,'47
740	The Mark of Zorro (R)	Oct. 10,'47
741	Drums Along the Mohawk (R)	Oct. 10,'47
732	The Invisible Wall	Oct. 15,'47
730	Nightmare Alley	Oct. 18,'47
720	Thunder In the Valley	Nov.,'47
734	Roses Are Red	Dec.,'47
731	Daisy Kenyon	Dec.,'47
744	Tobacco Road (R)	Dec.,'47
745	The Grapes of Wrath (R)	Dec.,'47
801	Captain from Castile	Jan.,'48
803	The Tender Years	Jan.,'48
802	You Were Meant for Me	Feb.,'48
804	Dangerous Years	Feb.,'48
805	Call Northside 777	Feb.,'48
806	Gentleman's Agreement	Mar.,'48
807	The Challenge	Mar.,'48
808	Half Past Midnight	Mar.,'48
809	An Ideal Husband (Brit.)	Mar.,'48
810	Sitting Pretty	Apr.,'48
811	Scudda Hoo, Scudda Hay	Apr.,'48
812	Meet Me at Dawn (Brit.)	Apr.,'48
813	Let's Live Again	Apr.,'48
814	13 Lead Soldiers	Apr.,'48
817	Arthur Takes Over	May,'48
815	Fury at Furnace Creek	May.'48
816	The Iron Curtain	May.'48
820	Anna Karenina (Brit.)	May.'48
819	The Counterfeiters	June,'48
818	Green Grass of Wyoming	June,'48
827	Give My Regards to Broadway	June.'48
830	Belle Starr (R)	June,'48
831	Frontier Marshal (R)	June,'48
832	Rose of Washington Square (R)	July,'48
833	Slave Ship (R)	July,'48
823	Street With No Name	July,'48
824	Mine Own Executioner (Brit.)	July,'48
825	The Checkered Coat	July,'48
821	Deep Waters	July,'48
836	That Lady In Ermine	Aug.,'48
826	The Walls of Jericho	Aug.,'48
828	Fighting Back	Aug.,'48
829	The Winner's Circle	Aug.,'48
834	Blood and Sand (R)	Aug.,'48
835	I Wake Up Screaming (R)	Aug.,'48
822	Escape (Brit.)	Sept.,'48
840	The Gay Intruders	Sept.,'48
838	Forever Amber	Sept. 15,'48
837	The Luck of the Irish	Sept.,'48
839	The Creeper	Sept.,'48
....	Cry of the City	Oct.,'48
....	Night Wind	Oct.,'48
....	Apartment for Peggy	Oct.,'48

UNITED ARTISTS

Prod. No.	Title	Tradeshow or Release Date
....	Personal Column	Sept.,'47
....	Montana Mike	Sept.,'47
....	Christmas Eve	Oct.,'47
....	Monsieur Verdoux	Oct.,'47
....	Body and Soul	Nov.,'47
....	The Roosevelt Story (Special)	Nov.,'47
....	Intrigue	Dec.,'47
....	Sleep My Love	Jan.,'48
....	Man of Evil (Brit.)	Jan.,'48
....	Arch of Triumph (Special)	Mar.,'48
...	Silent Conflict	Apr.,'48
....	Here Comes Trouble	Apr.,'48
....	Who Killed Doc' Robbin	Apr. 9,'48
....	The Dead Don't Dream	Apr. 30.'48
....	On Our Merry Way	June 15.'48
....	So This Is New York	June 25,'48
....	Four Faces West	July 9,'48
....	Texas, Brooklyn and Heaven	July 16,'48
....	The Time of Your Life	July 30,'48
....	The Vicious Circle	July 21,'48
....	Urubu	Aug. 13,'48
....	Pitfall	Aug. 19,'48
....	Red River	Aug. 27,'48
....	An Innocent Affair	Sept. 17,'48
....	My Dear Secretary	Nov. 15,'48

UNIVERSAL-INTERN'L

Prod. No.	Title	Tradeshow or Release Date
624	Frieda (Brit.)	Sept.,'47
625	Ride the Pink Horse	Oct.,'47
628	Wistful Widow of Wagon Gap	Oct.,'47
630	The Exile	Nov.,'47
631	The Upturned Glass (Brit.)	Nov.,'47
637	Nicholas Nickleby (Brit.)	Dec.,'47
632	Pirates of Monterey	Dec.,'47
635	Bush Christmas (Prestige)	Dec.,'47
626	The Lost Moment	Dec.,'47
629	Black Narcissus (Brit.)	Dec.,'47
633	The Senator Was Indiscreet	Jan.,'48
652	Captain Boycott (Brit.)	Jan.,'48
679	Holiday Camp (Brit.)	Jan.,'48
634	A Woman's Vengeance	Feb.,'48
627	Secret Beyond the Door	Feb.,'48
651	The Naked City	Mar.,'48
650	A Double Life	Mar.,'48
654	Jassy (Brit.)	Mar.,'48
653	Black Bart	Apr.,'48
655	Casbah	Apr.,'48
656	Are You With It?	May,'48
658	Dear Murderer	May,'48
677	The Brothers (Brit.)	May 6,'48
657	All My Sons	May,'48
660	Another Part of the Forest	June,'48
659	A Letter From an Unknown Woman	June,'48
661	River Lady	June,'48
662	Up in Central Park	June,'48
665	Feudin,' Fussin' and A-Fightin'	July,'48
663	Bad Sister (Brit.)	July,'48
664	Abbott & Costello Meet Frankenstein	July,'48
666	Man-Eater of Kumaon	July,'48
....	End of the River, The (Brit.)	July,'48
668	Tap Roots	Aug.,'48
667	Mr. Peabody and the Mermaid	Aug.,48
669	Larceny	Aug.,'48
670	One Touch of Venus	Aug.,'48
....	The Saxon Charm	Sept.,'48
....	For the Love of Mary	Sept.,'48
....	An Act of Murder	Sept.,'48
680	Tawny Pipit (Brit.)	Not Set
....	Hungry Hill (Brit.)	Not Set
....	Hamlet (Brit.)	Not Set
....	Champagne Charlie (Brit.)	Not Set

WARNER BROTHERS

Prod. No.	Title	Tradeshow or Release Date
701	Deep Valley	Sept. 1,'47
703	Dark Passage	Sept. 27,'47
704	Bad Men of Missouri (R)	Oct. 4,'47
705	Each Dawn I Die (R)	Oct. 4,'47
706	The Unsuspected	Oct. 11,'47
707	That Hagen Girl	Nov. 1,'47
708	Escape Me Never	Nov. 22.'47
709	Anthony Adverse (R)	Dec. 13,'47
710	Jezebel (R)	Dec. 13,'47
712	A Slight Case of Murder (R)	Dec. 13,'47
711	My Wild Irish Rose	Dec. 27.'47
713	Always Together	Jan. 10,'48
714	The Treasure of the Sierra Madre	Jan. 24,'48
715	My Girl Tisa	Feb. 7,'48
716	Voice of the Turtle	Feb. 21,'48
717	I Became a Criminal (Brit.)	Mar. 6,'48
718	Adventures of Robin Hood (R)	Mar. 13,'48
719	April Showers	Mar. 27,'48
720	To the Victor	Apr. 10,'48
721	Winter Meeting	Apr. 24,'48
722	Valley of the Giants (R)	May 8,'48
723	The Fighting 69th (R)	May 8,'48
724	The Woman In White	May 15,'48
725	Silver River	May 29,'48
726	Wallflower	June 12,'48
727	The Big Punch	June 26,'48
728	Romance on the High Seas	July 3,'48
729	God's Country and the Woman (R)	July 17,'48
730	Flowing Gold (R)	July 17,'48
731	Key Large	July 31,'48
702	Life With Father	Aug. 14,'48
732	Embraceable You	Aug. 21,'48
801	Two Guys from Texas	Sept. 4,'48
802	Rope	Sept. 25,'48

SHORT SUBJECTS

PARDON MY LAMB CHOP (Columbia)

All Star Comedies (9427)

Gus Schilling discovers a cranky wife isn't the worst thing in the world when Dick Lane, a shell-shocked veteran, puts in an appearance. Gus invites the veteran to a lamb chop breakfast, only to discover that the sound of a whistle sets bells ringing in Dick's head. Naturally his wife blows a whistle and naturally Dick goes crazy. After a riotous chase Gus is mistaken for the insane member by doctors from a local sanitarium.

Release date, June 10, 1948 17 *minutes*

FLAT FEAT (Columbia)

All Star Comedy (9440)

Sterling Holloway turns the Police Department inside out and upside down in this one. He wants to impress his sweetheart, Patricia White, and so joins the force. Through his bumbling, he succeeds in cleaning up all the local crime.

Release date, June 24, 1948 17 *minutes*

THE HOT SCOTS (Columbia)

All Star Comedy (9408)

The Three Stooges answer a newspaper ad placed by Scotland Yard for "yard men." Wanting to be detectives, they find that they're assigned to a cleaning-up squad. Nothing ventured, nothing gained, they fake credentials as detectives and assign themselves to a haunted castle to guard the family "jools."

Release date, July 8, 1948 17 *minutes*

FEATURING GENE KRUPA AND ORCHESTRA (Columbia)

Thrills of Music (9957)

Fred Robbins takes over the turn-tables and introduces Gene Krupa and his orchestra. Three tunes are presented, "Bop Boogi," sung by Dolores Hawkins; "Saber Dance" and "The Disc Jockey Jump."

Release date, June 10, 1948 10 *minutes*

AS HEADLINERS (Paramount)

Speaking of Animals (Y7-6)

Mr. Monk sits down to read the evening newspaper and finds the headlines very interesting. A dog is arrested for parking too close to a fire-plug; a lion is captured by putting salt on his tail; a rooster is looking for a little place of his own; a hen laid a square egg, and on and on with appropriate comment.

Release date, June 18, 1948 10 *minutes*

POPEYE MEETS HERCULES (Paramount)

Popeye Cartoon (E7-5)

Popeye and Hercules tangle in the first Olympic Games for the hand of Olive. Beating Popeye in every contest, Hercules finally makes off with Olive. He doesn't get far for Popeye manufactures atomic energy in his biceps and rescues her.

Release date, June 18, 1948 7 *minutes*

LITTLE BLABBER MOUSE (Warners)

Blue Ribbon Cartoon (4307)

In a drugstore a wise little mouse gets the bright idea of making some money by offering tours. Everything goes well until they encounter a cat, who takes out after them.

Release date, June 12, 1948 7 *minutes*

BUGS BUNNY RIDES AGAIN (Warners)

Bugs Bunny Special (3725)

Yosemite Sam challenges anyone to stand up to him. Bugs Bunny, the irrepressible rabbit, accepts the challenge, and after a rip-roaring Western chase, bests the arrogant little badman in typical Bugs Bunny style.

Release date, June 12, 1948 7 *minutes*

THE RACE RIDER (Warners)

Technicolor Sports Parade (4510)

Step by step, the career of an aspiring jockey is portrayed. First, odd jobs around the stables; then, exercising horses, and finally, the big race and the jockey guiding his mount into the winner's circle.

Release date, June 19, 1948 10 *minutes*

SATURDAY NIGHT SWING CLUB (Warners)

Melody Masters Band (4607)

The film opens with Leith Stevens and his band playing a hot number. This is followed by a vocal by Edith Dick, and there is a specialty on the drums by Chauncey Moorehouse. The film ends with a jam session.

Release date, June 19, 1948 10 *minutes*

THE RATTLED ROOSTER (Warners)

Technicolor Cartoon (4705)

A hungry rooster selects a small but shrewd worm for his breakfast, but all his attempts to catch him prove futile. Real trouble develops when a snake is attracted to the scene. The rooster disposes of this menace, but also loses the worm.

Release date, June 26, 1948 7 *minutes*

SHORT SUBJECTS CHART
index to reviews, synopses

For information on short subjects turn to the Product Digest Section pages indicated by the numbers which follow the titles and release dates in the listing. Numerals in parentheses next to titles represent running time as supplied by the distributor

COLUMBIA

ALL STAR COMEDIES

Prod. No.	Title	Rel. Date	P.D. Page
9401	Brideless Groom (16½) (Stooges)	9-11-47	3862
9402	Sing a Song of Six Pants (17) (Stooges)	10-30-47	3943
9403	All Gummed Up (18) (Stooges)	12-11-47	3994
9404	Shivering Sherlocks (17) (Stooges)	1-8-48	4031
9405	Pardon My Clutch (15) (Stooges)	2-26-48	4119
9406	Squareheads of the Round Table (18)	3-4-48	4191
9407	Fiddlers Three (Stooges) (17)	5-6-48	4227
9408	The Hot Scots (17)	7-8-48	4293
9421	Wedding Belle (17) (Schilling & Lane)	10-9-47	3942
9422	Should Husbands Marry? (17) (H. Herbert)	11-13-47	4020
9423	Silly Billy (18) (Billie Burke)	1-29-48	4041
9424	Two Nuts in a Rut (17) (Schilling & Lane)	2-19-48	4191
9425	Tall, Dark and Gruesome (16)	4-15-48	4215
9426	Crabbin' in the Cabin (18)	5-13-48	4227
9427	Pardon My Lamb Chop (17)	6-10-48	4293
9431	Rolling Down to Reno (16½) (H. Von Zell)	9-4-47	3862
9432	Hectic Honeymoon (17) (S. Holloway)	9-18-47	3907
9433	Wife to Spare (16) (A. Clyde)	11-20-47	4020
9434	Wedlock Deadlock (16) (J. deRita)	12-18-47	4041
9435	Radio Romeo (17½) (H. Von Zell)	12-25-47	4041
9436	Man or Mouse (18)	1-15-48	4041
9437	Eight-Ball Andy (17½)	3-11-48	4138
9438	Jitter Bughouse (17)	4-29-48	4215
9439	The Sheepish Wolf (17½)	5-27-48	4243
9440	Flat Feat (17)	6-24-48	4293

COLOR RHAPSODIES

Prod. No.	Title	Rel. Date	P.D. Page
9501	Swiss Tease (6)	9-11-47	3876
9502	Boston Beany (6)	12-4-47	3994
9503	Flora (7)	3-18-48	4126

COLOR PHANTASIES

Prod. No.	Title	Rel. Date	P.D. Page
9701	Kitty Caddy (6)	11-6-47	3942
9702	Topsy Turkey (6½)	2-5-48	4119
9703	Short Snorts on Sports (6½)	6-3-48	4282

COLOR FAVORITES
(Reissues)

Prod. No.	Title	Rel. Date	P.D. Page
9601	Dreams on Ice (6½)	10-30-47	4031
9602	Novelty Shop (6½)	11-20-47	4020
9603	Dr. Bluebird (8)	12-18-47	4021
9604	In My Gondola (7½)	1-22-48	4041
9605	Animal Cracker Circus (7)	2-19-48	4119
9606	Bon Bon Parade (8½)	4-8-48	4167
9607	House That Jack Built (7)	5-6-48	4227
9608	The Untrained Seal (7½)	7-15-48	....

THRILLS OF MUSIC

Prod. No.	Title	Rel. Date	P.D. Page
9951	Boyd Raeburn & Orch. (11)	9-18-47	3876
9952	Claude Thornhill & Orch. (10)	10-30-47	3918
9953	Lecuona Cuban Boys (10½)	11-13-47	3985
9954	Skitch Henderson & Orch. (10)	12-11-47	4031
9955	Charlie Barnet & Orch. (10½)	1-15-48	4041
9956	Ted Weems & Orch. (10½)	3-25-48	4191
9957	Gene Krupa & Orch. (10)	6-10-48	4293
9958	Tony Pastor & Orch. (10)	7-22-48	....

COMMUNITY SING

Prod. No.	Title	Rel. Date	P.D. Page
9651	No. 1 Heartache (10) (Leibert)	9-4-47	3818
9652	No. 2 April Showers (9)	10-2-47	3919
9653	No. 3 Peg O' My Heart (9)	11-6-47	4001
9654	No. 4 When You Were Sweet Sixteen (9½)	12-4-47	4019
9655	No. 5 Feudin' and Fightin' (10½)	1-18-48	4031
9656	No. 6 Civilization (9)	2-12-48	4191
9657	No. 7 I'm Looking Over a Four-Leaf Clover (9½)	4-29-48	4167
9658	No. 8 Manana (10½)	6-3-48	4282
9659	No. 9 California, Here I Come (9)	8-12-48	....

SCREEN SNAPSHOTS

Prod. No.	Title	Rel. Date	P.D. Page
9851	No. 1 Hollywood Cowboys (9½)	9-4-47	3862
9852	Laguna, U.S.A. (9½)	10-9-47	3994
9853	Out of This World Series (9)	11-27-47	4020
9854	Off the Air (9½)	12-18-47	4020
9855	Hawaii in Hollywood (10)	1-22-48	4051
9856	Photoplay's Gold Medal Awards (10)	3-18-48	4167
9857	Smiles and Styles (10)	4-1-48	4167
9858	Hollywood Honors Hersholt (8)	5-6-48	4217
9859	Hollywood Party (9)	6-10-48	4275
9860	Hollywood Friars Honor George Jessel (9)	7-8-48	....

WORLD OF SPORTS

Prod. No.	Title	Rel. Date	P.D. Page
9801	Cinderella Cagers (9½)	9-25-47	3876
9802	Ski Demons (9)	10-23-47	3943
9803	Bowling Kings (10)	11-13-47	3994
9804	Navy Crew Champions (10)	12-25-47	4031
9805	Rodeo Thrills & Spills (10)	1-29-48	4041
9806	Net Marvels (9)	3-11-48	4138
9807	Champions in the Making (8½)	5-13-48	4243
9808	No Holds Barred (9)	6-17-48	....
9809	Agua Zanies (9)	7-15-48	....

TWO REEL SPECIAL

Prod. No.	Title	Rel. Date	P.D. Page
9451	A Voice is Born (20)	1-15-48	4041

FILM NOVELTIES

Prod. No.	Title	Rel. Date	P.D. Page
9901	Aren't We All? (10½)	11-27-47	3994

M-G-M

FITZPATRICK TRAVELTALKS (Color)

Prod. No.	Title	Rel. Date	P.D. Page
T-911	Visiting Virginia (9)	11-29-47	3985
T-912	Cradle of a Nation (9)	12-13-47	4020
T-913	Cape Breton Island (9)	5-8-48	....
T-914	Chicago, The Beautiful (10)	7-17-48	....

PETE SMITH SPECIALTIES

Prod. No.	Title	Rel. Date	P.D. Page
S-951	Football Thrills No. 10 (10)	9-6-47	3931
S-952	Surfboard Rhythm (9)	10-18-47	3985
S-953	What D'Ya Know (9)	11-8-47	3985
S-954	Have You Ever Wondered? (9)	12-13-47	3985
S-955	Bowling Tricks (10)	1-10-48	4068
S-956	I Love My Mother-in-Law But (8)	2-7-48	4191
S-957	Now You See It (9)	3-20-48	4215
S-958	You Can't Win (9)	5-29-48	....
S-959	Just Suppose (9)	7-17-48	....
S-960	Football Thrills # 11 (9)	8-21-48	....

M-G-M TECHNICOLOR CARTOONS

Prod. No.	Title	Rel. Date	P.D. Page
W-931	Slap Happy Lion (7)	9-20-47	3918
W-932	The Invisible Mouse (7)	9-27-47	3918
W-933	Kingsize Canary (7)	12-6-47	4020
W-934	The Bear and the Bean (7)	1-31-48	4191
W-935	What Price Fleadom (6)	3-20-48	4215
W-936	Make Mine Freedom (10)	4-24-48	4227
W-937	Kitty Foiled (7)	5-1-48	....
W-938	Little 'Tinker (8)	5-15-48	....
W-939	The Bear and the Hare (7)	6-26-48	....
W-940	The Truce Hurts (7)	7-17-48	....
W-941	Half-Pint Pygmy (7)	8-7-48	....

PASSING PARADE

Prod. No.	Title	Rel. Date	P.D. Page
K-971	Miracle in a Cornfield (8)	12-20-47	4020
K-972	It Can't Be Done (8)	12-47	4068
K-973	Goodbye Miss Turlock (10)	1-24-48	4191
K-974	My Old Town (9)	2-7-48	4191
K-975	Souvenirs of Death (10)	6-19-48	....

GOLD MEDAL REPRINT CARTOONS

Prod. No.	Title	Rel. Date	P.D. Page
W-921	Goldilocks and the Three Bears (11)	11-22-47	3985
W-922	The Fishing Bear (8)	12-20-47	4020
W-923	The Milky Way (8)	2-14-48	4191
W-924	The Midnight Snack (9)	3-27-48	4215
W-925	Puss N' Toots (7)	4-24-48	4227
W-926	The Bowling Alley Cat (8)	6-12-48	....

MARTIN BLOCK'S MUSICAL MERRY-GO-ROUND

Prod. No.	Title	Rel. Date	P.D. Page
M-981	Freddy Martin-Keenan Wynn (10)	2-14-48	4191
M-982	Tex Benecke & Orch. (10)	4-24-48	4227
M-983	Ray Noble-Buddy Clark (11)	6-26-48	....
M-984	Les Brown-Virginia O'Brien (10)	7-17-48	....

TWO-REEL SPECIALTIES

Prod. No.	Title	Rel. Date	P.D. Page
A-901	Drunk Driving (21)	3-27-48	4227
A-902	Going to Blazes (21)	4-24-48	4227

PARAMOUNT

UNUSUAL OCCUPATIONS (Color)

Prod. No.	Title	Rel. Date	P.D. Page
L7-1	Hula Magic (10)	11-7-47	4021
L7-2	Bagpipe Lassies (11)	1-2-48	4031
L7-3	Modern Pioneers (11)	2-13-48	4138
L7-4	Nimrod Artist (10)	4-16-48	4227
L7-5	Feather Finery (10)	5-14-48	4227
L7-6	Aerial Hot Rods (10)	8-13-48	....

GEORGE PAL PUPPETOONS (Color)

Prod. No.	Title	Rel. Date	P.D. Page
U6-3	Date with Duke (8)	10-31-47	3985
U6-4	Rhapsody in Wood (9)	12-19-47	4020

POPEYE (Color)

Prod. No.	Title	Rel. Date	P.D. Page
E7-1	All's Fair at the Fair (8)	12-19-47	4020
E7-2	Olive Oyl for President (6)	1-30-48	4068
E7-3	Wigwam Whoopee (8)	2-27-48	4138
E7-4	Pre-Hysterical Man (7)	3-26-48	4167
E7-5	Popeye Meets Hercules (7)	6-18-48	4293
E7-6	Wolf in Sheik's Clothing (8)	7-30-48	....
E7-7	Spinach vs. Hamburgers	8-27-48	....
E7-8	Snow Place Like Home	9-3-48	....

POPULAR SCIENCE (Color)

Prod. No.	Title	Rel. Date	P.D. Page
J7-1	Radar Fisherman (10)	10-17-47	3918
J7-2	Desert Destroyers (11)	12-26-47	4020
J7-3	Streamlined Luxury (10)	2-20-48	4119
J7-4	Fog Fighters (10)	4-2-48	4167
J7-5	The Big Eye (10)	5-21-48..	4235
J7-6	Flying Wing (10)	8-6-48	....

SPEAKING OF ANIMALS

Prod. No.	Title	Rel. Date	P.D. Page
Y7-1	Dog Crazy (11)	10-3-47	3966
Y7-2	Ain't Nature Grand (10)	11-14-47	3994
Y7-3	Monkeyshines (9)	12-12-47	4020
Y7-4	Home Sweet Home (10)	2-6-48	4126
Y7-5	'Taint So (10)	4-16-48	4167
Y7-6	Headliners (10)	6-18-48	4293

SPORTLIGHTS

Prod. No.	Title	Rel. Date	P.D. Page
R7-1	Riding the Waves (10)	10-3-47	3918
R7-2	Running the Hounds (11)	10-31-47	3994
R7-3	Five Fathoms of Fun (10)	11-28-47	4020
R7-4	Stop, Look and Guess 'Em (10)	12-5-47	4020
R7-5	All-American Swing Stars (10)	1-16-48	4119
R7-6	Double Barrelled Sport (10)	2-20-48	4126
R7-7	Big Game Angling (10)	3-26-48	4163
R7-8	Riding Habits (10)	4-30-48	4167
R7-9	Big League Glory (10)	6-11-48	4259
R7-10	Her Favorite Pools (10)	7-30-48	....

MUSICAL PARADES (Color)

Prod. No.	Title	Rel. Date	P.D. Page
FF7-1	Samba-Mania (18)	2-27-48	4062
FF7-2	Footlight Rhythm (19)	4-9-48	4215
FF7-3	Gypsy Holiday (19)	6-25-48	4259
FF7-4	Tropical Masquerade	8-6-48	....
FF7-5	Big Sister Blues	10-1-48	....

LITTLE LULU (Color)

Prod. No.	Title	Rel. Date	P.D. Page
D6-3	A Bout With a Trout (8)	10-10-47	3876
D6-4	Super Lulu (7)	11-21-47	3994
D6-5	The Baby Sitter (7)	11-28-47	4020
D6-6	Dogshow-Off (7)	1-30-48	4041

NOVELTOONS (Color)

Prod. No.	Title	Rel. Date	P.D. Page
P7-1	Santa's Surprise (9)	12-5-47	3994
P7-2	Cat O' Nine Ails (8)	1-9-48	4068
P7-3	Flip Flap (8)	2-13-48	4138
P7-4	We're in the Honey (8)	3-19-48	4163
P7-5	The Bored Cuckoo (8)	4-9-48	4167
P7-6	There's Good Boo's Tonite (9)	4-23-48	4227
P7-7	Land of the Lost (7)	5-7-48	4227
P7-8	Butterscotch & Soda (8)	6-4-48	4259

PACEMAKERS

Prod. No.	Title	Rel. Date	P.D. Page
K7-1	It Could Happen to You (11)	10-3-47	3966
K7-2	Babies, They're Wonderful (11)	11-14-47	3994
K7-3	Bundle from Brazil (11)	1-2-48	4041
K7-4	Musical Miracle (11)	3-12-48	4167
K7-5	A Model Is Born (11)	5-28-48	4235
K7-6	Neighbor to the North (13)	7-23-48	....

SCREEN SONGS

Prod. No.	Title	Rel. Date	P.D. Page
X7-1	The Circus Comes to Clown (8)	12-26-47	4068
X7-2	Base Brawl (8)	1-23-48	4119
X7-3	Little Brown Jug (8)	2-20-48	4041
X7-4	The Golden State (8)	3-12-48	4163
X7-5	Winter Draws On (7)	3-19-48	4163
X7-6	Sing or Swim (8)	6-16-48	4259
X7-7	Camptown Races (8)	7-30-48	....
X7-8	Lone Star State	8-20-48	....

NEWS SPECIAL

Prod. No.	Title	Rel. Date	P.D. Page
....	1947, Year of Division (20)	12-30-47	4019

REPUBLIC

CARTOON (Color)

Prod. No.	Title	Rel. Date	P.D. Page
761	It's a Grand Old Nag (8)	12-20-47	4068

RKO

WALT DISNEY CARTOONS (Color)

Prod. No.	Title	Rel. Date	P.D. Page
74,114	Drip Dippy Donald (7)	3-5-48	4215
74,115	Mickey Down Under (7)	3-19-48	4215
74,116	Daddy Duck (7)	4-16-48	4227
74,117	Bone Bandit (7)	4-30-48	4227
74,118	Donald's Dream Voice (7)	5-21-48	4259
84,701	Hawaiian Holiday (R) (8)	10-17-47	3918
84,702	Clock Cleaners (R) (7)	12-12-47	4020
84,703	Little Hiawatha (R) (7)	5-20-48	4119
84,704	Alpine Climbers (R) (7)	4-2-48	4215
84,705	Woodland Cafe (R) (7)	5-14-48	4259
84,706	Three Little Pigs (R) (7)	6-18-48	....
94,101	Pluto's Purchase (7)	7-9-48	....

SPORTSCOPES

Prod. No.	Title	Rel. Date	P.D. Page
84,301	Ski Holiday (8)	9-19-47	3876
84,302	Golf Doctor (8)	10-17-47	3919
84,303	Quail Pointers (8)	10-17-47	4019
84,304	Pin Games (8)	12-12-47	4119
84,305	Racing Day (8)	1-9-48	4068
84,306	Sports Coverage (8)	2-6-48	4129
84,307	Teen Age Tars (9)	3-5-48	4215
84,308	Doggone Clever (8)	4-2-48	4215
84,309	Big Mouth Bass (8)	4-30-48	4215
84,310	Muscles and the Lady (9)	5-28-48	4235
84,311	Ladies in Wading (8)	6-25-48	....
84,312	Athletic Varieties (8)	7-23-48	....
84,313	Strikes to Spare (8)	8-20-48	....

EDGAR KENNEDY

Prod. No.	Title	Rel. Date	P.D. Page
83,401	Mind Over Mouse (18)	11-21-47	4129
83,402	Brother Knows Best (17)	1-2-48	4068
83,403	No More Relatives (18)	2-6-48	4119
83,404	How to Clean House (18)	5-14-48	4259
83,405	Dig That Gold (17)	6-25-48	4267
83,406	House Cleaning (16)	8-6-48	....

LEON ERROL

Prod. No.	Title	Rel. Date	P.D. Page
83,701	Bet Your Life (16)	1-16-48	4068
83,702	Don't Fool Your Wife (18)	3-5-48	4215
83,703	Secretary Trouble (17)	4-9-48	4215
83,704	Bachelor Blues (17)	9-17-48	....

FLICKER FLASHBACKS

Prod. No.	Title	Rel. Date	P.D. Page
84,201	No. 1 (10)	10-24-47	3943
84,202	No. 2 (9)	12-5-47	4001
84,203	No. 3 (9)	1-16-48	4068
84,204	No. 4 (9)	2-27-48	4191
84,205	No. 5 (8)	4-9-48	4217
84,206	No. 6 (9)	5-21-48	4259
84,207	No. 7 (9)	7-2-48	....

THIS IS AMERICA

Prod. No.	Title	Rel. Date	P.D. Page
83,101	Border Without Bayonets (18)	11-14-47	3956
83,102	Switzerland Today (18)	12-12-47	3994
83,103	Children's Village (19)	1-9-48	4068
83,104	Operation White Tower (18)	2-6-48	4119
83,105	Photo Frenzy (16)	3-5-48	4129
83,106	Funny Business (18)	4-9-48	4215
83,107	Democracy's Diary (17)	5-7-48	4235
83,108	Crime Laboratory (17)	5-28-48	4259
83,109	Letter to a Rebel (16)	6-25-48	4243
83,110	Sport's Golden Age (17)	7-23-48	....
83,111	Glamour Street (17)	8-20-48	....
83,112	A Friend of the Family (17)	9-17-48	....
83,113	Hope's Harvest (17)	10-15-48	....

RAY WHITLEY WESTERN MUSICALS
(Reissues)

Prod. No.	Title	Rel. Date	P.D. Page
83,501	Mollie Cures a Cowboy (18)	9-5-47	3862
83,502	Musical Bandit (16)	10-10-47	3919
83,503	Corralling a Schoolmarm (20)	11-14-47	3985
33,504	Prairie Spooners (13)	12-19-47	4021

JAMBOREE SERIES
(Reissues)

Prod. No.	Title	Rel. Date	P.D. Page
84,401	Enric Madriguera & Orch. (8)	9-5-47	3862
84,402	It's Tommy Tucker Time (8)	10-3-47	3919
84,403	Johnny Long & Orch. (8)	10-31-47	3931
84,404	Duke Ellington (8)	11-28-47	3966
84,405	Jerry Wald & Orch. (9)	12-26-47	4129
84,406	Ray McKinley (8)	1-23-48	4119
84,407	Dick Stabile & Orch. (9)	2-20-48	4129

TWO REEL DRAMAS

Prod. No.	Title	Rel. Date	P.D. Page
83,201	My Pal (22)	10-31-47	3908

SPECIAL

Prod. No.	Title	Rel. Date	P.D. Page
83,801	Basketball Headliners of 1948 (18)	4-23-48	4227
83,601	20 Years of Academy Awards (18)	4-2-48	4227
83,701	Louis-Walcott (18)	6-19-48	....

20TH CENTURY-FOX

MOVIETONE ADVENTURES

Prod. No.	Title	Rel. Date	P.D. Page
8201	Horizons of Tomorrow (8)	9-12-47	....
8202	The 3 R's Go Modern (9)	11-7-47	3876
8203	Sky Thrills (9)	3-48	4215
8204	Majesty of Yellowstone (9)	7-48	....
8251	Holiday in South Africa (8)	8-22-47	3862
8252	Home of the Danes (8)	10-17-47	3876
8253	Jungle Closeups (8)	12-12-47	4119
8254	Copenhagen Pageantry (8)	1-48	4067
8255	Scenic Sweden (8) (Lowell Thomas)	6-48	....
8256	Riddle of Rhodesia (8)	7-48	....
8527	Bermuda (8)	8-48	....
8528	Desert Lights (8)	8-48	4282

SPORTS REVIEW

Prod. No.	Title	Rel. Date	P.D. Page
8301	Gridiron Greatness (9)	8-1-47	3862
8302	Olympic Class (10) (Mel Allen)	2-48	4138
8303	Everglades Adventure (9) (Mel Allen)	5-7-48	4259
8351	Vacation Magic (8)	9-26-47	3862
8352	Aqua Capers (8) (Mel Allen)	1-48	4191
8353	Playtime in Scandinavia (8) (Mel Allen)	4-48	4191

TERRYTOONS (Color)

Prod. No.	Title	Rel. Date	P.D. Page
8501	One Note Tony (7)	2-48	4191
8502	Flying South (7)	8-15-47	3862
8503	A Date for Dinner (7)	8-29-47	3862
8504	Fishing by the Sea (7)	9-19-47	....
8505	The First Snow (7)	10-10-47	4051
3506	Super Salesman (7)	10-24-47	4051
8507	A Fight to the Finish (7)	11-14-47	4051
8508	The Wolf's Pardon (7)	12-5-47	4068
8509	Swiss Cheese Family Robinson (7)	12-19-47	4119
8510	Hitch Hikers (7)	12-12-47	4191
8511	Lazy Little Beavers (7)	12-26-47	4191
8512	Felix the Fox (7)	1-48	4191
8513	Talking Magpies in Taming the Cat (7)	1-48	4191
8514	Mighty Mouse and the Magician (7)	3-48	....
8515	Gandy Goose and the Chipper Chipmunk (7)	3-48	4282
8516	Hounding the Hares (7)	4-48	....
8517	Mighty Mouse in the Feuding Hillbillies (7)	4-48	....
8518	Mystery in the Moonlight (7)	5-48	....
8519	Seeing Ghosts (7)	6-48	....
8520	Talking Magpies in a Sleepless Night (7)	6-48	4282
8521	Mighty Mouse in the Witch's Cat (7)	7-48	....
8522	Talking Magpies in Magpie Madness (7)	7-48	....
8523	Mighty Mouse in Love's Labor Won (7)	8-48	....
8531	Butcher of Seville (R) (7)	5-48	....
8532	Mighty Mouse in the Green Line (R) (7)	5-48	....

MARCH OF TIME

Prod. No.	Title	Rel. Date	P.D. Page
V14-1	Is Everybody Listening? (18½)	9-5-47	3807
V14-2	T-Men in Action (18)	10-3-47	3862
V14-3	End of an Empire? (18)	10-31-47	3907
V14-4	Public Relations—This Means You! (18)	11-28-47	4068
V14-5	The Presidential Year (18)	12-26-47	4019
V14-6	The Cold War (18½)	1-48	4041
V14-7	Marriage and Divorce	2-48	4067
V14-8	Crisis in Italy	3-19-48	4199
V14-9	Life With Junior (18)	4-16-48	4154
V14-10	Battle For Greece (18)	5-48	....
V14-11	The Fight Game (19)	6-11-48	4214
V14-12	The Case of Mrs. Conrad (20)	7-9-48	4282
V14-13	White Collar Girls (20)	8-6-48	4282

DRIBBLE PUSS PARADE

Prod. No.	Title	Rel. Date	P.D. Page
8901	Album of Animals (8)	11-21-47	3876
8902	Dying to Live (9) (Lew Lehr)	5-48	....

FEMININE WORLD

Prod. No.	Title	Rel. Date	P.D. Page
8601	Something Old—Something New (8) (Ilka Chase)	2-48	4138
8602	Fashioned for Action (8) (Ilka Chase)	4-48	4235

UNITED ARTISTS

DAFFY DITTY

Prod. No.	Title	Rel. Date	P.D. Page
....	The Fatal Kiss (8)	11-47	....

LANTZ CARTUNES

Prod. No.	Title	Rel. Date	P.D. Page
....	The Band Master (7)	12-47	3994
....	The Mad Hatter (7)	2-48	4126
....	Banquet Busters (7)	3-48	4126
....	Kiddie Koncert (7)	4-48	4259
....	Wacky-Bye Baby (7)	5-48	....
....	Pixie Picnic (7)	5-48	4259

UNIVERSAL

VARIETY VIEWS

Prod. No.	Title	Rel. Date	P.D. Page
3341	Tropical Harmony (9)	9-29-47	3942
3342	Chimp Aviator (9)	11-17-47	3966
3343	Brooklyn Makes Capital (10)	2-9-48	4126
3344	Whatta Built (10)	6-48	....
3345	Copa Carnival (10)	6-28-48	....
3346	Paris on the Plata	7-12-48	....
3347	Gaucho Fiesta	8-16-48	....

NAME-BAND MUSICALS

Prod. No.	Title	Rel. Date	P.D. Page
3301	Alvino Rey & Orch. (15)	10-22-47	3931
3302	Drummer Man (15)	12-3-47	3966
3303	Carlos Molina & Orch. (15)	12-13-47	4119
3304	Tex Beneke Orch. (15)	3-3-48	4129
3305	Woody Herman & Orch. (15)	3-31-48	4243
3306	Red Ingle & His Orch. (15)	6-16-48	....
3307	Tex Williams & Orch. in Western Whoopee (15)	6-23-48	....
3308	Jimmy Dorsey & Orch. (15)	8-18-48	

TWO-REEL SPECIALS

Prod. No.	Title	Rel. Date	P.D. Page
3201	Snow Capers (19)	2-18-48	4126

THREE-REEL SPECIAL

Prod. No.	Title	Rel. Date	P.D. Page
5555	Royal Wedding (29)	11-27-47	....

THE ANSWER MAN

Prod. No.	Title	Rel. Date	P.D. Page
3391	Wind, Curves and Trapdoor (10)	12-22-47	4191
3392	Hall of Fame (10)	1-19-48	4138
3393	Men, Women & Motion (8)	3-15-48	4215
3394	Flood Waters (8)	4-26-48	....
3395	Mighty Timber (10)	6-21-48	....
3396	Rockets of the Future	7-5-48	....
3397	Water Battlers	8-16-48	....
3398	Home of the Iceberg	8-23-48	....

TECHNICOLOR CARTUNES

Prod. No.	Title	Rel. Date	P.D. Page
2329	Woody the Giant Killer (7)	12-15-47	....

MUSICAL WESTERN

Prod. No.	Title	Rel. Date	P.D. Page
3351	Hidden Valley Days (25)	2-5-48	4126
3352	Powder River Gunfire (24)	2-25-48	4191
3353	Echo Ranch (25)	4-1-48	4259

SING AND BE HAPPY SERIES

Prod. No.	Title	Rel. Date	P.D. Page
3381	Spotlight Serenade (8)	3-29-48	4217
3382	Singin' the Blues (8)	6-14-48	....
3383	River Melodies	7-5-48	....

WARNER - VITAPHONE

TECHNICOLOR ADVENTURES

Prod. No.	Title	Rel. Date	P.D. Page
4801	Land of Romance (10)	9-6-47	3942
4802	Beautiful Bali (10)	11-15-47	3966
4803	Dad Minds the Baby (10)	12-20-47	3966
4804	What's Hatchin? (10)	2-28-48	4067
4805	Rhythm of a Big City (10)	3-27-48	4217
4806	Living With Lions (10)	6-5-48	4282
5801	Mysterious Ceylon	9-25-48	....

TECHNICOLOR SPECIALS

Prod. No.	Title	Rel. Date	P.D. Page
4001	Celebration Days (20)	1-31-48	4041
4002	Soap Box Derby (20)	10-18-47	3943
4003	Teddy, the Roughrider (R) (20)	2-21-48	4067
4004	King of the Carnival (20)	4-3-48	4217
4005	Calgary Stampede (20)	5-29-48	4215
4006	A Day at the Fair (20)	7-3-48	....
4007	The Man from New Orleans (19)	9-4-48	....
4008	My Own United States	10-16-48	....

FEATURETTES

Prod. No.	Title	Rel. Date	P.D. Page
4101	Power Behind the Nation (20)	10-11-47	3931
5101	Football Magic	9-11-48	...

SPORTS PARADE (Color)

Prod. No.	Title	Rel. Date	P.D. Page
4501	Las Vegas, Frontier Town (10)	11-1-47	3943
4502	Action in Sports (10)	12-13-47	3957
4503	A Nation on Skis (10)	7-31-48	....
4504	Sun Valley Fun (10)	2-14-48	4067
4505	Trip to Sportland (10)	3-6-48	4129
4506	Ride, Ranchero, Ride (10)	3-20-48	4138
4507	Holiday for Sports (10)	4-17-48	4215
4508	Built For Speed (10)	6-5-48	....
4509	Fighting Athletes (10)	5-1-48	4259
4510	The Race Rider (10)	6-19-48	4293
4511	Playtime in Rio (10)	8-14-48	....
4512	Sports Down Under	9-18-48	....
4513	Gauchos of the Pampas	10-9-48	....

BLUE RIBBON CARTOONS (Color)
(Reissues)

Prod. No.	Title	Rel. Date	P.D. Page
4301	Dangerous Dan McFoo (7)	12-20-47	3966
4302	Hobo Gadget Band (7)	1-17-48	4041
4303	Little Pancho Vanilla (7)	3-20-48	4126
4304	Don't Look Now (7)	4-10-48	4217
4305	Curious Puppy (7)	4-24-48	4214
4306	Circus Today (7)	5-22-48	4259
4307	Little Blabber Mouse (7)	6-12-48	4293
4308	The Squawkin' Hawk (R) (7)	7-10-48	....
4309	A Tale of Two Kitties (7)	7-31-48	....
4310	Pigs in a Polka (7)	8-14-48	....
4311	Greetings Bait (7)	8-28-48	....
4312	Hiss and Make Up	9-18-48	....
4313	Hollywood Steps Out	10-2-48	....

MELODY MASTER BANDS

Prod. No.	Title	Rel. Date	P.D. Page
4601	Freddy Martin & Orch. (10)	9-13-47	3943
4602	Swing Styles (10)	10-25-47	3931
4603	Borrah Minnevitch & Harmonica School (10)	12-6-47	4068
4604	Rubinoff and His Violin (10)	1-3-48	4021
4605	Artie Shaw & Orch. (10)	2-7-48	4067
4606	Henry Busse & Orch. (10)	5-15-48	4259
4607	The Saturday Night Swing Club (10)	6-19-48	4293
4608	Joe Reichman & Orch. (R) (10)	7-17-48	....

MERRIE MELODIES CARTOONS (Color)

Prod. No.	Title	Rel. Date	P.D. Page
3711	Two Gophers from Texas (7)	1-17-48	4068
3712	Back Alley Oproar (7)	3-27-48	4129
3713	What's Brewin', Bruin? (7)	2-28-48	4119
3714	What Makes Daffy Duck? (7)	2-14-48	4129
3715	Daffy Duck Slept Here (7)	3-6-48	4129
3716	A Hick, a Slick, and a Chick (7)	3-13-48	4138
3717	I Taw a Putty Tat (7)	4-3-48	4217
3718	Hop, Look and Listen (7)	4-17-48	4227
4701	Nothing But the Tooth (7)	5-1-48	4217
4702	Bone Sweet Bone (7)	5-22-48	4259
4703	The Shell-Shocked Egg (7)	7-10-48	4282
4704	Up-Standing Sitter (7)	7-3-48	....
4705	The Rattled Rooster (7)	6-26-48	4293
4706	You Were Never Duckier (7)	8-7-48	....
4707	Dough Ray Me-Ow (7)	8-14-48	....
4708	The Pest That Came to Dinner	9-11-48	....
4709	Odor of the Day	10-2-48	....

"BUGS BUNNY" SPECIALS (Color)

Prod. No.	Title	Rel. Date	P.D. Page
3721	Gorilla My Dreams (7)	1-3-48	4021
3722	A Feather In His Hare (7)	2-7-48	4119
3723	Rabbit Punch (7)	4-10-48	4227
3724	Buccaneer Bunny (7)	5-8-48	4259
3725	Bugs Bunny Rides Again (7)	6-12-48	4293
3726	Haredevil Hare (7)	7-24-48	....
4719	Hot Cross Bunny (7)	8-21-48	....
4720	Hare Splitter	9-25-48	....

VITAPHONE VARIETIES

Prod. No.	Title	Rel. Date	P.D. Page
4401	So You Want to Be a Salesman (10)	9-13-47	3931
4402	So You Want to Hold Your Wife (10)	11-22-47	3966
4403	So You Want an Apartment (10)	1-3-48	4027
4404	So You Want to Be a Gambler (10)	2-14-48	4067
4405	So You Want to Build a House (10)	5-15-48	4227
4406	So You Want to Be a Detective (10)	6-26-48	4259

MEMORIES FROM MELODY LANE

Prod. No.	Title	Rel. Date	P.D. Page
4201	Let's Sing a Song of the West (10)	9-27-47	3943
4202	Let's Sing an Old Time Song (10)	12-27-47	3966
4203	Let's Sing a Song About the Moonlight (10)	1-24-48	4041
4204	Let's Sing Grandfather's Favorites (10)	3-13-48	4138
4205	Let's Sing a Stephen Foster Song (10)	5-8-48	4259
4206	Let's Sing a Song From the Movies (10)	7-17-48	....

SERIALS

COLUMBIA

Prod. No.	Title	Rel. Date	P.D. Page
9120	The Sea Hound (15 episodes)	9-4-47	3862
9140	Brick Bradford (15 episodes)	12-18	4031
9160	Tex Granger (15 episodes)	4-1-48	4118
9180	Superman (Spcl.) (15 episodes)	7-15-48	4243

REPUBLIC

Prod. No.	Title	Rel. Date	P.D. Page
791	G-Men Never Forget (12 episodes)	1-31-48	....
792	Dangers of the Canadian Mounted (12 episodes)	4-24-48	4031
793	Dick Tracy Returns (R) (15 episodes)	7-17-48	....
794	Adventures of Frank & Jesse James		....

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

For Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation, see Service Data page numbers in last column.

Short Subjects Chart with Synopsis Index can be found on pages 4294-4295, issue of August 28, 1948.

Featured product listed by Company on pages 4292-4293, issue of August 28, 1948. For complete listing of 1946-47 Features by Company, see Product Digest, pages 3808-3809, issue of August 30, 1947.

(T) before a date in the list below is the tradeshow date; release dates are given as soon as available.

(†) indicates a box office champion.

						— REVIEWED —			
Title	*Company*	*Prod. Number*	*Stars*	*Tradeshow or Release Date*	**Running Time**	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
ABBOTT and Costello Meet Frankenstein	Univ.	664	Abbott and Costello	July,'48	83m	July 3,'48	4225	4219	....
Adventures in Silverado	Col.	902	William Bishop-Gloria Henry	Mar. 25,'48	75m	July 31,'48	4258	4086	....
Adventures of Casanova	EL	812	Arturo de Cordova-Lucille Bremer	Feb. 7,'48	83m	Feb. 28,'48	4079	4039	4175
Adventures of Gallant Bess (color)	EL	905	Fuzzy Knight-Audrey Long	Oct.,'48	73m	July 31,'48	4257	....	....
Albuquerque (color)	Para.	4709	Randolph Scott-Barbara Britton	Feb. 20,'48	90m	Jan. 24,'48	4030	3956	4291
Alias a Gentleman	MGM	818	Wallace Beery-Tom Drake	Mar.,'48	76m	Feb. 7,'48	4050	3717	....
All My Sons	Univ.	657	Edw. G. Robinson-Arlene Francis	May,'48	94m	Feb. 21,'48	4065	4010	4291
Always Together	WB	713	Joyce Reynolds-Robt. Hutton	Jan. 10,'48	78m	Dec. 20,'47	3982	3956	4042
An Act of Murder	Univ.	....	Fredric March-Florence Eldridge	Sept.,'48	91m	Aug. 28,'48	4289	4275	....
Angel in Exile	Rep.	....	John Carroll-Adele Mara	Sept. 3,'48	....	....	....	4283	....
Angels Alley	Mono.	4708	Leo Gorcey-Geneva Gray	Mar. 21,'48	67m	Jan. 24,'48	4030	....	....
An Innocent Affair	UA	....	Fred MacMurray-Madeleine Carroll	Sept. 17,'48	....	....	....	4226	....
Anna Karenina (Brit.)	20th-Fox	820	Vivien Leigh-Ralph Richardson	May,'48	111m	May 1,'48	4145	4127	4207
Another Part of the Forest	Univ.	660	Fredric March-Ann Blyth	June,'48	107m	Apr. 17,'48	4125	4038	4190
An Ideal Husband (color) (Brit.)	20th-Fox	809	Paulette Goddard-Michael Wilding	Mar.,'48	96m	Jan. 17,'48	4017	4000	4042
April Showers	WB	719	Jack Carson-Ann Sothern	Mar. 27,'48	94m	Mar. 13,'48	4094	4051	4291
Arch of Triumph (Special)	UA	....	Ingrid Bergman-Charles Boyer	Mar.,'48	120m	Feb. 21,'48	4065	3487	....
Are You With It?	Univ.	656	Donald O'Connor-Olga San Juan	May,'48	90m	Mar. 13,'48	4095	4039	4207
Argyle Secrets, The	FC	....	William Gargan-Marjorie Lord	May 7,'48	63m	Apr. 24,'48	4137	4069	4207
Arizona Ranger	RKO	814	Tim Holt-Nan Leslie	May,'48	63m	Apr. 3,'48	4110	4103	4207
Arkansas Swing, The	Col.	953	Hoosier Hot Shots-Gloria Henry	July 29,'48	....	....	....	4219	....
Arthur Takes Over	20th-Fox	817	Lois Collier-Jerome Cowan	May,'48	63m	Apr. 10,'48	4117	4111	....
Assigned to Danger	EL	821	Gene Raymond-Noreen Nash	May 19,'48	66m	May 1,'48	4145	4139	4207
BABE Ruth Story, The (AA)	Mono.	AA10	Wm. Bendix-Claire Trevor	Sept. 6,'48	106m	July 24,'48	4249	....	....
Back Trail	Mono.	4757	Johnny Mack Brown-Mildred Coles	July 18,'48	....	....	....	4235	....
Bad Sister (Brit.)	Univ.	663	Margaret Lockwood-Ian Hunter	July,'48	90m	June 12,'48	4199	....	....
Bambi (Reissue) (color)	RKO	892	Disney Feature Cartoon	Feb. 2,'48	70m	Dec. 6,'47	3966	....	4042
Belle Starr (R.)	20th-Fox	830	Randolph Scott-Gene Tierney	June,'48	87m	June 26,'48	4214	....	....
Berlin Express	RKO	815	Robert Ryan-Merle Oberon	May,'48	86m	Apr. 10,'48	4118	....	....
Best Man Wins	Col.	901	Edgar Buchanan-Anna Lee	May 6,'48	75m	....	....	4146	....
† Best Years of Our Lives	RKO	751	Myrna Loy-Fredric March	July,'48	172m	Nov. 30,'48	3335	3312	3819
Betrayal, The	Astor	....	Martin Eden-Myra Stanton	June,'48	195m	July 10,'48	4233	....	....
Beyond Glory	Para.	4726	Alan Ladd-Donna Reed	Sept. 3,'48	82m	June 19,'48	4205	4039	....
B. F.'s Daughter	MGM	820	Barbara Stanwyck-Van Heflin	Apr.,'48	108m	Feb. 21,'48	4066	4059	4175
† Big Clock, The	Para.	4713	Ray Milland-Maureen O'Sullivan	Apr. 9,'48	95m	Feb. 21,'48	4065	4051	4207
Big City	MGM	827	Margaret O'Brien-Robert Preston	June 3,'48	103m	Apr. 3,'48	4111	4103	4291
Big Punch, The	WB	727	Wayne Morris-Lois Maxwell	June 26,'48	80m	May 29,'48	4182	4155	....
Big Town Scandal	Para.	4722	Philip Reed-Hillary Brooke	July 30,'48	62m	May 29,'48	4183	4146	....
Bill and Coo (color)	Rep.	728	Bird Picture	Apr. 1,'48	61m	Dec. 27,'47	4000	....	....
† Bishop's Wife, The	RKO	852	Cary Grant-Loretta Young	(T) Feb. 16,'48	110m	Nov. 22,'47	3941	3702	4175
Black Arrow, The	Col.	....	Louis Hayward-Janet Blair	Aug.,'48	76m	July 3,'48	4225	4069	....
Black Bart (color)	Univ.	653	Yvonne de Carlo-Dan Duryea	Apr.,'48	80m	Feb. 7,'48	4051	4000	4291
Black Eagle, Story of a Horse	Col.	....	William Bishop-Virginia Patton	Sept. 16,'48	....	....	....	4243	....
Blanche Fury (Brit.) (color)	EL	....	Stewart Granger-Valerie Hobson	Sept. 11,'48	93m	Aug. 28,'48	4290	....	....
Blazing Across the Pecos	Col.	968	Charles Starrett-Smiley Burnette	July 1,'48	55m	....	....	4226	....
Blonde Ice	FC	....	Leslie Brooks-Robert Paige	May 20,'48	72m	May 22,'48	4174	4103	....
Blondie's Reward	Col.	912	Penny Singleton-Arthur Lake	June 3,'48	....	....	....	4165	....
Blood and Sand (R.) (color)	20th-Fox	834	Tyrone Power-Linda Darnell	Aug.,'48	125m	Aug. 21,'48	4282	....	....
Bodyguard	RKO	905	Lawrence Tierney-Priscilla Lane	(T) Aug. 31,'48	....	....	....	4275	....
Bold Frontiersman, The	Rep.	754	Allan "Rocky" Lane-Eddie Waller	Apr. 15,'48	60m	May 1,'48	4146	4069	....
Bride Goes Wild, The	MGM	819	Van Johnson-June Allyson	Mar.,'48	98m	Feb. 28,'48	4077	4021	4207
Bring 'Em Back Alive (R.)	RKO	819	Animal Picture	June,'48	70m	Apr. 17,'48	4126	....	....
Brothers, The (British)	Univ.	677	Patricia Roc-Will Fyffe	May 6,'48	90m	May 8,'48	4154	....	....
CAGED Fury	Para.	4711	Richard Denning-Sheila Ryan	Mar. 5,'48	60m	Feb. 14,'48	4057	....	....
California Firebrand (color)	Rep.	654	Monte Hale-Adrian Booth	Apr. 1,'48	63m	Apr. 24,'48	4137	4051	4207
† Call Northside 777	20th-Fox	805	James Stewart-Helen Walker	Feb.,'48	111m	Jan. 24,'48	4029	....	4207
Campus Honeymoon	Rep.	703	Lyn & Lee Wilde-Adele Mara	Feb. 1,'48	61m	Jan. 31,'48	4037	4031	....
Campus Sleuth	Mono.	4713	Freddie Stewart-June Preisser	Apr. 18.'48	58m	May 15,'48	4162	4127	....
Canon City	EL	826	Scott Brady-Charles Russell	July 6,'48	82m	June 26,'48	4213	4165	4291
† Captain from Castile (color)	20th-Fox	801	Tyrone Power-Jean Peters	Jan.,'48	140m	Nov. 29,'47	3953	3562	4071

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Carson City Raiders	Rap.	....	"Rocky" Lane-Eddy Waller	May 13,'48	60m	May 29,'48	4183	4139	....
Casbah	Univ.	655	Yvonne de Carlo-Tony Martin	Apr.,'48	94m	Mar. 6,'48	4085	4010	....
† Cass Timberlane	MGM	813	Spencer Tracy-Lana Turner	Jan.,'48	120m	Nov. 15,'47	3930	3759	4175
Challenga, The	20th-Fox	807	Tom Conway-June Vincent	Mar.,'48	68m	Feb. 28,'48	4079	....	....
Champagne Charlie (Brit.)	Univ.	....	Tommy Trinder-Stanley Holloway	Aug. 6,'48	72m	Aug. 14,'48	4274	....	....
Checkered Coat, The	20th-Fox	825	Tom Conway-Noreen Nash	July,'48	67m	Aug. 14,'48	4273	....	....
Check Your Guns	EL	853	Eddie Dean-Roscoe Ates	Jan. 24,'48	55m	Nov. 15,'47	3930	....	....
Close-Up	EL	824	Alan Baxter-Virginia Gilmore	June 9,'48	76m	Apr. 17,'48	4125	....	....
Cobra Strikes, The	EL	820	Sheila Ryan-Leslia Brooks	Apr. 24,'48	62m	....	....	4086	....
Code of Scotland Yard	Rep.	713	Oscar Homolka-Derek Farr	Aug. 30,'48	....	....	....	4283	....
Coroner Creek (color)	Col.	939	Randolph Scott-Marguerite Chapman	July,'48	90m	June 12,'48	4197	4190	....
Corvette K-225 (R.)	Realart	....	Randolph Scott-Ella Raines	June,'48	99m	June 19,'48	4206	....	....
Counterfeiters, The	20th-Fox	819	John Sutton-Doris Merrick	Juna,'48	73m	....	....	4127	....
Creeper, The	20th-Fox	839	E. Ciannelli-O. Stevens-J. Vincent	Sept.,'48	....	....	....	4283	....
Crossed Trails	Mono.	4755	Johnny Mack Brown-Lynna Carvar	Apr. 11,'48	53m	May 1,'48	4145	4127	....
Crusades, The (R.)	Para.	7-3508	Loretta Young-Henry Wilcoxon	July 9,'48	125m	May 1,'48	4146	....	....
† DAISY Kenyon	20th-Fox	731	Joan Crawford-Dana Andraws	Dec.,'47	99m	Nov. 29,'47	3953	3876	4131
Dangerous Years (Wurtzel)	20th-Fox	804	William Halop-Ann E. Todd	Feb.,'48	62m	Dec. 20,'47	3981	....	4011
Daredevils of the Clouds	Rep.	716	Rob't Livingstone-Mae Clarke	Aug. 10,'48	60m	July 31,'48	4258	4175	....
Date With Judy, A (color)	MGM	818	Wallace Beery-Jane Powell	July 29,'48	113m	June 19,'48	4206	4139	4291
Dead Don't Dream, Tha	UA	....	William Boyd-Andy Clyde	Apr. 30,'48	68m	Aug. 21,'48	4282	4165	....
Dear Murderer (British)	Univ.	658	Eric Portman-Greta Gynt	May,'48	90m	May 15,'48	4161	4139	....
Deep Waters	20th-Fox	821	Dana Andrews-Jean Peters	July,'48	85m	July 3,'48	4225	4039	....
Design for Death	RKO	907	Documentary	Mar.,'48	48m	Feb. 28,'48	4077	....	....
Devil's Cargo	FC	....	John Calvert-Rochelle Hudson	Apr. 1,'48	61m	Mar. 20,'48	4101	4031	....
Docks of New Orleans	Mono.	4712	Roland Winters-Victor Sen Young	Apr. 4,'48	64m	Mar. 20,'48	4101	4086	....
† Double Lifa, A	Univ.	650	Ronald Colman-Signe Hasso	Mar.,'48	103m	Jan. 3,'48	4001	3956	4131
Dream Girl	Para.	4721	Betty Hutton-Macdonald Carey	July 23,'48	85m	May 15,'48	4163	4146	4207
Drums (Brit.) (R.) (color)	FC	....	Raymond Massey-Sabu	July,'48	96m	July 17,'48	4242	....	....
Dude Goes West, The (AA)	Mono.	AA8	Eddie Albert-Gale Storm	Aug. 30,'48	86m	May 1,'48	4145	4038	....
† Duel in the Sun (color)	Salznick	....	Jennifer Jones-Joseph Cotten	Apr.,'48	135m	Jan. 11,'47	3409	3363	3933
Duke of West Point (R.)	SG	....	Louis Hayward-Joan Fontaine	Sept. 24,'48	108m	June 19,'48	4207	....	....
† EASTER Parade (color)	MGM	....	Fred Astaire-Judy Garland	July 8,'48	103m	May 29,'48	4181	4127	4291
Embraceable You	WB	732	Dane Clark-Geraldine Brooks	Aug. 21,'48	80m	July 31,'48	4257	4175	....
† Emperor Waltz, The (color)	Para.	4720	Bing Crosby-Joan Fontaine	July 2,'48	106m	May 8,'48	4153	3611	4291
Enchanted Valley, The (color)	EL	817	Alan Curtis-Anna Gwynne	Mar. 27,'48	77m	Apr. 3,'48	4111	4086	....
End of the River, The (Brit.)	U-I	....	Sabu-Raymond Lovell	July,'48	80m	June 26,'48	4214	....	....
Escape (Brit.)	20th-Fox	822	Rex Harrison-Peggy Cummins	Sept.,'48	78m	May 29,'48	4183	....	....
Eyes of Texas (color)	Rep.	732	Roy Rogers-Lynne Roberts	July 15,'48	70m	July 24,'48	4249	4219	....
FEUDIN', Fussin' and A-Fightin'	Univ.	665	Donald O'Connor-Marjorie Main	July,'48	78m	June 12,'48	4199	....	....
Fighting Back	20th-Fox	828	Paul Langton-Jean Rogers	Aug.,'48	61m	July 17,'48	4242	4189	....
Fighting Father Dunne	RKO	816	Pat O'Brien-Myrna Dell	June,'48	93m	May 15,'48	4161	4139	4190
Fighting 69th, The (R.)	WB	723	James Cagney-Pat O'Brien	May 8,'48	79m	Apr. 17,'48	4126	....	....
Flirting with Fate (R.)	SG	....	Joe E. Brown-Beverly Roberts	Sept. 10,'48	70m	May 22,'48	4174	....	....
Flowing Gold (R.)	WB	730	J. Garfield-Pat O'Brien-Frances Farmer	July 17,'48	82m	June 19,'48	4206	....	....
Foreign Affair, A	Para.	....	Jean Arthur-John Lund	Aug. 20,'48	116m	June 19,'48	4206	4139	....
† Forever Amber (color)	20th-Fox	838	Linda Darnell-Cornel Wilde	Sept. 15,'48	140m	Oct. 18,'47	3885	3475	3933
For You I Die	FC	....	Cathy Downs-Paul Langton-Mischa Auer	Jan.,'48	76m	Dec. 20,'47	3982	3972	....
† Fort Apache	RKO	870	H. Fonda-J. Wayne-Shirley Templa	Apr.,'48	127m	Mar. 13,'48	4094	....	4291
For the Love of Mary	Univ.	....	Deanna Durbin-Edmond O'Brien	Sept.,'48	....	....	....	4275	....
Four Faces West	UA	....	Joel McCrea-Frances Dee	July 9,'48	90m	May 15,'48	4162	....	....
Four Feathers (Brit.) (R.) (color)	FC	....	John Clements-June Duprez	Aug.,'48	115m	July 17,'48	4242	....	....
French Leave	Mono.	4714	Jackie Cooper-Jackie Coogan	Apr. 25,'48	63m	Apr. 24,'48	4138	4127	....
Frontier Marshal (R.)	20th-Fox	831	Randolph Scott-Nancy Kelly	June,'48	71m	June 26,'48	4214	....	....
Frontier Agent	Mono.	4756	Johnny Mack Brown-Raymond Hatton	May 16,'48	56m	....	....	4175	..
† Fuller Brush Man	Col.	928	Red Skelton-Janet Blair	June,'48	93m	May 8,'48	4154	4139	4291
Fury at Furnace Creek	20th-Fox	815	Victor Mature-Colleen Gray	May,'48	88m	Apr. 10,'48	4117	4039	4190
GALLANT Legion, The	Rep.	715	Wm. Elliott-Jos. Schildkraut	July 25,'48	88m	May 29,'48	4182	....	....
Gay Intruders, The	20th-Fox	840	John Emery-Tamara Geva	Sept.,'48	68m	June 19,'48	4206	....	....
Gay Ranchero (color)	Rep.	644	Roy Rogers-Jane Frazee	Jan. 10,'48	72m	Jan. 17,'48	4018	3931	4042
Gentleman From Nowhere, The	Col.	....	Warner Baxter-Fay Baker	Sept. 9,'48	....	....	....	4283	....
† Gentleman's Agreement	20th-Fox	806	Gregory Peck-Dorothy McGuire	Mar.,'48	118m	Nov. 15,'47	3929	3818	4175
Girl from Manhattan, The	UA	....	D. Lamour-C. Laughton-G. Montgomery	Oct. 15,'48	....	....	....	4243	....
Give My Regards to Broadway (color)	20th-Fox	827	Dan Dailey-Nancy Guild	June,'48	92m	May 29,'48	4181	4165	4291
Glamour Girl	Col.	907	Gene Krupa Orch.-J. Leonard	Jan. 16,'48	68m	....	....	3992	....
God's Country and the Woman (R.)	WB	729	George Brent-Beverly Roberts	July 17,'48	71m	June 19,'48	4206	....	....
Good News (color)	MGM	810	June Allyson-Peter Lawford	Dec.,'47	93m	Dec. 6,'47	3965	3850	4131
Good Sam	RKO	962	Gary Cooper-Ann Sheridan	Sept. 1,'48	114m	July 31,'48	4257	4146	....
† Green Grass of Wyoming (color)	20th-Fox	818	Peggy Cummins-Chas. Coburn	June,'48	89m	Apr. 24,'48	4137	4038	4207
Guns of Hate	RKO	....	Tim Holt-Nan Leslie	June 18,'48	62m	May 15,'48	4162	4155	....
HALF Past Midnight (Wurtzel)	20th-Fox	808	Kent Taylor-Peggy Knudsen	Mar.,'48	69m	Feb. 14,'48	4059	4039	....
Hamlet (Brit.)	U-I	Spcl.	Laurence Olivier-Jean Simmons	Not Set	153m	July 3,'48	....	....	....
Hatter's Castle (Brit.)	Para.	....	R. Newton-Jas. Mason-D. Kerr	June 18,'48	99m	Apr. 10,'48	4118	4111	....
Hawk of Powder River, The	EL	856	Eddie Dean-Jennifer Holt	Apr. 10,'48	54m	Mar. 6,'48	4086	....	....
Hazard	Para.	4716	Paulette Goddard-Macdonald Carey	May 28,'48	95m	Mar. 20,'48	4101	4069	4190
Heading for Heaven	EL	810	Stuart Erwin-Glenda Farrell	Jan. 17,'48	71m	Dec. 20,'47	3982		4042
Heart of Virginia	Rep.	707	Janet Martin-Robert Lowery	Apr. 25,'48	60m	May 8,'48	4154	4117	....

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Here Comes Trouble (color)	UA	....	Wm. Tracy-Beverly Lloyd	Apr.,'48	55m	Apr. 17,'48	4125	4039	....
High Wall	MGM	815	Robert Taylor-Audrey Totter	Feb.,'48	99m	Dec. 20,'47	3981	3972	4131
Hills of Home (color)	MGM	....	Edmund Gwenn-Janet Leigh	Sept.,'48	....	....	....	4235	....
Holiday Camp (Brit.)	Univ.	679	Jack Warner-Hazel Court-Flora Robson	Jan.,'48	97m	Jan. 31,'48	4037	....	4190
Hollow Triumph	EL	904	Paul Henreid-Joan Bennett	Oct.,'48	83m	Aug. 14,'48	4273	....	....
† Homecoming	MGM	....	Clark Gable-Lana Turner	May 27,'48	113m	Apr. 3,'48	4109	4079	....
Hungry Hill (British)	Univ.	....	Margaret Lockwood-Dennis Prince	Not Set	92m	Oct. 18,'47	3885	....	....
Hunted, The (Allied Artists)	Mono.	AA5	Belita-Preston Foster	Apr. 7,'48	85m	Feb. 7,'48	4050	4039	4071
I BECAME a Criminal (Brit.)	WB	717	Sally Gray-Trevor Howard	Mar. 6,'48	78m	Feb. 14,'48	4057	4031	4131
I Love Trouble	Col.	934	Franchot Tone-Janet Blair	Jan.,'48	94m	Jan. 17,'48	4018	3980	4042
If You Knew Susie	RKO	811	Eddie Cantor-Joan Davis	Feb. 7,'48	90m	Feb. 7,'48	4049	3575	4131
If Winter Comes	MGM	814	Walter Pidgeon-Deborah Kerr	Jan.,'48	99m	Dec. 27,'47	3993	3972	4071
I, Jane Doe	Rep.	710	Ruth Hussey-John Carroll	May 25,'48	85m	May 22,'48	4173	4155	....
Inside Story, The	Rep.	705	Marsha Hunt-W. Lundigan-C. Winninger	Mar. 14,'48	87m	Apr. 3,'48	4110	4059	....
† I Remember Mama	RKO	868	Irene Dunne-Barbara Bel Geddes	(T) Mar. 17,'48	134m	Mar. 13,'48	4093	4079	4291
† Iron Curtain, The	20th-Fox	816	Dana Andrews-Gene Tierney	May,'48	87m	May 15,'48	4163	4127	4291
Isn't It Romantic	Para.	4802	Roland Culver-Veronica Lake	Oct. 8,'48	87m	Aug. 21,'48	4281	4243	....
I Wake Up Screaming (R.)	20th-Fox	835	Betty Grable-Victor Mature-Carole Landis	Aug.,'48	82m	Aug. 21,'48	4282	....	....
I Walk Alone	Para.	4708	Lizabeth Scott-Burt Lancaster	Jan. 16,'48	98m	Dec. 20,'47	3981	3919	4190
I Wouldn't Be in Your Shoes	Mono.	4716	Don Castle-Elyse Knox	May 23,'48	70m	May 8,'48	4154	4127	....
JASSY (Brit.) (color)	Univ.	654	Margaret Lockwood-Basil Sydney	Mar.,'48	96m	Feb. 14,'48	4059	...	....
Jiggs and Maggie in Society	Mono.	4704	Joe Yule-Renie Riano	Jan. 10,'48	66m	Feb. 21,'48	4066	3895	....
Jinx Money	Mono.	4717	Leo Gorcey-Huntz Hall	June 27,'48	68m	May 22,'48	4174	4155	....
Joe Palooka in Fighting Mad	Mono.	4709	Joe Kirkwood, Jr.-Elyse Knox	Feb. 7,'48	75m	Jan. 31,'48	4037	4001	....
Judge Steps Out, The (formerly Indian Summer)	RKO	....	Alexander Knox-Ann Southern	Not Set	....	....	....	3865	....
Julia Misbehaves	MGM	....	Greer Garson-Walter Pidgeon	Oct. 8,'48	99m	Aug. 14,'48	4273	4165	....
Jungle Goddess	SG	....	George Reeves-Wanda McKay	Aug. 13,'48	....	....	....	4275	....
KEY Largo	WB	731	H. Bogart-E. Robinson-Lauren Bacall	July 31,'48	101m	July 10,'48	4233	4226	....
King of the Gamblers	Rep.	709	Janet Martin-William Wright	May 10,'48	60m	May 29,'48	4183	4117	....
King of the Turf (R.)	SG	....	Adolphe Menjou-Dolores Costello	July 17,'48	88m	May 29,'48	4183	....	....
LADY at Midnight	EL	831	Richard Canning-Frances Rafferty	Aug. 15,'48	61m	July 24,'48	4249	....	....
Lady from Shanghai, The	Col.	938	Rita Hayworth-Orson Welles	May,'48	87m	Apr. 17,'48	4125	4069	4291
Larceny	Univ.	669	John Payne-Joan Caulfield	Aug.,'48	89m	Aug. 14,'48	4275	....	....
Law of the Pampas (R.)	SG	....	William Boyd-Russell Hayden	June 4,'48	79m	June 19,'48	4207	....	....
Let's Live Again	20th-Fox	813	John Emery-Hillary Brooke	Apr.,'48	67m	Mar. 6,'48	4086	....	4131
Letter from an Unknown Woman, A	Univ.	659	Joan Fontaine-Louis Jourdan	June,'48	90m	Apr. 10,'48	4117	3943	4190
† Life With Father (color)	WB	702	Irene Dunne-William Powell	Aug. 14,'48	118m	Aug. 16,'47	3781	3475	3909
Linda, Be Good	EL	808	Elyse Knox-Marie Wilson	Jan. 3,'48	66m	Nov. 1,'47	3906	3895	....
Lightnin' in the Forest	Rep.	706	Lynn Roberts-Warren Douglas	Mar. 25,'48	58m	Apr. 24,'48	4138	4069	4207
Lost One, The (La Traviata)	Col.	....	Nelly Corradi-Cino Mattera	Not Set	84m	Apr. 17,'48	4125	....	....
Loves of Carmen, The (color)	Col.	....	Rita Hayworth-Glenn Ford	Not Set	95m	Aug. 21,'48	4281	4243	....
Luck of the Irish, The	20th-Fox	837	Tyrone Power-Anne Baxter	Sept.,'48	....	....	....	4258	....
Lulu Belle	Col.	....	Dorothy Lamour-George Montgomery	Aug.,'48	87m	June 19,'48	4205	....	....
Luxury Liner (color)	MGM	....	George Brent-Jane Powell	Sept. 3,'48	98m	Aug. 21,'48	4281	....	....
MADONNA of the Desert	Rep.	704	Lynne Roberts-Donald Barry	Feb. 23,'48	60m	Mar. 13,'48	4095	4051	....
Main Street Kid, The	Rep.	701	Al Pearce-Arlene Harris	Jan. 1,'48	64m	Jan. 24,'48	4030	3972	4071
Man-Eater of Kumaon	Univ.	666	Sabu-Wendell Corey-Joanne Page	July,'48	79m	June 26,'48	4213	....	....
Man from Texas	EL	815	James Craig-Johnnie Johnston	Mar. 6,'48	71m	Apr. 3,'48	4109	3895	....
Man of Evil (Brit.)	UA	....	James Mason-Phyllis Calvert	Jan.,'48	90m	Feb. 7,'48	4050	3992	4131
Man Who Reclaimed His Head (R.)	FC	....	Claude Rains-Joan Bennett	July,'48	83m	July 17,'48	4242	....	....
Marshal of Amarillo	Rep.	756	Allan Lane-Eddy Waller	July 25,'48	....	....	....	4283	....
Mary Lou	Col.	906	Frankie Carle Orch.-R. Lowery	Jan. 23,'48	66m	Mar. 13,'48	4095	3992	4131
Mating of Millie, The	Col.	940	Glenn Ford-Evelyn Keyes	Apr.,'48	87m	Mar. 13,'48	4094	4067	4131
Meet Me at Dawn (British)	20th-Fox	812	William Eythe-Stanley Holloway	Apr.,'48	89m	Mar. 20,'48	4101	....	4131
Melody Time (color)	RKO	893	Disney Feature	Aug.,'48	75m	May 22,'48	4173	4155	4291
Michael O'Halloran	Mono.	4719	Scotty Beckett-Allene Roberts	Aug. 8,'48	79m	June 19,'48	4205	....	....
Mickey (color)	EL	825	Irene Hervey-Bill Goodwin	June 23,'48	87m	June 19,'48	4205	4155	4291
Mine Own Executioner (Brit.)	20th-Fox	824	Burgess Meredith-Dulcie Gray	July 7,'48	105m	June 12,'48	4197	4190	....
Miracle in Harlem	SG	X-3	Stepin Fetchit	June 11,'48	71m	Aug. 14,'48	4274	3919	....
Miracle of the Bells, The	RKO	869	Fred MacMurray-Valli-Frank Sinatra	(T) Mar. 1,'48	120m	Mar. 6,'48	4085	4079	....
Miraculous Journey (color)	FC	....	Rory Calhoun-Audrey Long	Sept.,'48	83m	Aug. 14,'48	4274	4219	4291
Miss Annie Rooney (R.)	SG	....	Shirley Temple-William Gargan	Sept. 24,'48	88m	June 19,'48	4207	....	....
Money Madness	FC	....	Hugh Beaumont-Frances Rafferty	Apr. 15,'48	73m	Apr. 3,'48	4110	4069	....
Moonrise	Rep.	714	D. Clark-G. Russell-E. Barrymore	Oct. 1,'48	90m	....	....	4219	....
Mourning Becomes Electra	RKO	904	Rosalind Russell-Michael Redgrave	(T) Aug. 31,'48	170m	Nov. 22,'47	3941	3919	4131
Mr. Blandings Builds His Dream House	Selznick	206	Cary Grant-Myrna Loy	June,'48	94m	Apr. 3,'48	4110	4010	4291
Mr. Peabody and the Mermaid	U-I	667	William Powell-Ann Blyth	Aug.,'48	89m	July 10,'48	4233	....	....
Mr. Reckless	Para.	4712	William Eythe-Barbara Britton	Mar. 26,'48	66m	Feb. 21,'48	4067	4059	....
My Dog Rusty	Col.	914	T. Donaldson-Ann Doran-John Litel	Apr. 8,'48	67m	....	....	4095	....
My Girl Tisa	WB	715	Lilli Palmer-Sam Wanamaker	Feb. 7,'48	95m	Jan. 24,'48	4029	4010	4071
Mystery in Mexico	RKO	822	Wm. Lundigan-J. White-R. Cortez	July 1,'48	66m	June 26,'48	4214	....	....
Music Man	Mono.	....	Jimmy Dorsey-June Preisser	Not Set	66m	July 24,'48	4251	....	....
† NAKED City, The	Univ.	651	Barry Fitzgerald-Dorothy Hart	Mar.,'48	96m	Jan. 31,'48	4038	4010	4291
Night Has a Thousand Eyes	Para.	4803	Edw. G. Robinson-Gail Russell	Oct. 22,'48	81m	July 17,'48	4241	4226	....
Night Song (Block 2)	RKO	806	Dana Andrews-Merle Oberon	Jan. 17,'48	102m	Nov. 15,'47	3930	3717	4131
Night Time in Nevada	Rep.	733	Roy Rogers-Andy Devine	Aug. 29,'48	....	....	....	4283	....

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Night Unto Night	WB	....	Viveca Lindfors-Ronald Reagan	Not Set	....	....	....	3735	....
No Minor Vices	MGM	....	Dana Andrews-Lilli Palmer	Oct. 15,'48	....	....	....	4283	....
Noose Hangs High, The	EL	819	Bud Abbott-Lou Costello	Apr. 17,'48	77m	Apr. 10,'48	4117	4079	4291
Northwest Stampede (color)	EL	901	Joan Leslie-James Craig	Sept.,'48	79m	July 3,'48	4225	4219	....
OCTOBER Man, The (Brit.)	EL	818	John Mills-Joan Greenwood	Mar. 20,'48	85m	Mar. 20,'48	4101	4086	....
Oklahoma Badlands	Rep.	753	Allan 'Rocky" Lane-Mildred Coles	Feb. 22,'48	59m	Mar. 6,'48	4086	4021	....
Oklahoma Blues	Mono.	4761	Jimmy Wakely-Virginia Belmont	Mar. 28,'48	56m	....	....	4095	....
Oliver Twist (Brit.)	EL	828	John H. Davies-Rob't Newton	July 14,'48	....	....	....	4219	....
Old Los Angeles	Rep.	708	Wm. Elliott-J. Carroll-C. McLeod	Apr. 25,'48	88m	July 10,'48	4233	4127	....
† On an Island With You (color)	MGM	828	Esther Williams-Peter Lawford	June 24,'48	107m	May 1,'48	4145	4139	4291
One Touch of Venus	Univ.	670	Robert Walker-Ava Gardner	Aug.,'48	82m	Aug. 28,'48	4290	4275	....
On Our Merry Way	UA	....	Paulette Goddard-J. Stewart-H. Fonda	June 15,'48	107m	Feb. 7,'48	4049	4038	4131
(formerly Miracle Can Happen)									
Open Secret	EL	813	John Ireland-Jane Randolph	May 5,'48	70m	Jan. 17,'48	4018	...	....
Out of the Storm	Rep.	717	Jas. Lydon-Lois Collier	Aug. 25,'48	61m	....	....	4258	....
Overland Trail	Mono.	4751	Johnny Mack Brown-Virginia Belmont	Jan. 31,'48	58m	Apr. 3,'48	4110	4001	....
PANHANDLE (AA)	Mono.	AA7	Rod Cameron-Cathy Downs	Feb. 22,'48	84m	Jan. 31,'48	4037	3943	....
† Paradine Case, The	Selznick	....	Gregory Peck-Ann Todd-Valli	Jan.,'48	115m	Jan. 3,'48	4001	3666	4042
Partners of the Sunset	Mono.	4765	Jimmy Wakely-Dub Taylor	May 6,'48	53m	July 10,'48	4235	4175	....
Pearl, The	RKO	867	Pedro Armendariz-Maria Marques	(T) Feb. 10,'48	77m	Feb. 14,'48	4057	....	4131
Perilous Waters	Mono.	4707	Don Castle-Audrey Long	Feb. 14,'48	66m	Nov. 1,'47	3906	....	....
(formerly In Self Defense)									
Phantom Valley	Col.	965	Charles Starrett-Virginia Hunter	Feb. 19,'48	53m	Aug. 14,'48	4274	4021	....
Piccadilly Incident (Brit.)	MGM	....	Anna Neagle-Michael Wilding	Not Set	88m	Feb. 7,'48	4050	....	....
Pirate, The (color)	MGM	....	Judy Garland-Gene Kelly	June 10,'48	102m	Apr. 3,'48	4110	3865	4190
Pitfall, The	UA	....	Dick Powell-Lizabeth Scott	Aug. 19,'48	86m	Aug. 7,'48	4267	4226	....
Portrait of Jenny	Selznick	....	Jennifer Jones-Joseph Cotten	Not Set	....	....	....	4139	....
Port Said	Col.	...	Gloria Henry-William Bishop	Apr. 15,'48	69m	May 22,'48	4174	4127	....
Prairie, The	SG	4705	Alan Baxter-Lenore Aubert	May 21,'48	80m	....	....	3919	....
Prairie Outlaws	EL	....	Eddie Dean-Roscoe Ates	May 12,'48	57m	....	....	4183	....
Prince of Thieves, The (color)	Col.	933	Jon Hall-Patricia Morison	Jan.,'48	72m	Nov. 1,'47	3906	3876	....
RACE Street	RKO	821	G. Raft-Wm. Bendix-M. Maxwell	(T) June 22,'48	79m	June 26,'48	4214	4207	....
Rachel and the Stranger	RKO	901	Loretta Young-Robt. Mitchum	Oct. 2,'48	93m	Aug. 7,'48	4265	4258	....
Range Renegades	Mono.	4766	Jimmy Wakely-Jennifer Holt	June 6,'48	54m	....	....	4146	....
(formerly Arizona Sunset)									
Raw Deal	EL	822	Dennis O'Keefe-Claire Trevor	May 26,'48	78m	May 22,'48	4173	....	4291
Red River	UA	....	John Wayne-Montgomery Clift	Aug. 27,'48	125m	July 17,'48	4241	3575	....
Relentless (color)	Col.	937	Robert Young-Marguerite Chapman	Feb. 20,'48	93m	Jan. 17,'48	4017	....	4175
Return of the Badmen	RKO	917	Randolph Scott-Anne Jeffreys	July 17,'48	90m	May 15,'48	4162	4146	4291
Return of the Whistler, The	Col.	920	Michael Duane-Lenore Aubert	Mar. 18,'48	63m	Mar. 6,'48	4086	4069	4131
Return of Wildfire	SG	4801	Richard Arlen-Mary Beth Hughes	Aug. 6,'48	....	....	....	4258	....
River Lady (color)	Univ.	661	Yvonne DeCarlo-Dan Duryea	June,'48	78m	May 8,'48	4153	4010	4190
Rocky	Mono.	4705	Roddy McDowall-Edgar Barrier	Mar. 7,'48	76m	June 5,'48	4189	3931	....
† Romance on the High Seas (color)	WB	728	Jack Carson-Doris Day-Don DeFore	July 3,'48	99m	June 12,'48	4197	4190	...
Rope (color)	WB	802	James Stewart-John Dall-Joan Chandler	Sept. 25,'48	80m	Aug. 28,'48	4289	4243	....
Rose of Santa Rosa	Col.	951	Eduardo Noriega-Patricia White	Dec. 25,'47	65m	....	....	3931	....
Rose of Washington Sq. (R.)	20th-Fox	832	Tyrone Power-Alice Faye	July,'48	86m	June 26,'48	4214	....	....
Ruthless	EL	816	Z. Scott-L. Hayward-Diana Lynn	Apr. 3,'48	102m	Apr. 3,'48	4111	4103	..
SAIGON	Para.	4710	Alan Ladd-Veronica Lake	Mar. 12,'48	94m	Feb. 7,'48	4049	3666	4175
'Sainted' Sisters, The	Para.	4714	Veronica Lake-Joan Caulfield	Apr. 30,'48	89m	Mar. 13,'48	4095	4069	4291
Saxon Charm, The	Univ.	....	R. Montgomery-J. Payne-S. Hayward	Sept.,'48	....	....	....	4275	....
Scudda Hoo, Scudda Hay (color)	20th-Fox	811	June Haver-Lon McCallister	Apr.,'48	95m	Mar. 6,'48	4085	4039	4190
Sealed Verdict	Para.	4804	Ray Milland-Florence Marly	Nov. 5,'48	....	....	....	4243	....
Search, The	MGM	...	M. Clift-A. MacMahon-Ivan Jandl	Aug. 6,'48	105m	Apr. 3,'48	4111	....	4131
Secret Beyond the Door, The	Univ.	627	Joan Bennett-Michael Redgrave	Feb.,'48	99m	Jan. 10,'48	4009	3956	4042
Secret Land, The (color)	MGM	....	R. Montgomery-R. Taylor-V. Heflin	Oct.,'48	71m	Aug. 28,'48	4289	....	....
Secret Service Investigator	Rep.	711	Lloyd Bridges-Lynne Roberts	May 31,'48	60m	June 5,'48	4189	4155	....
† Senator Was Indiscreet, The	Univ.	633	William Powell-Ella Raines	Jan.,'48	81m	Dec. 13,'47	3973	3956	4131
Shaggy (color)	Para.	4717	Brenda Joyce-Robt. Shayne-Geo. Nokes	June 11,'48	72m	Apr. 17,'48	4126	4069	....
Shanghai Chest, The	Mono.	4718	Roland Winters-Mantan Moreland	July 11,'48	....	....	....	4226	....
Shed No Tears	EL	829	Wallace Ford-June Vincent	July 21,'48	70m	Aug. 14,'48	4274	4155	....
Sign of the Ram, The	Col.	936	Susan Peters-Alex. Knox	Mar.,'48	84m	Feb. 7,'48	4050		4175
† Silver River	WB	725	Errol Flynn-Ann Sheridan	May 29,'48	110m	May 8,'48	4153	4021	4291
Silent Conflict	UA	....	William Boyd-Andy Clyde	Apr.,'48	61m	Apr. 10,'48	4118		....
Singin' Spurs	Col.	....	Hoosier Hot Shots-Pat White	Sept. 23,'48	....	....	....	4283	....
† Sitting Pretty	20th-Fox	810	R. Young-Maureen O'Hara-C. Webb	Apr.,'48	84m	Feb. 28,'48	4077	4039	4291
Six-Gun Law	Col.	962	Chas. Starrett-Smiley Burnett	Jan. 9,'48	54m	Feb. 28,'48	4077	4000	..
Sixteen Fathoms Deep (color)	Mono.	4801	Lon Chaney-Arthur Lake	July 25,'48	82m	Aug. 28,'48	4290	4155	....
Slave Ship (R.)	20th-Fox	833	Warner Baxter-Wallace Beery	July,'48	92m	June 26,'48	4214	....	....
Sleep, My Love	UA	....	Claudette Colbert-Robert Cummings	Jan.,'48	97m	Jan. 17,'48	4017	3992	4071
Slippy McGee	Rep.	702	Donald Barry-Dale Evans	Jan. 15,'48	65m	Jan. 31,'48	4038	3943	4071
Smart Politics	Mono.	627	June Preisser-Freddie Stewart	Jan. 3,'48	68m	....	....	3907	....
(formerly The Old Gray Mayor)									
Smart Woman (Allied Artists)	Mono.	AA6	Constance Bennett-Brian Aherne	Apr. 30,'48	90m	Mar. 13,'48	4094	4038	....
Smugglers, The (Brit.) (color)	EL	811	Michael Redgrave-Jean Kent	Jan. 31,'48	85m	Jan. 31,'48	4037	4010	4207
Snake Pit, The	20th-Fox	....	Olivia de Havilland-Leo Genn	Not Set	....	....	....	4039	....
So Evil My Love (Brit.)	Para.	4723	Ray Milland-Ann Todd	Aug. 6,'48	109m	May 29,'48	4182	4155	....
Sofia (color)	FC	....	Gene Raymond-Sigrid Gurie	Sept.,'48	83m	Aug. 21,'48	4281	4183	....
Son of God's Country	Rep.	....	Monte Hale—Pamela Blake	Sept. 15,'48	...	....	....	4258	....
Song of Idaho	Col.	952	Kirby Grant-Ken Trietsch	Mar. 30,'48	66m	....	..	4059	....
Song of the Drifter	Mono.	686	Jimmy Wakely-"Cannonball" Taylor	Jan. 17,'48	53m	Apr. 3,'48	4110	3972	....
Song of My Heart (AA)	Mono.	AA4	Frank Sundstrom-Audrey Long	Jan. 31,'48	85m	Nov. 8,'47	3917	3717	....
Sons of Adventure	Rep.	718	Russell Hayden-Lynne Roberts	Aug. 28,'48	....	....	....	4258	....

						REVIEWED			
Title	*Company*	*Prod. Number*	*Stars*	*Tradeshow or Release Date*	**Running Time**	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
Sorry, Wrong Number	Para.	4801	Barbara Stanwyck-Burt Lancaster	Sept. 24,'48	90m	July 31,'48	4257	4243	....
S.O.S. Submarine	SG	....	Semi-documentary	Aug. 20,'48	....	....	....	4283	....
So This Is New York	UA	....	Henry Morgan-Virginia Grey	June 25,'48	79m	May 15,'48	4161	4127	....
Southern Yankee, A	MGM	....	Red Skelton-Brian Donlevy	Sept. 4,'48	90m	Aug. 7,'48	4265	4139	....
So Well Remembered (British)	RKO	807	John Mills-Martha Scott	Jan. 10,'48	114m	Nov. 1,'47	3905	3631	....
Speed to Spare	Para.	4715	Richard Arlen-Jean Rogers	May 14,'48	57m	Feb. 21,'48	4066	4059	....
Spiritualist, The	EL	827	Turhan Bey-Lynn Bari	July 7,'48	79m	Aug. 7,'48	4267	4127	....
Stage Struck	Mono.	4715	K. Richmond-Audrey Long-Conrad Nagel	June 13,'48	71m	May 15,'48	4162	4155	....
Stage to Mesa City	EL	758	Al "Fuzzy" St. John-Jennifer Holt	Feb. 15,'48	52m	Jan. 24,'48	4030	....	4042
† State of the Union	MGM	824	Spencer Tracy-Katharine Hepburn	Apr. 29,'48	124m	Apr. 3,'48	4110	4039	4291
Station West	RKO	906	Dick Powell-Jane Greer	(T) Sept. 1,'48	92m	....	....	4283	....
Strawberry Roan, The (color)	Col.	....	Gene Autry-Gloria Henry	Aug.,'48	79m	Apr. 24,'48	4137	4067	....
† Street With No Name, The	20th-Fox	823	Mark Stevens-Barbara Lawrence	July,'48	91m	June 26,'48	4213	4165	....
Summer Holiday (color)	MGM	821	Mickey Rooney-Gloria DeHaven	May 20,'48	92m	Mar. 13,'48	4093	3599	4291
Sword of the Avenger	EL	823	Ramon del Gado-Sigrid Gurie	June 2,'48	76m	May 15,'48	4163	....	....
Swordsman, The (color)	Col.	932	Larry Parks-Ellen Drew	Jan. 9,'48	81m	Oct. 25,'47	3894	3771	4175
TAKE My Life (Brit.)	EL	814	Greta Gynt-Hugh Williams	Feb. 28,'48	80m	Feb. 21,'48	4066	....	....
Tap Roots (color)	Univ.	668	Van Heflin-Susan Hayward	Aug.,'48	109m	July 3,'48	4226	4010	....
Tarzan and the Mermaids	RKO	..	Johnny Weissmuller-Brenda Joyce	June,'48	68m	Apr. 3,'48	4110	4103	4291
Tender Years, The	20th-Fox	803	Joe E. Brown-Noreen Nash	Jan.,'48	81m	Dec. 6,'47	3965	....	4011
Tenth Avenue Angel	MGM	816	Margaret O'Brien-George Murphy	Feb.,'48	74m	Jan. 17,'48	4017	3031	4042
Texas, Brooklyn and Heaven	UA	....	Guy Madison-Diana Lynn	July 16,'48	89m	July 17,'48	4242	4190	4291
That Lady in Ermine (color)	20th-Fox	836	Betty Grable-Douglas Fairbanks, Jr.	Aug.,'48	89m	July 17,'48	4241	4226	....
13 Lead Soldiers	20th-Fox	814	Tom Conway-Maria Palmer	Apr.,'48	67m	May 29,'48	4182	4051	....
† Three Daring Daughters (color)	MGM	817	Jeanette MacDonald-Jose Iturbi	Mar.,'48	115m	Feb. 14,'48	4057	3599	4131
The Three Musketeers (color)	MGM	....	Lana Turner-Gene Kelly	Sept.,'48	....	....	....	4189	....
Thunderhoof	Col.	904	Preston Foster-Mary Stuart	July 8,'48	77m	Aug. 28,'48	4290	4165	....
Timber Trail (color)	Rep.	656	Monte Hale-Lynne Roberts	June 15,'48	67m	July 3,'48	4226	4069	....
Time of Your Life, The	UA	....	Jas. Cagney-W. Morris-Jeanne Cagney	July 30,'48	109½m	May 29,'48	4182	4174	....
Tioga Kid, The	EL	858	Eddie Dean-Jennifer Holt	June 17,'48	54m	Mar. 13,'48	4095	....	....
T-Men	EL	809	Dennis O'Keefe-Mary Meade	Jan. 10,'48	91m	Dec. 20,'47	3981	....	4131
To the Ends of the Earth	Col.	935	Dick Powell-Signe Hasso	Feb. 27,'48	109m	Jan. 24,'48	4030	4010	4175
To the Victor	WB	720	Dennis Morgan-Viveca Lindfors	Apr. 10,'48	99m	Apr. 3,'48	4109	4021	....
Tornado Range	EL	854	Eddie Dean-Roscoe Ates	Feb. 21,'48	56m	Feb. 21,'48	4067	4031	....
Tower of London (R.)	FC	....	Basil Rathbone-Boris Karloff	July,'48	92m	July 17,'48	4242	....	....
Trail of the Mounties	SG	4708	Russell Hayden-Jennifer Holt	Feb. 21,'48	42m	....	....	3931	....
Trail to Laredo	Col.	967	Charles Starrett-Smiley Burnette	Aug. 12,'48	54m	....	....	4243	....
Train to Alcatraz	Rep.	712	W. Phipps-D. Barry-Janet Martin	June 28,'48	60m	July 17,'48	4242	4174	....
Trapped by Boston Blackie	Col.	921	Chester Morris-Richard Lane	May 13,'48	67m	May 1,'48	4146	4239	....
† Treasure of the Sierra Madre, The	WB	714	Humphrey Bogart-Walter Huston	Jan. 24,'48	126m	Jan. 10,'48	4009	4000	4131
Triggerman	Mono.	4752	Johnny Mack Brown-Virginia Carroll	June 20,'48	56m	Aug. 14,'48	4274	4219	....
Triple Threat	Col.	....	Richard Crane-Gloria Henry	Sept. 30,'48	....	....	....	4283	....
Twisted Road, The	RKO	820	Cathy O'Donnell-Farley Granger	July,'48	95m	June 26,'48	4213	....	....
Two Guys from Texas (color)	WB	801	Dennis Morgan-Jack Carson	Sept. 4,'48	86m	Aug. 7,'48	4265	4258	....
† Tycoon (color)	RKO	866	John Wayne-Laraine Day	Dec. 27,'47	126m	Dec. 6,'47	3965	3956	4190
† UNCONQUERED (color)	Para.	4725	Gary Cooper-Paulette Goddard	Apr. 2,'48	146m	Sept. 27,'47	3849	3809	4175
Under California Stars (color)	Rep.	731	Roy Rogers-Jane Frazee	May 1,'48	70m	May 15,'48	4162	4139	....
Unknown Island (color)	FC	....	Virginia Grey-Barton MacLane	Oct.,'48	....	....	....	4235	....
Untamed Breed, The	Col.	....	Sonny Tufts-Barbara Britton	Sept.,'48	....	....	....	4275	....
Up in Central Park	Univ.	662	Deanna Durbin-Dick Haymes	June,'48	87m	May 29,'48	4181	4010	4291
Urubu	UA	....	Native cast	Aug. 13,'48	65m	Aug. 21,'48	4282	....	....
VALLEY of the Giants (col.) (R.)	WB	722	Wayne Morris-Claire Trevor	May 8,'48	78m	Apr. 17,'48	4126	....	....
Variety Time	RKO	902	Edgar Kennedy-Leon Errol	(T) Aug. 2,'48	59m	Aug. 14,'48	4273	....	....
Velvet Touch, The	RKO	872	Rosalind Russell-Leo Genn	Aug.,'48	97m	July 24,'48	4249	4139	....
Vicious Circle, The	UA	....	Conrad Nagel-F. Kortner-Lyle Talbot	July 30,'48	77m	June 5,'48	4189	....	....
† Voice of the Turtle, The	WB	716	Eleanor Parker-Ronald Reagan	Feb. 21,'48	103m	Dec. 27,'47	3993	3831	4175
WALK a Crooked Mile	Col.	....	Dennis O'Keefe-Louise Allbritton	Sept.,'48	....	....	....	4283	....
Wallflower	WB	726	Joyce Reynolds-Robert Hutton	June 12,'48	77m	May 22,'48	4173	3876	....
Walls of Jericho	20th-Fox	826	Linda Darnell-Cornel Wilde	Aug.,'48	106m	July 17,'48	4242	4165	....
Waterfront at Midnight	Para.	4719	Wm. Gargan-Mary Beth Hughes	June 25,'48	63m	May 15,'48	4161	4069	4207
West of Sonora	Col.	966	Chas. Starrett-Smiley Burnette	Mar. 25,'48	55m	....	....	4069	....
Western Heritage	RKO	812	Tim Holt-Nan Leslie	Jan. 24,'48	61m	Feb. 7,'48	4051	....	4071
Westward Trail, The	EL	855	Eddie Dean-Phyllis Planchard	Mar. 13,'48	58m	Feb. 28,'48	4077	....	....
Whiplash	WB	....	Dane Clark-Alexis Smith	Not Set	....	....	....	3717	....
Whirlwind Raiders	Col.	963	Charles Starrett-Smiley Burnette	May 13,'48	54m	May 15,'48	4163	4155	....
Who Killed Doc' Robbin?	UA	....	Virginia Grey-Don Castle	Apr. 9,'48	55m	May 8,'48	4154	....	....
Will It Happen Again	FC	....	Documentary	April,'48	61m	....	....	4226	....
Wings Over Honolulu (R.)	Realart	....	Ray Milland-Wendy Barrie	June,'48	78m	June 19,'48	4206	....	....
Winner Take All	Mono.	4719	Joe Kirkwood-Elyse Knox	Sept. 12,'48	64m	Aug. 28,'48	4290	4174	....
(formerly A Joe Named Palooka)									
Winner's Circle, The	20th-Fox	....	Jean Willes-J. Longden-M. Farley	Aug.,'48	....	....	....	4275	....
Winter Meeting	WB	721	Bette Davis-Jim Davis	Apr. 24,'48	104m	Apr. 10,'48	4118	4021	4190
Woman from Tangier, The	Col.	910	Adele Jergens-Stephen Dunne	Feb. 12,'48	66m	Feb. 7,'48	4051	4021	4071
Woman in White, The	WB	724	Alexis Smith-Sydney Greenstreet	May 15,'48	109m	Apr. 24,'48	4137	3575	4207
Woman's Vengeance, A	Univ.	634	Charles Boyer-Rachel Kempson	Feb.,'48	96m	Dec. 27,'47	3993	3972	4071
Women in the Night	FC	....	Tala Birell-William Henry	Jan. 23,'48	90m	Jan. 17,'48	4018	3992	....
Wreck of the Hesperus, The	Col.	802	Willard Parker-Patricia White	Feb. 5,'48	68m	June 12,'48	4199	4021	....
YOU Were Meant for Me	20th-Fox	802	Jeanne Crain-Dan Dailey	Feb.,'48	91m	Jan. 24,'48	4029	....	4190

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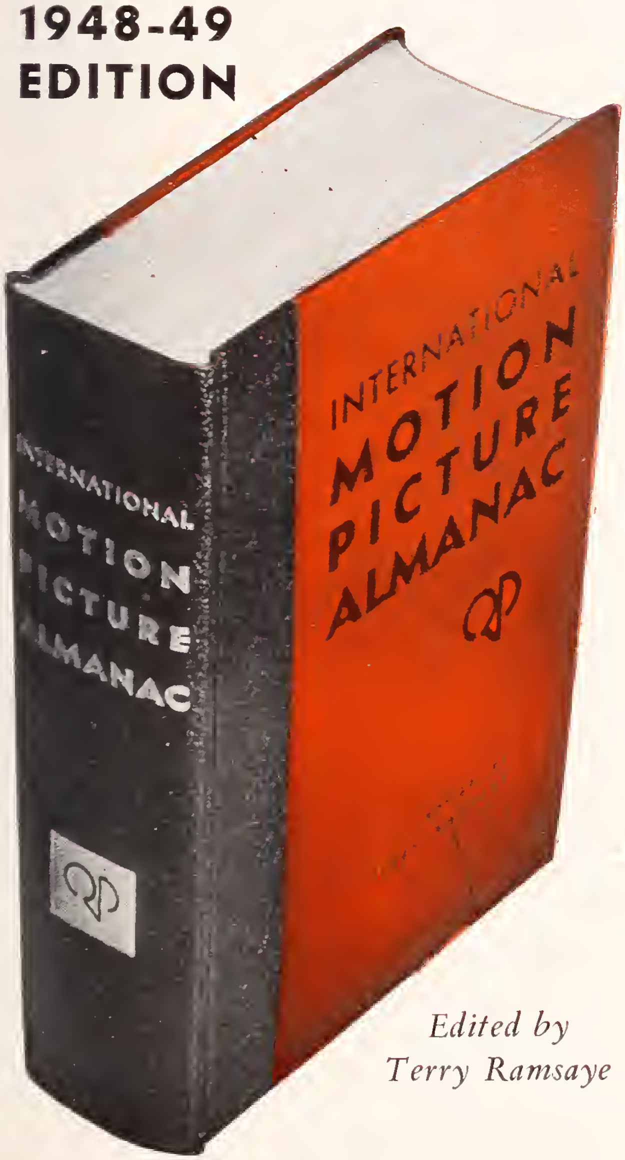
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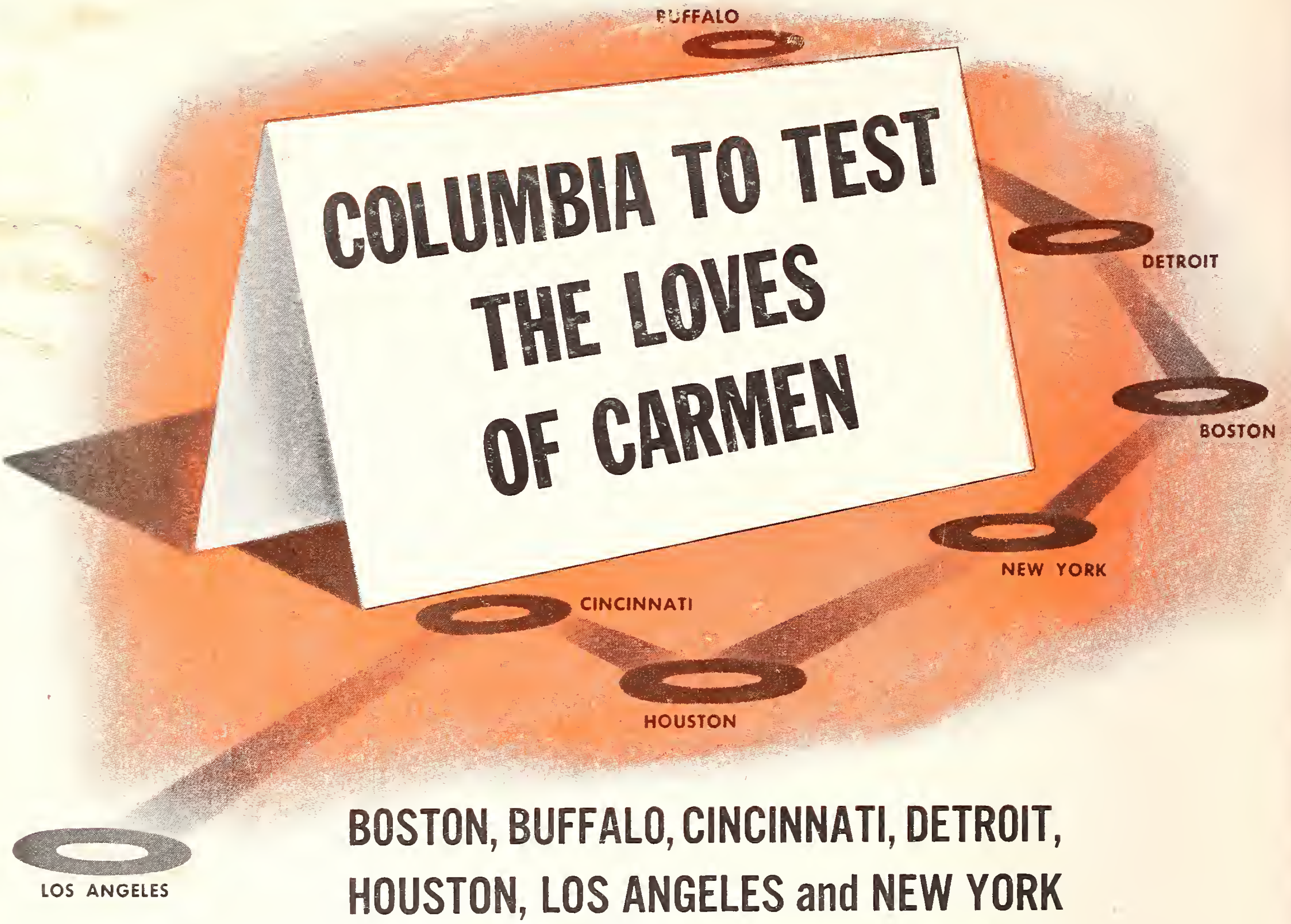

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